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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

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THE NATIONAL ENDOWMENT FOR THE HUMANITIES

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BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO	
	Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO	
	Kneisel Quartet	1892-1893
6	BSO	
	Kneisel Quartet	1893-1894
7	BSO	
	Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO	
	Pops	1909-1910
28	BSO	
	Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO	
	Pops	1911-1912
31	BSO	
	Pops	1912-1913
32	BSO	
	Pops	1913-1914
33	BSO	
	Pops	1914-1915
34	BSO	
	Pops	1915-1916
35	BSO	
	Pops	1916-1917
36	BSO	
	Pops	1917-1918
37	Karl Muck	1918
38	BSO	
	Pops	1918-1919
39	BSO	
	Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO	
	Pops	1920-1921
42	BSO	
	Pops	1921-1922
43	BSO	
	BSO Advertisements	
	Pops Advertisements	1922-1923
44	BSO	
	Pops	1922-1924
45	BSO	
	Pops	1924
46	BSO	
	BSO Advertisements	
	Pops Advertisements	1924-1926
47	BSO	
	Pops	1925-1926
48	BSO Advertisements	
	Pops Advertisements	1926-1927
49	BSO	
	Pops	1926-1928
50	BSO	1928
51	BSO	
	Pops	1928-1929
52	BSO	
	Pops	
	U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO	
	Pops	1931-1932
55	BSO	
	Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

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Sp 425
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CAT 840 3594
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REEL 22

Volume 44

BSO
Pops
1922-1924

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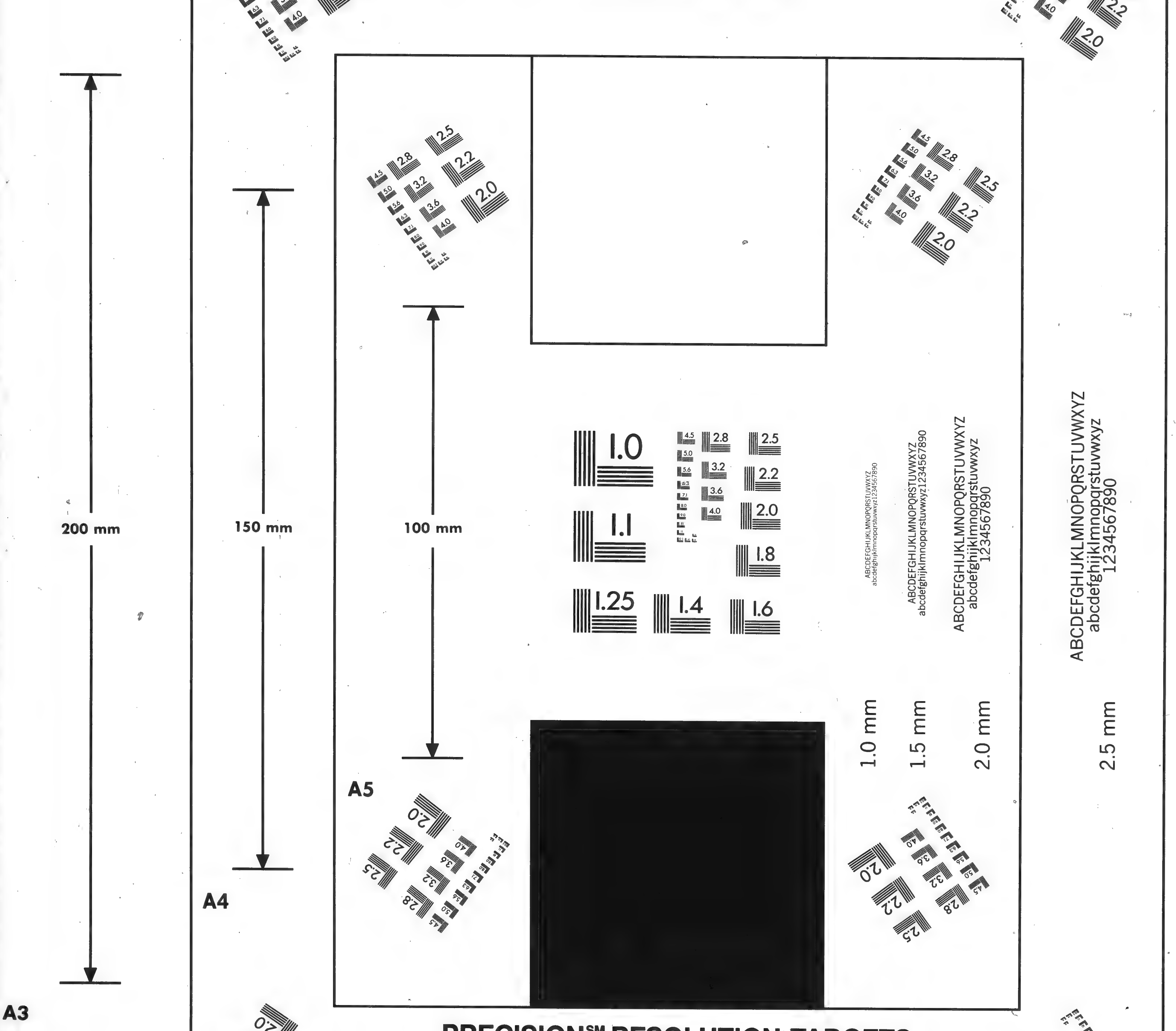
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MULTIPLE EXPOSURES
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VOLUME 44

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Pops

1922 - 1924

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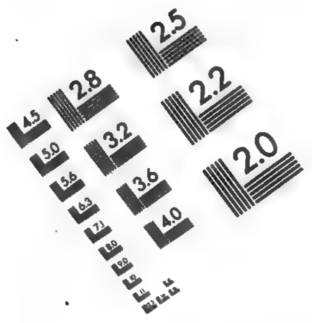
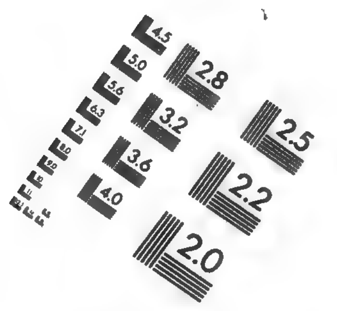

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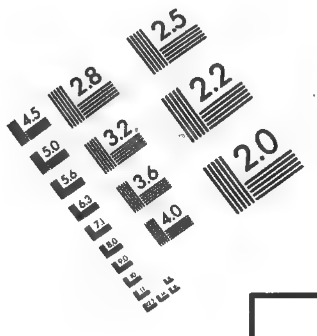
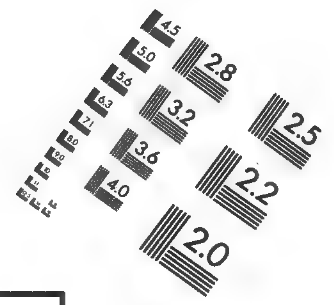
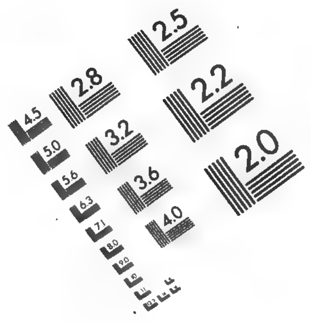
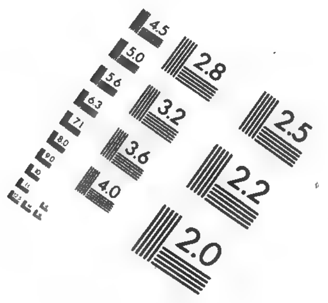

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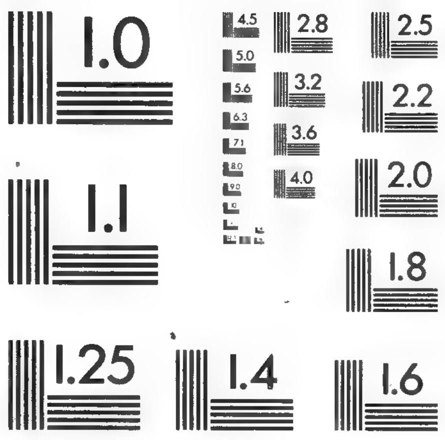

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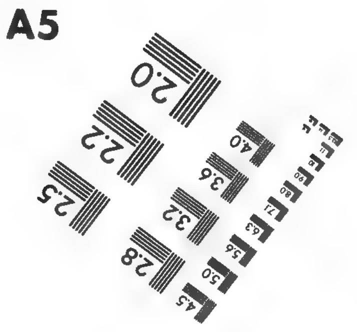
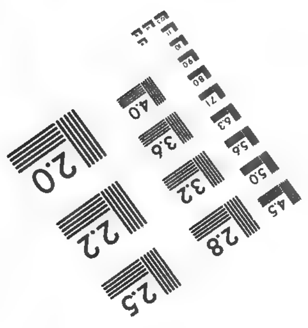

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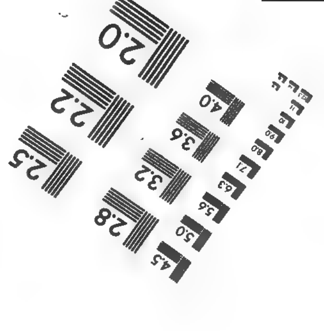
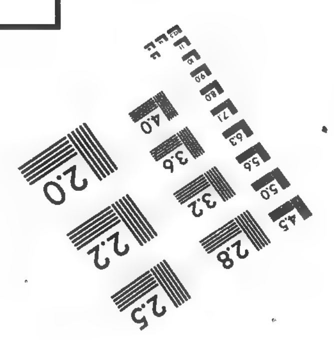

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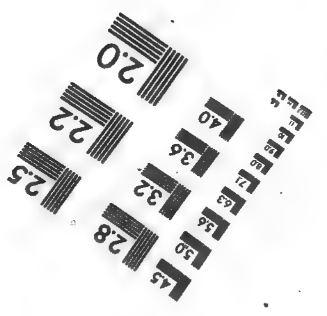

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From
HERALD AUG 6 1922
Boston, Mass.

MONTEUX PROMISES MUSIC LOVERS PLENTY OF NOVELTY

Conductor of Symphony Orchestra Brings Back Many Surprises from European Studios—Says Boston Will Hear the Best There Is in New Music, French, English, Italian, Spanish and Russian—Sunday Herald Reporter Pays Early Call at Northport Home of Musician and Is Entertained by Mlle. Denise

By JOE TOYE

Boston is to have plenty of novelty during the next Symphony season.

"But only as incidental to the classics," Conductor Pierre Monteux told a Sunday Herald reporter a few days ago when the reporter called on the orchestra leader at Mr. Monteux's home at Northport, Me.

Mr. Monteux returned recently from a trip to London and Paris, where he visited the studios of a number of composers, some of whose work he is to present at Symphony concerts during the coming season.

"Just who are they and what is the nature of their work?" the reporter asked.

Mr. Monteux smiled.

"That," he parried, "is a question I would like to answer, but I do not dare. Many of the composers with whom I talked are still at work on their compositions. Until I hear the final result I cannot say definitely that I am to present any one of them."

Boston to Hear Best of New Music

"But there must be some definite statement you can make regarding your plans for next season," the reporter persisted.

"O, yes," brightly, "I can say that I heard much excellent music of the newer school. I can say that Boston will hear the best there is of the new music, French, English, Italian, Spanish and Russian. And," he added, "German. There will be plenty of novelty, but (and please emphasize this) the new music will come second. The classic first, always first."

Musicians are expected to be temperamental.

Two weary newspaper persons, a reporter and a photographer, trudged stolidly up a rocky road leading from the wharf at Northport to the summer home of Pierre Monteux—a delightful big white house, well-kept, located on a hilltop overlooking the bluest water this side of the Mediterranean.

By their watches it was half past eight—in the morning. They didn't know that Northport uses Eastern standard time. Hence it must be concluded that the time in the Monteux household was 7:30—still in the morning.

And musicians are expected to be temperamental.

A French servant came to the door.

Having pleasantly bon joured the reporter and photographer, she announced, with regret, the monsieur was asleep, that he was accustomed to breakfasting at 9 o'clock and now it was only 7:30. Would the gentlemen wait or would they return later. There was no place to go in Northport so the gentlemen decided they would wait there on the veranda while the maestro snored symphonically.

At that moment a lovable little girl with black curly hair appeared in the doorway.

"I shall tell my daddy you will wait," she announced.

And upstairs she scampered to tell daddy. She was back quickly.

"Won't you wait, please?" she invited.

DENISE BORN HOSTESS

Then she disappeared, returning a minute later, tugging at a big piazza chair.

"For you," she said to one of the visitors.

Soon she appeared with another chair, which was taken from her, for it was too big a chair for even a big little girl to carry.

"What is your name, dear?"

"Denise," she answered, "and I have a baby brother," she added proudly.

"Will you write your name and your brother's name in this book? And will you write down your ages, too?"

"Yes, sir."

So Denise took the notebook and pencil, leaned against the piazza rail, put one bare foot against one bare knee and placing the book on the other knee wrote:

Denise Monteux, age 9.
Claude Monteux, aged 1½.

"Come," she commanded, "I'll show you Claude. He is on the veranda."

She ran to the front lawn, looked upward, and cooed at the baby, which we couldn't see.

"Come!" commanded Curly-Locks.

But the two newspaper persons, realizing how absurd they would look staring up at a house a quarter of eight in the morning, stayed put. The baby could be heard, crowing gloriously at Denise.

Now, Curly-Locks is a born hostess. Failing to attract our notice to her prize exhibit, Claude, she disappeared into the house and returned with a ferocious lion about a foot long. I know he was ferocious because—well, you will see why.

Denise inserted a clock key in the lion's right hip, aft. She wound diligently and then set the wild beast on the piazza floor, facing us, about four feet away.

The lion's head started to swing from side to side, his eyes glinting in the morning light.

"Fine," we applauded.

Denise's face assumed an expression of "You ain't seen nawthin' yet," but she remained silent, content, apparently, to allow the lion to conduct the performance. It did.

The head continued to sway. Then, suddenly, the lion rose on his hind legs and leaped, right at us. He landed on all four paws. His head continued to sway and he leaped again. Then his insides needed re-winding.

A moment later a guest of the house appeared, a very good looking young girl—a Miss Marshall of Brookline—and we talked of golf and dancing and tennis and other sub-deb interests and, as Chaucer so pertinently remarked, a good time was had by all.

At this point Mr. Monteux appeared, far ahead of schedule.

Was he incensed because we had roused him from sleep at an early hour? Did he leap in the air, click his heels together and tear out large handfuls of hair? Did he, to make it swift and snappy, set the dog on Jimmie Jones and me?

Answer, by the chorus:
He did not!

TALKED OF PLANS

For I would have you know that Pierre Monteux is a charming gentleman. Better than that, he is a delightful human being. He apologized to us for keeping us waiting. And did we have our breakfast? No, I'm wrong. What he said was:

"You'll have breakfast with me."

But we had breakfasted on the boat, so Mr. Monteux postponed his breakfast that we might talk, take our photographs and silently steal away, like the well-known Arab. The only difference between the Arab and us was that the Arab stole away on a camel and we bounced away in a Ford.

So we talked music and Mr. Monteux told me the things outlined in the opening paragraphs of this narrative.

"Is there any one man whose new work you know you will have next season?" I asked.

"Well, yes," he told me. "There is Maurice Avel; I talked with him in Paris."

"What is your opinion of this new Russian school of music?" I asked.

"I like it," he enthused.

"What is back of it all?" was my next question. "Is it some sort of manifestation of a national state of mind?"

"Not at all," he corected me. "It is not national at all. It is not local to Russia. You will find it in England, France, Italy, Germany—here in America."

MUSICIAN'S SHARE LOSES

"Then it is international?"

"International, yes," he agreed. "But it is more than that. It is epochal; it is here."

"Will it flourish?"

"Who can tell?" He shrugged his shoulders and smiled.

"By the way," he went on, "I found that almost everything is being published in London. Everybody is sending his work there; even from Italy."

"Did you find Europe supporting music and musicians?" I asked.

"Yes, indeed!" he answered.

"Opera?"

"Yes, the Opera Comique is run at a profit, and, you see, too, opera in France has a government subsidy. Here the expense is guaranteed by individuals."

"Is the Paris Symphony subsidized?"

"No, there the players share in the profits and share in the losses. If there is no profit, they get no money. So, sometimes, to live, they must have outside work."

"Here," he continued, "our musicians are paid regardless of profit or loss."

"Has that an effect on music?"

BOSTON KNOWS MUSIC

"A very great effect," emphatically. "For instance, the Paris Symphony cannot give its audience anything but the tried music except on rare occasions. They cannot afford to spend a lot of time in rehearsal The result is Paris does not hear many a great work that comes to Boston and is presented to the public.

"With us," he explained, "it is different. I can have many rehearsals. Our musicians are members of the Boston Symphony Orchestra. They are on the regular payroll. If tomorrow morning I wish a rehearsal I say 'Rehearsal tomorrow morning,' and we have it. And so we here in America hear the best of all music."

"Do we here in America really know music, understand its message, or is it just a pose with us?" I asked. "Do we go to concerts because it is the thing that is being done?"

"Americans," said Mr. Monteux, with sincerity, and particularly Bostonians, understand music, they have had it so long. It is not a pose. You cannot give them poor music. They demand the best and recognize it and support it."

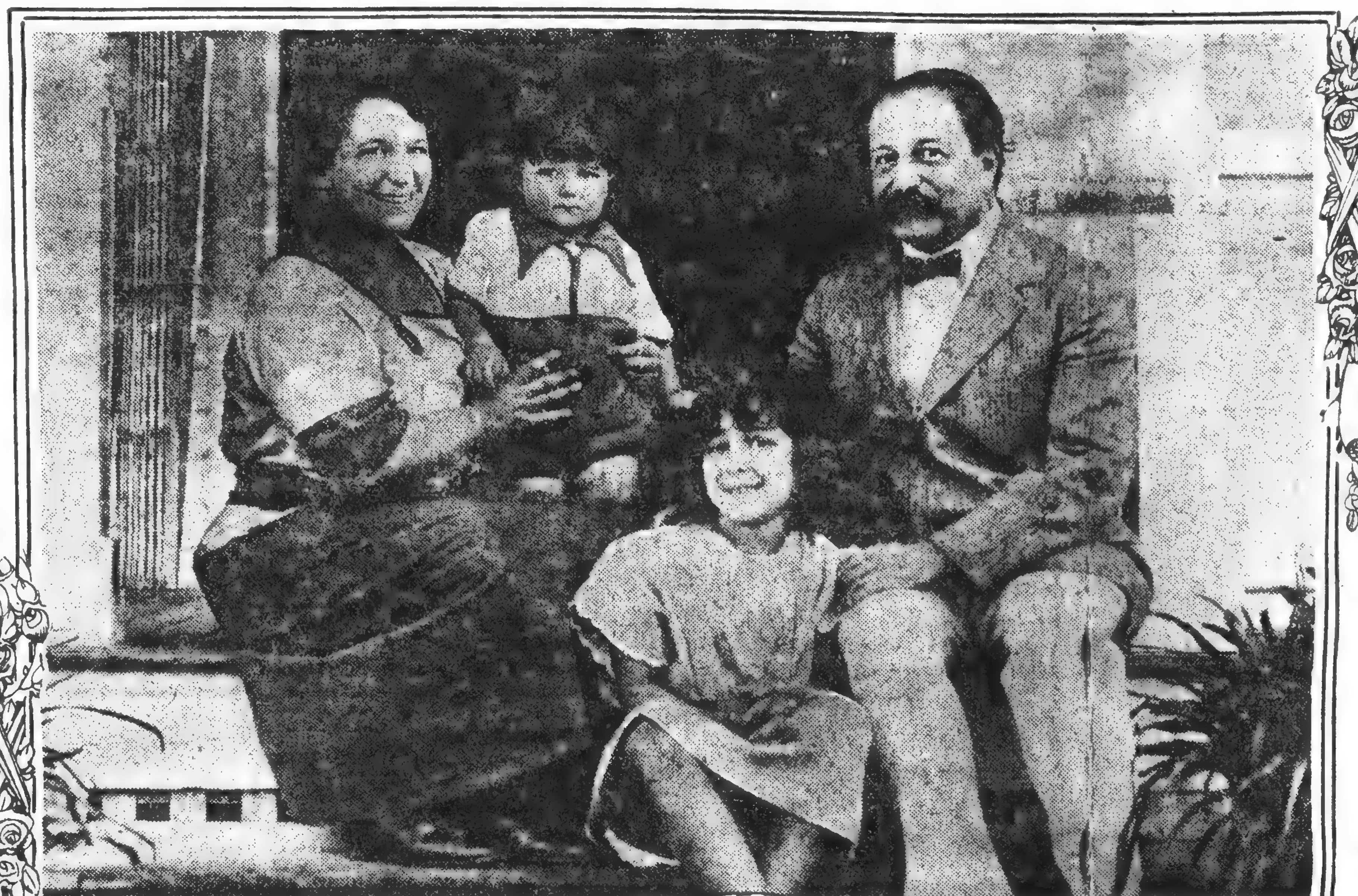
At which juncture a shrill whoop of glee shattered the atmosphere.

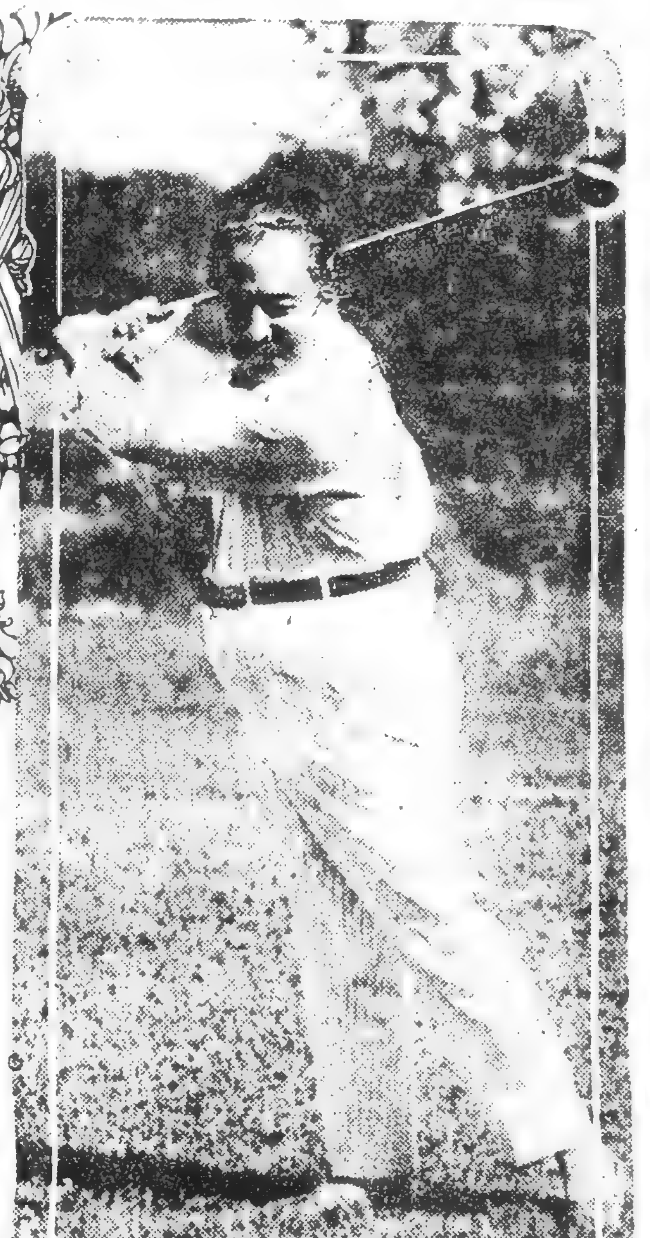
Claude Monteux, age 1½, appeared on the scene, an adorable youngster. Behind him, smiling a welcome, was Mme. Monteux.

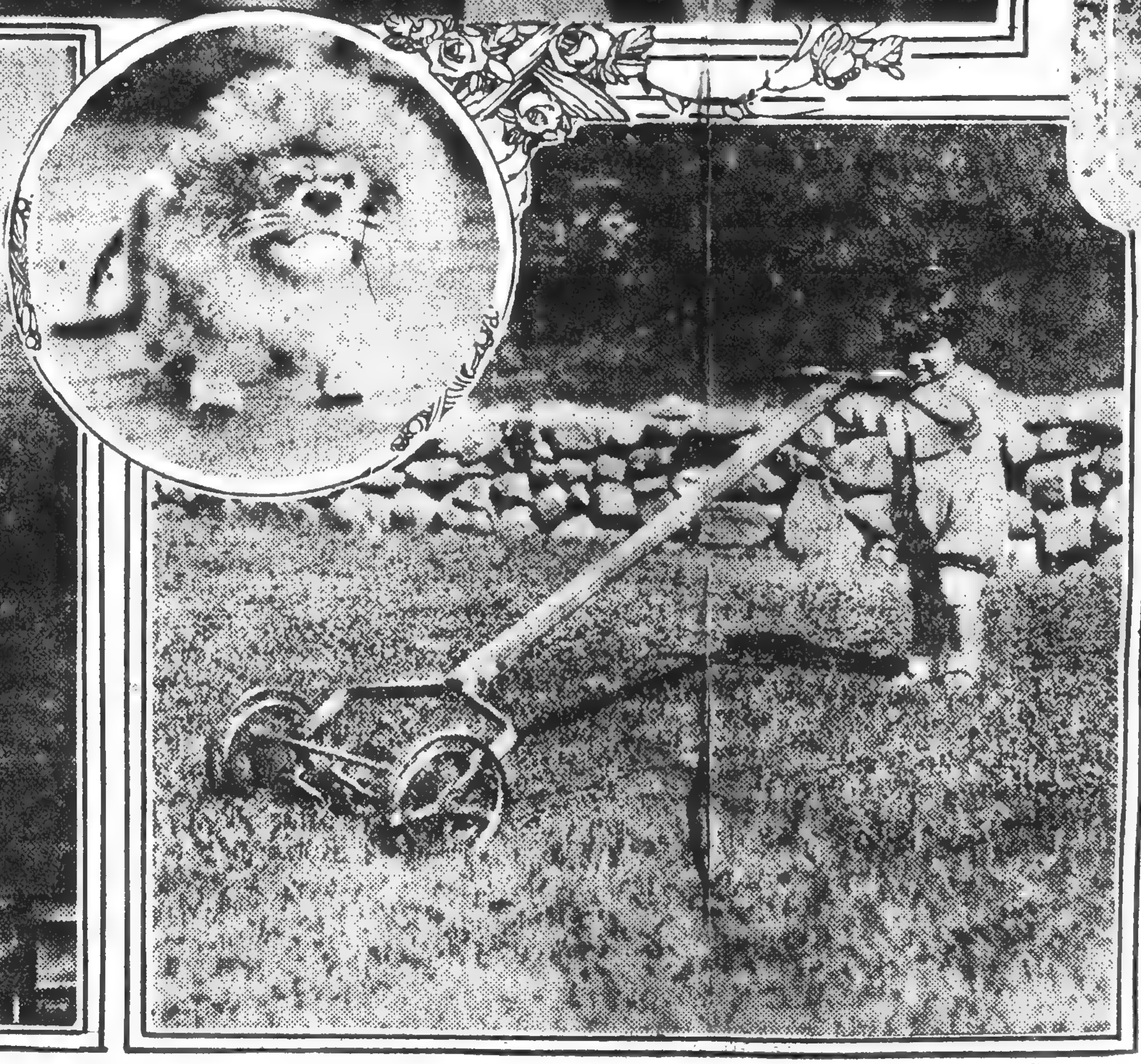
Good nature and hospitality run in the family. All the nice things I have writen about Mr. Monteux and Denise apply to Mme. Monteux.

But Claude just completely "busted up" the interview.

Ten minutes later Jimmie Jones and I, unlike the Arab, folded our legs in the back of a flivver and noisily bumped away.







(All Pictures by Jimmie Jones, Staff Photographer)

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TRAV-SEPT-9

[4]

From
HERALD
Boston, Mass.
AUG 6 1922

MONTEUX PROMISES MUSIC LOVERS PLENTY OF NOVELTY

Conductor of Symphony Orchestra Brings Back Many Surprises from European Studios—Says Boston Will Hear the Best There Is in New Music, French, English, Italian, Spanish and Russian—Sunday Herald Reporter Pays Early Call at Northport Home of Musician and Is Entertained by Mlle. Denise

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"That," he parried, "is a question I would like to answer, but I do not dare. Many of the composers with whom I talked are still at work on their compositions. Until I hear the final result I cannot say definitely that I am to present any one of them."

Boston to Hear Best of New Music

"But there must be some definite statement you can make regarding your plans for next season," the reporter persisted.

"O, yes," brightly, "I can say that I heard much excellent music of the newer school. I can say that Boston will hear the best there is of the new music, French, English, Italian, Spanish and Russian. And," he added, "German. There will be plenty of novelty, but (and please emphasize this) the new music will come second. The classic first, always first."

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By their watches it was half past eight—in the morning. They didn't know that Northport uses Eastern standard time. Hence it must be concluded that the time in the Monteux household was 7:30—still in the morning.

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At that moment a lovable little girl with black curly hair appeared in the doorway.

"I shall tell my daddy you will wait," she announced.

And upstairs she scampered to tell daddy. She was back quickly.

"Won't you wait, please?" she invited.

DENISE BORN HOSTESS

Then she disappeared, returning a minute later, tugging at a big piazza chair.

"For you," she said to one of the visitors.

Soon she appeared with another chair, which was taken from her, for it was too big a chair for even a big little girl to carry.

"What is your name, dear?"

"Denise," she answered, "and I have a baby brother," she added proudly.

"Will you write your name and your brother's name in this book? And will you write down your ages, too?"

"Yes, sir."

So Denise took the notebook and pencil, leaned against the piazza rail, put one bare foot against one bare knee and placing the book on the other knee wrote:

Denise Monteux, age 9.
Claude Monteux, aged 1½.

"Come," she commanded, "I'll show you Claude. He is on the veranda."

She ran to the front lawn, looked upward, and cooed at the baby, which we couldn't see.

"Come!" commanded Curly-Locks.

But the two newspaper persons, realizing how absurd they would look staring up at a house a quarter of eight in the morning, stayed put. The baby could be heard, crowing gloriously at Denise.

Now, Curly-Locks is a born hostess. Failing to attract our notice to her prize exhibit, Claude, she disappeared into the house and returned with a ferocious lion about a foot long. I know he was ferocious because—well, you will see why.

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The lion's head started to swing from side to side, his eyes glinting in the morning light.

"Fine," we applauded.

Denise's face assumed an expression of "You ain't seen nawthin' yet," but she remained s[illegible] cont[illegible] to allow the [illegible] man[illegible].

[illegible]

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"What is back of it all?" was my next question. "Is it some sort of manifestation of a national state of mind?"

"Not at all," he corrected me. "It is [illegible] at all. It is not local to [illegible]. You will feel it in England, [illegible] Italy, Germany—here in America."

MUSICIAN'S SHARE LOSES

"[illegible]?"

"[illegible] yes," he agreed. "But it is more than that. It is epochal; it is [illegible]."

"Will it flourish?"

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"[illegible] indeed!" he answered.

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BOSTON KNOWS MUSIC

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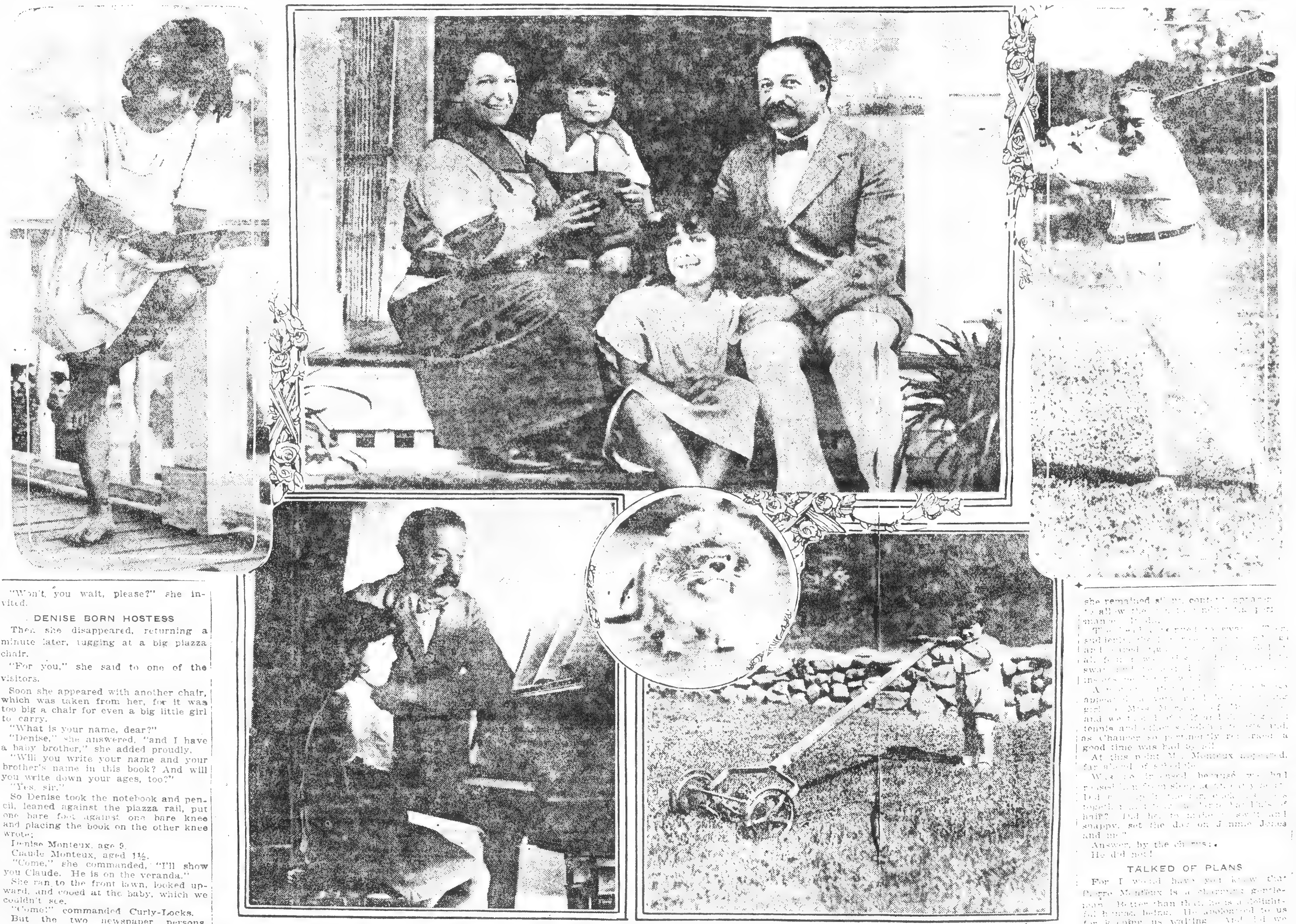

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TRAV-SEPT-9

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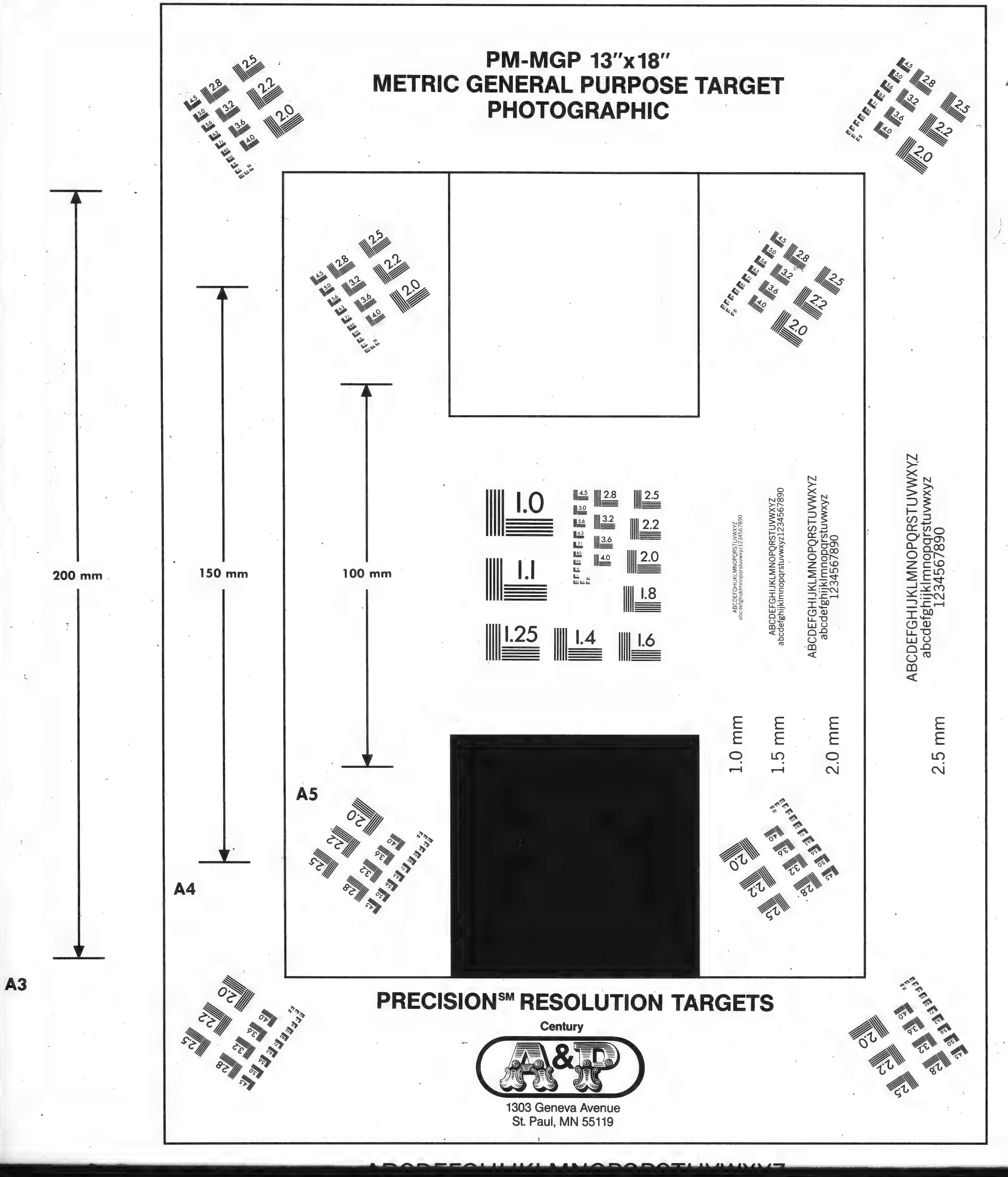

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St. Paul, MN 55119

From AUG 6 1922
HERALD
Boston, Mass.

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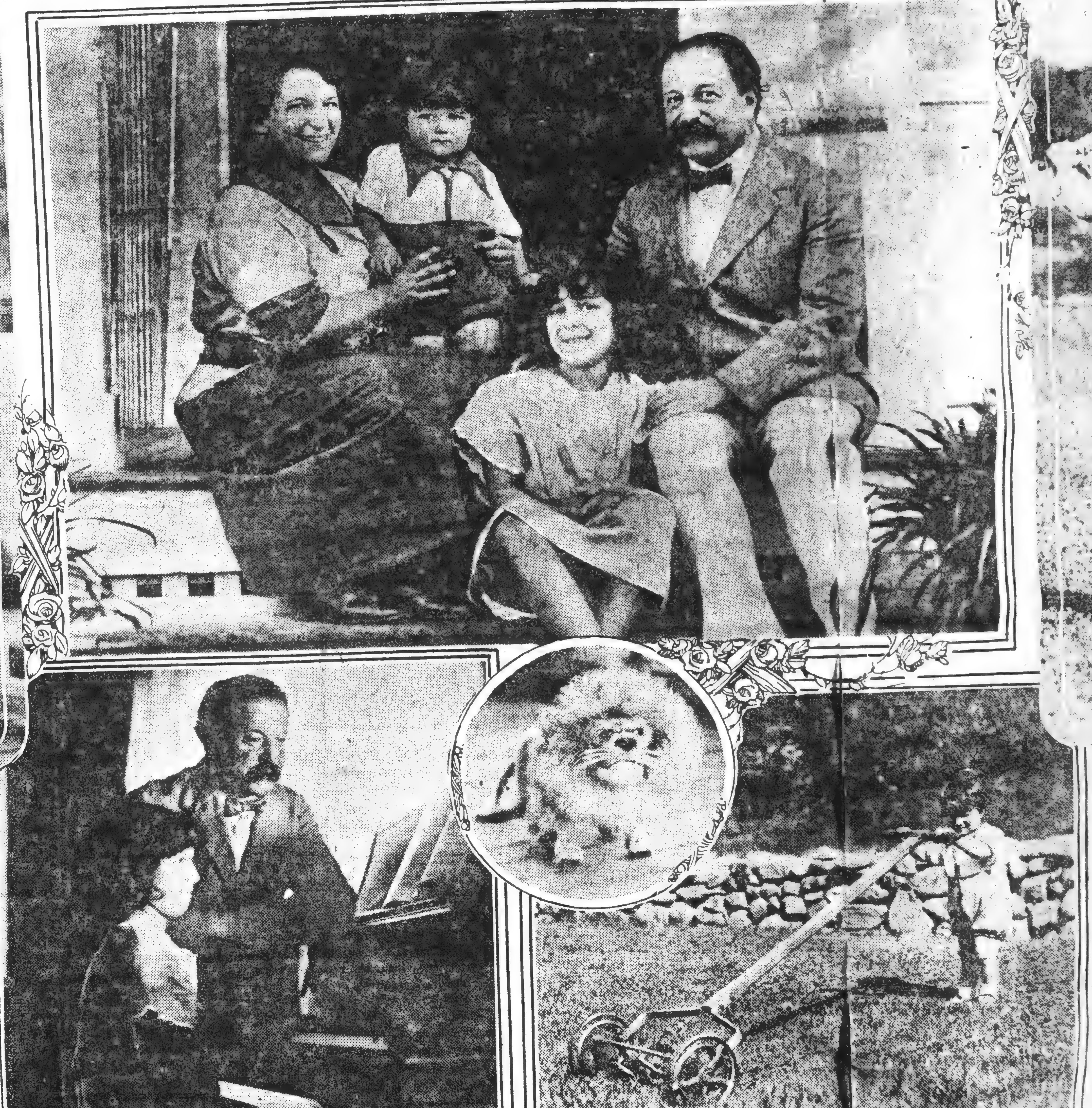

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TRAV-SEPT-9

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"Fine," we applauded.

Denise's face assumed an expression of "You ain't seen nawthin' yet," but she remained silent, content, apparently, to allow the lion to conduct the performance. It did.

The head continued to sway. Then, suddenly, the lion rose on his hind legs and leaped, right at us. He landed on all four paws. His head continued to sway and he leaped again. Then his insides needed re-winding.

A moment later a guest of the house appeared, a very good looking young girl—a Miss Marshall of Brookline—and we talked of golf and dancing and tennis and other sub-deb interests and, as Chaucer so pertinently remarked, a good time was had by all.

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Was he incensed because we had roused him from sleep at an early hour? Did he leap in the air, click his heels together and tear out large handfuls of hair? Did he, to make it swift and snappy, set the dog on Jimmie Jones and me?

Answer, by the chorus:
He did not!

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MUSICIAN'S SHARE LOSES

"Then it is international?"

"International, yes," he agreed. "But it is more than that. It is epochal; it is here."

"Will it flourish?"

"Who can tell?" He shrugged his shoulders and smiled.

"By the way," he went on, "I found that almost everything is being published in London. Everybody is sending his work there; even from Italy."

"Did you find Europe supporting music and musicians?" I asked.

"Yes, indeed!" he answered.

"Opera?"

"Yes, the Opera Comique is run at a profit, and, you see, too, opera in France has a government subsidy. Here the expense is guaranteed by individuals."

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"Has that an effect on music?"

BOSTON KNOWS MUSIC

"A very great effect," emphatically. "For instance, the Paris Symphony cannot give its audience anything but the tried music except on rare occasions. They cannot afford to spend a lot of time in rehearsal. The result is Paris does not hear many a great work that comes to Boston and is presented to the public.

"With us," he explained, "it is different. I can have many rehearsals. Our musicians are members of the Boston Symphony Orchestra. They are on the regular payroll. If tomorrow morning I wish a rehearsal I say 'Rehearsal tomorrow morning,' and we have it. And so we here in America hear the best of all music."

"Do we here in America really know music, understand its message, or is it just a pose with us?" I asked. "Do we go to concerts because it is the thing that is being done?"

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TRAV-SEPT. 9

NEW YORK
N. Y.
TIMES

AUG 13 1922

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"Is there any one man whose new work you know you will have next season?" he was asked.

"Well, yes," the conductor replied. "There is Maurice Ravel; I talked with him in Paris."

"What is your opinion of this new Russian school of music? Is it some sort of manifestation of a national state of mind?"

"Not at all," he corrected. "It is not national at all. It is not local to Russia. You will find it in England, France, Italy, Germany—here in America. International, yes. But it is more than that. It is epochal; it is here."

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At which juncture a shrill whoop of glee shattered the atmosphere.

Claude Monteux, age 1½, appeared on the scene, an adorable youngster. Behind him, smiling a welcome, was Mme. Monteux. All the nice things the reporter had written about Mr. Monteux and Denise he proceeded to apply to Mme. Monteux. But Claude just completely "busted up" the interview.

Ten minutes later the interviewer and his chauffeur, Jimmie Jones, unlike the folded their legs in the back of a and noisily bumped away.

ROM AUG 25 1922
VENING SUN,
Baltimore, Md.

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Leila Chevalier, in August Arts and Decoration

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The fortunes of these famous orchestras have been musically glorious

larly as the change of seasons, and of recent years the deficits of American orchestras have averaged $75,000 a season. Edward W. Bok, of Philadelphia, is said to have given $250,000 to the Stokowski organization during a period of four years.

The New York Symphony deficit has lately been met by Harry Harkness Flagler, who makes a yearly contribution not in excess of $100,000. A like sum is also placed at the disposal of the Los Angeles Philharmonic by W. A. Clark, Jr. The endowment of the Philharmonic Society of New York being inadequate a guarantee fund is necessary to meet the invariable loss each season. The Boston Symphony, upon the death of Major Higginson, who had sustained it for many years, found itself penniless. Thanks to public spirit and universal pride in this organization, voluntary subscriptions were made to a group of trustees, thus enabling the management to meet its expenses.

N. Y.
HERALD

AUG 27 1922

Kneisel Hall at Blue Hill, Me., is Opened for Music

Students to Have Advantage of School in Ideal Settings of Down East Coast.

Special Dispatch to THE NEW YORK HERALD.

BLUE HILL, Me., Aug. 26.—The formal opening of Kneisel Hall at Blue Hill Me., was a notable occasion. Kneisel Hall is the gift of a music lover, who, to the great regret of all, was unable to be present at its opening. The dimensions of the building are 82x44 feet. The music room, occupying 62 feet of the length and all the width, has a seating capacity of about 300. There is a library, a study, kitchenette and bath. A spacious veranda commands a wonderful view of the Blue Hill Harbor, Blue Hill Mountain and the valley with its lovely village.

Within one sees beyond the array of music stands and the grand piano, a stone chimney, with its big fireplace, now fragrant with pine boughs. Over it, on the mantel, are portrait photographs of Horatio Parker, Frank Damrosch and Mr. Krehbiel. Upon the walls of the hall are hung a most interesting array of pictures. Rare old Italian prints alternate with scenes from Vienna, that mecca of musical art. There are two portraits of Beethoven, one realistic, the other idealized; also autographed likenesses of Tschaikowsky, Brahms and others. Not least in interest is a picture of the original Boston Symphony Orchestra, under Nikisch with Mr. Kneisel as concertmaster, and about him the "old guard," all of whom have since made great names for themselves. The program for the dedication follows:

Boston Symphony Soloists

The forty-second season of the Boston Symphony Orchestra will be opened Friday afternoon, Oct. 13, and Saturday evening, Oct. 14, with Pierre Monteux as conductor for the fourth season. The personnel is practically unchanged. Among the soloists announced are two noted composers who have not previously visited Boston. They are Alfredo Casella, who appears among the pianists, and Georges Enesco, violinist, who will make his first visit to the United States this year. The other soloists will be Frieda Hempel, Frances Alda and Margarete Matzenauer, singers; Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff, John Powell and Arthur Schnabel, pianists; Albert Spalding and Toscha Seidel, violinists, and Marcel Dupré, organist.

MONTR - SEPT-9.

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A splendid list of soloists is now announced for appearance with the Boston Symphony Orchestra at the coming regular season of concerts at Symphony Hall which is to begin on Octoger 13 and 14. One of the several signs that this coming forty-second season of the orchestra is to be one of the largest of them all is seen in the great demand for seats by subscription.

Pierre Monteux is entering upon his fourth season as the conductor of the orchestra.

The singers to be heard are Frances Alda and Margaret Matzenauer, the famous stars of the Metropolitan Opera Company, and Frieda Hempel, recently of the same organization.

The pianists will be Alfred Cortot, named as the greatest pianist France has produced; Benno Moiseiwitsch,

named as the most prominent woman pianist living; Arthur Schnabel, as yet unknown to Boston but of the highest standing in New York and Europe and John Powell, the American composer and pianist.

There will be three other composers of note, who are also virtuosso Alfred Casella, the young revolutionary Italian, particularly known by his Rhapsody "Italia" and his "Couvent sur l'eau," played at these concerts. Georges Enesco, composer of the Roumanian Rhapsody, is renowned throughout Europe as a master of the violin. Marcel Dupre, the young French artist, is known and praised alike as a composer and as an organist. Besides Enesco there will be two violinists at these concerts—Albert Spalding, the American virtuoso, and Toscha Seidel, of rival fame.

AMER-SEPT-9.

SOLOISTS OF COMING SYMPHONY SEASON

Singers and Players of High Repute Will Be Heard With the Boston Orchestra

An unusually fine list of soloists is announced for the 42d season of the Boston Symphony Orchestra, which will begin in Symphony Hall on Friday and Saturday, Oct 13 and 14.

This season will be, by many signs, one of the most popular the orchestra has ever had. One of these signs is the great demand for seats by subscription for the regular series. All the seats for the 24 Friday afternoon concerts were engaged last Spring, and only a few are now to be had for the 24 Saturday evening concerts.

This will be Pierre Monteux' fourth season as conductor of the orchestra. He will make the masterpieces of the standard symphonic repertory the basis of his programs. He also promises to keep abreast with musical progress by presenting works of genius of the present day composers. It was partly in search of new scores that he spent part of last Summer in Europe.

Among the pianists announced are Alfred Cortot, Bennö Moiseiwitsch and Olga Samaroff, all of whom are soloists of past standing. Before he first came to this country in 1918, Cortot held a high European reputation, not only as pianist but as an operatic conductor. By virtue of his tours in this country through successive seasons he has easily won a reputation as a foremost pianist of France.

Moiseiwitsch, the Russian virtuoso, who likewise is ranked, both here and abroad, as one of the very finest, followed great London success with acclaim equally high in New York and other cities during the last two seasons. Mme Samaroff's coming appearance will be particularly welcomed by her many admirers who were disappointed in the postponement of her engagement last year.

Another American pianist, likewise of high standing, is John Powell. As piano virtuoso and as the composer of the "Negro Rhapsody" for piano and orchestra and other works, he has recently spread his renown into Europe.

Known as yet only by name in Boston is Arthur Schnabel. Schnabel is a Letchetitzky pupil and a virtuoso of long and high fame in Europe. He came to this country last season, when he was immediately placed among the first.

The three singers engaged for the concerts are present or recent stars of the Metropolitan Opera Company—Frances Aida, Frieda Hempel and Margaret Matzenauer. Of these, the first two have not before sung at these concerts, while the reappearance of Margaret Matzenauer will be looked forward to with lively interest.

Three composers of eminent standing, who are also virtuosos, are to be soloists in the coming series. Alfredo Casella, the daring young Ialian composer, has been famed as a pianist throughout his career, although he is as yet personally unknown to Boston. He is heralded by the enthusiasm for his Rhapsody "Italia" and his Suite "Couvent sur l'Eau," which was played and repeated by the Symphony Orchestra last season. His "Alta Notte" for pianoforte and orchestra met with a mixed reception in New York last year on account of its radical tendencies, but the beauty of the composer's execution at the piano was generally praised.

Georges Enesco's "Rumanian Rhapsody" is known wherever symphonic music is heard. His Orchestra Suite and Symphony in E flat, which was played at the Symphony concerts last year, are likewise admired by many. In Europe he is esteemed far and wide as a brilliant violinist. Therefore his pending first visit to America is eagerly looked forward to. Marcel Dupre, the young French composer of rising renown, both for his creative achievements and for his attainments as an organist, is likewise of highest standing both here and abroad. He will appear as organ soloist at one of the concerts.

Two violinists, besides Enesco, are to be heard, Albert Spalding and Toscha Seidel. Albert Spalding, an American artist, has been soloist with the Boston Symphony Orchestra on two former occasions. He has in recent seasons, by concerts in Europe and America, taken a high place among the finest violinists of whatver nationality. Toscha Seidel, although familiar to concert-goers, has never appeared with the orchestra.

GLOBE SEPT-10.

Fine Array of Soloists Ready for Coming Orchestral Season

A splendid array of soloists is now announced to appear with the Boston Symphony Orchestra during the coming season of regular symphony concerts in Symphony Hall.

The season's opening will take place on Friday and Saturday, Oct. 13 and 14. One evidence that this season will be one of the most popular in the whole history of the orchestra is seen in the demand for seats by subscription, which is even greater than that of last year. For the 24 Friday afternoon concerts the seats were already engaged last spring, while for the 24 Saturday evening concerts a very few are to be had.

Pierre Monteux, continuing at the helm, is about to enter upon his fourth season as the conductor of the orchestra. The splendid personnel remains as it was last season, with no noteworthy change. The conductor will, as usual, base his programmes upon the master works of the standard symphonic repertory. He will also give a just place to the creative genius of today and tomorrow, presenting scores from various countries which he has obtained during his recent sojourn in Europe.

Soloists of Long Standing

Of the soloists engaged to appear during the coming season who are to return by virtue of their success in past appearances are Margaret Matzenauer, Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff, and Albert Spalding. Madame Matzenauer, the famous Wagnerian contralto of the Metropolitan Opera Company, will surely be welcomed in that she is so well remembered from the splendid concerts in which she formerly appeared here.

Before he first came to this country in 1918, Cortot held a high European reputation, not only as pianist, but as an operatic conductor and as an organizer and conductor of splendid choral concerts. To our public he is known only as the master of his chosen instrument. By virtue of his tours in this country through successive seasons he has easily won a reputation as the foremost pianist of France. Moiseiwitsch, the Russian virtuoso, who likewise is ranked, both here and abroad, as one of the very finest living, followed London success with acclaim equally high in New York and other cities during the last two seasons. The coming of Olga Samaroff will be good news to those who were disappointed in the postponement of her engagement last season. The brilliant Texas pianist is ranked by many as the peer of any woman pianist here or abroad.

Albert Spalding, likewise an American artist, has been soloist with the Boston Symphony Orchestra on two former occasions. He has in recent seasons, by concerts in Europe and America, taken a high place among the finest violinists of whatever nationality.

Famous Artists New to These Concerts

It is a curious fact that Freida Hempel, the great coloratura soprano, has never before appeared as soloist with the Boston Symphony Orchestra.

The events was sure to happen sooner or later. Much the same may be said of Frances Alda, the prima donna of the Metropolitan Opera Company. John Powell, the illustrious American pianist, has in the last two seasons considerably heightened a fame already enviable, not only by the beauty of his playing but by the evident originality and interest of his Negro Rhapsody for Piano and Orchestra, and other compositions.

Another virtuoso who, although familiar to concertgoers, has never before appeared with the orchestra, is Toscha Seidel. He is numbered among the handful of Auer pupils, who have made Russia to be looked upon as the country of great violinists.

Soloists New to Boston

Two virtuosos, who are also compoers of high standing, are to appear as soloists at these concerts—Alfred Casella and Georges Enesco. Enesco is known wherever symphony concerts are given by his Roumanian Rhapsody, and is known to many by his Orchestral suite and his Symphony in E flat, which was played at these concerts last season. In Europe he is likewise famed far and wide as a master of the violin, and his imminent visit to America is keenly anticipated. Casella, the revolutionary young Italian composer, is known by his Rhapsody "Italia" and his "Convent sur Leau," which was played and repeated by the Symphony Orchestra last season. In New York last year the performance of his daring "Alta Notte" for piano and orchestra met with condemnation and praise, which resolved into unanimous enthusiasm for the brilliant executive powers of the composer. Arthur Schnabel first came to this country last year from Europe, where he is venerated in each of the larger capitals for his wondrous mastery of the piano. This Letchetitzky pupil was met in New York with immediate acclaim.

Marcel Dupre, the young French organist and composer, whose coming to Boston is so eagerly anticipated, will likewise appear as organ soloist with the orchestra. Reports of the brilliance of his creative and executive genius come to us from many quarters to ensure a remarkable performance at the pair of concerts in which he is to appear.

POST-SEPT-10

Sept-7-1922

"AMERICANS DEMAND BEST MUSIC," SAYS MONTEUX

French Conductor Promises Boston Interesting Season—Vannini's Symphony Ensemble to Tour—More Praise for John Peirce

Boston, Mass., August 30.—That Boston is to have an interesting symphony season is indicated in an interview recently given by Pierre Monteux, conductor of the Boston Symphony Orchestra, to Joe Toye, the well known correspondent of the Boston Sunday Herald. Mr. Monteux returned to his summer home at Northport, Me., recently from a trip to London and Paris in search of new music. The French conductor was apparently unwilling to reveal the specific novelties which he plans to introduce during the coming season. He did say, however, that he had heard much excellent music of the younger school and that Boston will hear the best there is of the new music—French, English, German, Italian, Spanish and Russian. "There will be plenty of novelty," he added, "but (and please emphasize this) the new music will come second. The classics first, always first."

The interview was then continued as follows:

"'Is there any one man whose new work you know you will have next season?' I asked.

"'Well, yes,' he told me. 'There is Maurice Ravel; I talked with him in Paris.'

"'What is your opinion of this new Russian school of music?' I asked.

"'I like it,' he enthused.

"'What is back of it all?' was my next question. 'Is it some sort of manifestation of a national state of mind?'

"'Not at all,' he corrected me. 'It is not national at all. It is not local to Russia. You will find it in England, France, Italy, Germany—here in America.'

"'Then it is international?'

"'International, yes,' he agreed. 'But it is more than that. It is epochal; it is here.'

"'Will it flourish?'

"'Who can tell?' He shrugged his shoulders and smiled.

"'By the way,' he went on, 'I found that almost everything is being published in London. Everybody is sending his work there; even from Italy.'

"'Did you find Europe supporting music and musicians?' I asked.

"'Yes, indeed!' he answered.

"'Opera?'

"'Yes, the Opera Comique is run at a profit, and, you see, too, opera in France has a government subsidy. Here the expense is guaranteed by individuals.'

"'Is the Paris Symphony subsidized?'

"'No, there the players share in the profits and share in the losses. If there is no profit, they get no money. So, sometimes, to live, they must have outside work.'

"'Here,' he continued, 'our musicians are paid regardless of profit or loss.'

"'Has that an effect on music?'

"'A very great effect,' emphatically. 'For instance, the Paris Symphony cannot give its audience anything but the tried music except on rare occasions. They cannot afford to spend a lot of time in rehearsal. The result is Paris does not hear many a great work that comes to Boston and is presented to the public.'

"'With us,' he explained, 'it is different. I can have many rehearsals. Our musicians are members of the Boston Symphony Orchestra. They are on the regular payroll. If tomorrow morning I wish a rehearsal I say, "Rehearsal tomorrow morning," and we have it. And so we here in America hear the best of all music.'

"'Do we here in America really know music, understand its message, or is it just a pose with us?' I asked. 'Do we go to concerts because it is the thing that is being done?'

"'Americans,' said Mr. Monteux, with sincerity, 'and particularly Bostonians, understand music, they have had it so long. It is not a pose. You cannot give them poor music. They demand the best and recognize it and support it.'"

J. C.

NEW YORK
N. Y.
TIMES

AUG 13 1922

PIERRE MONTEUX, back from a flying trip to Paris and London, was with his family in a cottage at Northport, Me., when found last week by a Boston Herald reporter seeking news of his plans for the Boston Symphony. The guest was received by 9-year-old Denise Monteux, who wrote in the reporter's notebook her name and age, with those of her brother, Claude, aged 1½. Soon her father appeared. Mr. Monteux said that while abroad he visited the studios of a number of composers whose works he hoped to present in America.

"Just who are they and what is the nature of their work?" the reporter asked. Mr. Monteux smiled.

"That," he parried, "is a question I would like to answer, but I do not dare. Many of the composers with whom I talked are still at work on their compositions. Until I hear the final result I cannot say definitely that I am to present any one of them.

"I can say that I heard much excellent music of the newer school. I can say that Boston will hear the best there is of the new music, French, English, Italian, Spanish and Russian—and (he added) German. There will be plenty of novelty, but (and please emphasize this) the new music will come second, the classic first."

"Is there any one man whose new work you know you will have next season?" he was asked.

"Well, yes," the conductor replied. "There is Maurice Ravel; I talked with him in Paris."

"What is your opinion of this new Russian school of music? Is it some sort of manifestation of a national state of mind?"

"Not at all," he corrected. "It is not national at all. It is not local to Russia. You will find it in England, France, Italy, Germany—here in America. International, yes. But it is more than that. It is epochal; it is here."

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The fortunes of these famous orchestras have been musically glorious and financially dismal. The annual loss

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The three singers engaged for the concerts are present or recent stars of the Metropolitan Opera Company—Frances Aida, Frieda Hempel and Margaret Matzenauer. Of these, the first two have not before sung at these concerts, while the reappearance of Margaret Matzenauer will be looked forward to with lively interest.

Three composers of eminent standing, who are also virtuosos, are to be soloists in the coming series. Alfredo Casella, the daring young Ialian composer, has been famed as a pianist throughout his career, although he is as yet personally unknown to Boston. He is heralded by the enthusiasm for his Rhapsody "Italia" and his Suite "Couvent sur l'Eau," which was played and repeated by the Symphony Orchestra last season. His "Alta Notte" for pianoforte and orchestra met with a mixed reception in New York last year on account of its radical tendencies, but the beauty of the composer's execution at the piano was generally praised.

Georges Enesco's "Rumanian Rhapsody" is known wherever symphonic music is heard. His Orchestra Suite and Symphony in E flat, which was played at the Symphony concerts last year, are likewise admired by many. In Europe he is esteemed far and wide as a brilliant violinist. Therefore his pending first visit to America is eagerly looked forward to. Marcel Dupre, the young French composer of rising renown, both for his creative achievements and for his attainments as an organist, is likewise of highest standing both here and abroad. He will appear as organ soloist at one of the concerts.

Two violinists, besides Enesco, are to be heard, Albert Spalding and Toscha Seidel. Albert Spalding, an American artist, has been soloist with the Boston Symphony Orchestra on two former occasions. He has in recent seasons, by concerts in Europe and America, taken a high place among the finest violinists of whatver nationality. Toscha Seidel, although familiar to concert-goers, has never appeared with the orchestra.

GLOBE SEPT-10.

Fine Array of Soloists Ready for Coming Orchestral Season

A splendid array of soloists is now announced to appear with the Boston Symphony Orchestra during the coming season of regular symphony concerts in Symphony Hall.

The season's opening will take place on Friday and Saturday, Oct. 13 and 14. One evidence that this season will be one of the most popular in the whole history of the orchestra is seen in the demand for seats by subscription, which is even greater than that of last year. For the 24 Friday afternoon concerts the seats were already engaged last spring, while for the 24 Saturday evening concerts a very few are to be had.

Pierre Monteux, continuing at the helm, is about to enter upon his fourth season as the conductor of the orchestra. The splendid personnel remains as it was last season, with no noteworthy change. The conductor will, as usual, base his programmes upon the master works of the standard symphonic repertory. He will also give a just place to the creative genius of today and tomorrow, presenting scores from various countries which he has obtained during his recent sojourn in Europe.

Soloists of Long Standing

Of the soloists engaged to appear during the coming season who are to return by virtue of their success in past appearances are Margaret Matzenauer, Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff, and Albert Spalding. Madame Matzenauer, the famous Wagnerian contralto of the Metropolitan Opera Company, will surely be welcomed in that she is so well remembered from the splendid concerts in which she formerly appeared here.

Before he first came to this country in 1918, Cortot held a high European reputation, not only as pianist, but as an operatic conductor and as an organizer and conductor of splendid choral concerts. To our public he is known only as the master of his chosen instrument. By virtue of his tours in this country through successive seasons he has easily won a reputation as the foremost pianist of France. Moiseiwitsch, the Russian virtuoso, who likewise is ranked, both here and abroad, as one of the very finest living, followed London success with acclaim equally high in New York and other cities during the last two seasons. The coming of Olga Samaroff will be good news to those who were disappointed in the postponement of her engagement last season. The brilliant Texas pianist is ranked by many as the peer of any woman pianist here or abroad.

Albert Spalding, likewise an American artist, has been soloist with the Boston Symphony Orchestra on two former occasions. He has in recent seasons, by concerts in Europe and America, taken a high place among the finest violinists of whatever nationality.

Famous Artists New to These Concerts

It is a curious fact that Freida Hempel, the great coloratura soprano, has never before appeared as soloist with the Boston Symphony Orchestra.

The events was sure to happen sooner or later. Much the same may be said of Frances Alda, the prima donna of the Metropolitan Opera Company. John Powell, the illustrious American pianist, has in the last two seasons considerably heightened a fame already enviable, not only by the beauty of his playing but by the evident originality and interest of his Negro Rhapsody for Piano and Orchestra, and other compositions.

Another virtuoso who, although familiar to concertgoers, has never before appeared with the orchestra, is Toscha Seidel. He is numbered among the handful of Auer pupils, who have made Russia to be looked upon as the country of great violinists.

Soloists New to Boston

Two virtuosos, who are also compoers of high standing, are to appear as soloists at these concerts—Alfred Casella and Georges Enesco. Enesco is known wherever symphony concerts are given by his Roumanian Rhapsody, and is known to many by his Orchestral Suite and his Symphony in E flat, which was played at these concerts last season. In Europe he is likewise famed far and wide as a master of the violin, and his imminent visit to America is keenly anticipated. Casella, the revolutionary young Italian composer, is known by his Rhapsody "Italia" and his "Convent sur 5eau," which was played and repeated by the Symphony Orchestra last season. In New York last year the performance of his daring "Alta Notte" for piano and orchestra, met with condemnation and praise, which resolved into unanimous enthusiasm for the brilliant executive powers of the composer. Arthur Schnabel first came to this country last year from Europe, where he is venerated in each of the larger capitals for his wondrous mastery of the piano. This Letchetitzky pupil was met in New York with immediate acclaim.

Marcel Dupre, the young French organist and composer, whose coming to Boston is so eagerly anticipated, will likewise appear as organ soloist with the orchestra. Reports of the brilliance of his creative and executive genius come to us from many quarters to ensure a remarkable performance at the pair of concerts in which he is to appear.

POST - SEPT-10

Jl 7- 1922

"AMERICANS DEMAND BEST MUSIC," SAYS MONTEUX

French Conductor Promises Boston Interesting Season—Vannini's Symphony Ensemble to Tour—More Praise for John Peirce

Boston, Mass., August 30.—That Boston is to have an interesting symphony season is indicated in an interview recently given by Pierre Monteux, conductor of the Boston Symphony Orchestra, to Joe Toye, the well known correspondent of the Boston Sunday Herald. Mr. Monteux returned to his summer home at Northport, Me., recently from a trip to London and Paris in search of new music. The French conductor was apparently unwilling to reveal the specific novelties which he plans to introduce during the coming season. He did say, however, that he had heard much excellent music of the younger school and that Boston will hear the best there is of the new music—French, English, German, Italian, Spanish and Russian. "There will be plenty of novelty," he added, "but, (and please emphasize this) the new music will come second. The classics first, always first."

The interview was then continued as follows:

"'Is there any one man whose new work you know you will have next season?' I asked.

"'Well, yes,' he told me. 'There is Maurice Ravel; I talked with him in Paris.'

"'What is your opinion of this new Russian school of music?' I asked.

"'I like it,' he enthused.

"'What is back of it all?' was my next question. 'Is it some sort of manifestation of a national state of mind?'

"'Not at all,' he corrected me. 'It is not national at all. It is not local to Russia. You will find it in England, France, Italy, Germany—here in America.'

"'Then it is international?'

"'International, yes,' he agreed. 'But it is more than that. It is epochal; it is here.'

"'Will it flourish?'

"'Who can tell?' He shrugged his shoulders and smiled.

"'By the way,' he went on, 'I found that almost everything is being published in London. Everybody is sending his work there; even from Italy.'

"'Did you find Europe supporting music and musicians?' I asked.

"'Yes, indeed!' he answered.

"'Opera?'

"'Yes, the Opera Comique is run at a profit, and, you see, too, opera in France has a government subsidy. Here the expense is guaranteed by individuals.'

"'Is the Paris Symphony subsidized?'

"'No, there the players share in the profits and share in the losses. If there is no profit, they get no money. So, sometimes, to live, they must have outside work.'

"'Here,' he continued, our musicians are paid regardless of profit or loss.'

"'Has that an effect music?"

"'A very great effec emphatically. 'For instance, the Paris Symphony cannot ive its audience anything but the tried music except on occasions. They cannot afford to spend a lot of time rehearsal. The result is Paris does not hear many a gr ork that comes Boston and is presented to the public

"'With us,' he expla ed, 'it is different. I can have many rehearsals. Our sicians are members of the Boston Symphony Orche They are on the regular payroll. If tomorrow mor g I wish a rehearsal I say, "Rehearsal tomorrow m g," and we have it. And so we here in America hear the best of all music.'

"'Do we here in ca really know music, understand its message, or is it just pose with us?' I asked. 'Do we go to concerts because s the thing that is being done?'

"'Americans,' said M Monteux, with sincerity, 'and particularly Bostonians erstand music, they have had it so long. It is not se. You cannot give them poor music. They dema best and recognize it and support it.'"

J. C.

[5]

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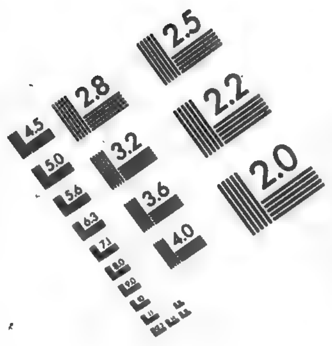
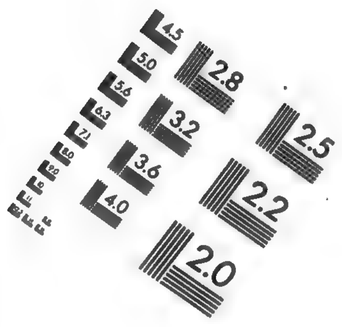

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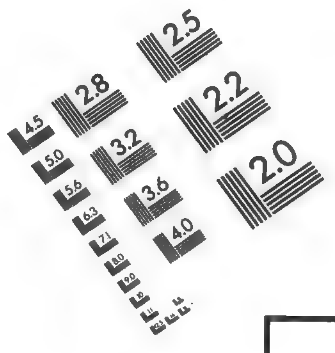
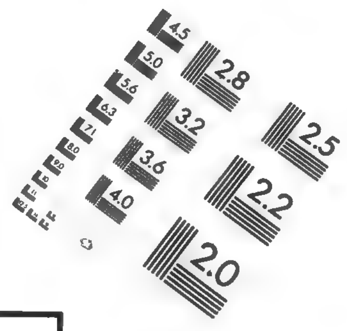
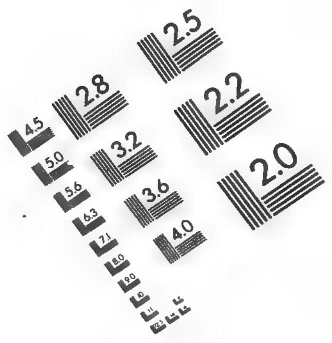
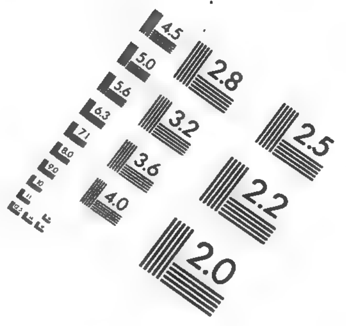

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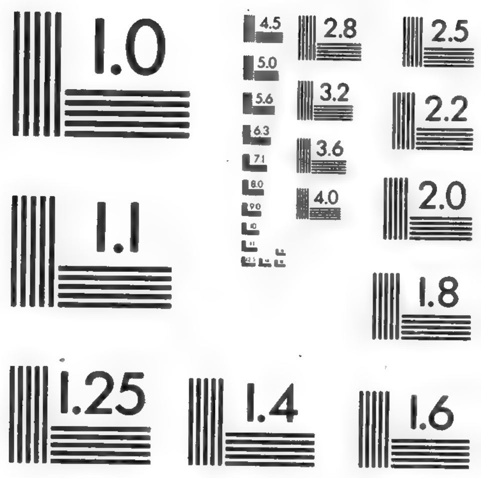

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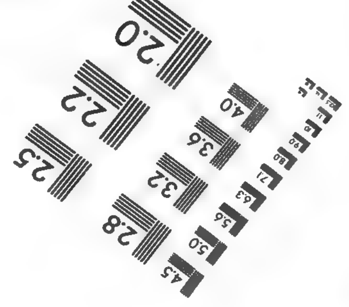
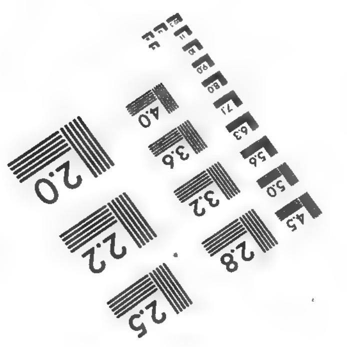

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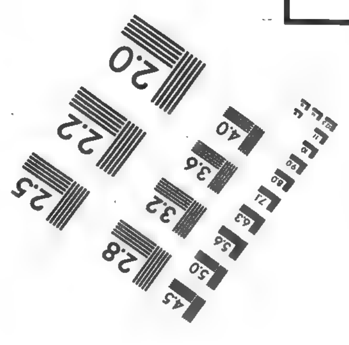
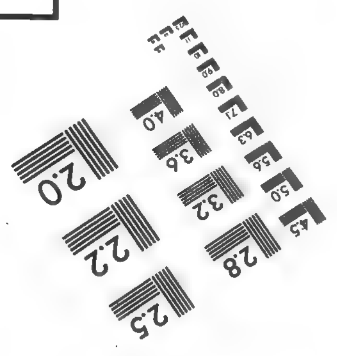

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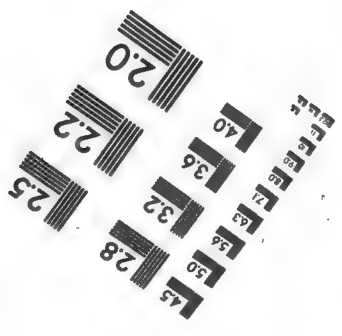
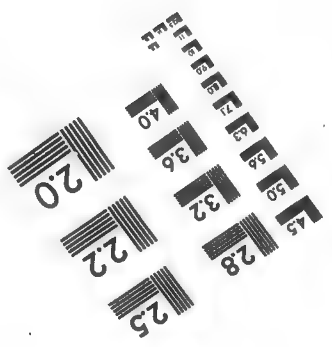

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FIRST PICTURES. OF SEASON'S ARTISTS COMING TO BOSTON

The Reason Olga Samaroff Left the Concert Stage

Madame Samaroff, in private life the wife of Conductor Stokowski of the Philadelphia Orchestra, will make good her promise to give a piano concert in Boston this winter, which Baby Stokowski prevented her from keeping last year.

A Brilliant Concert Season Promised

Many favorite artists will appear in Boston this season, beginning Oct. 13. Besides these, two new and "radical" composers will [illegible] their works—Alfred Casella, pianist, and George Enesco, violinist.

At right, latest portrait of Madame Matzenauer and her daughter Adrienne.

At Left—Frances Alda

Frances Alda will probably open the artists' concert season in Boston. She is a prima donna of the Metropolitan Opera company, of which her husband, Giulio Gatti-Casazza, is general manager.

Below—Frieda Hempel

After the style of a Gainsborough portrait is this newest photo of Frieda Hempel with Pitti, the most travelled dog in the world. Hempel's concert in Boston will mark the first time she has sung with the Symphony Orchestra.

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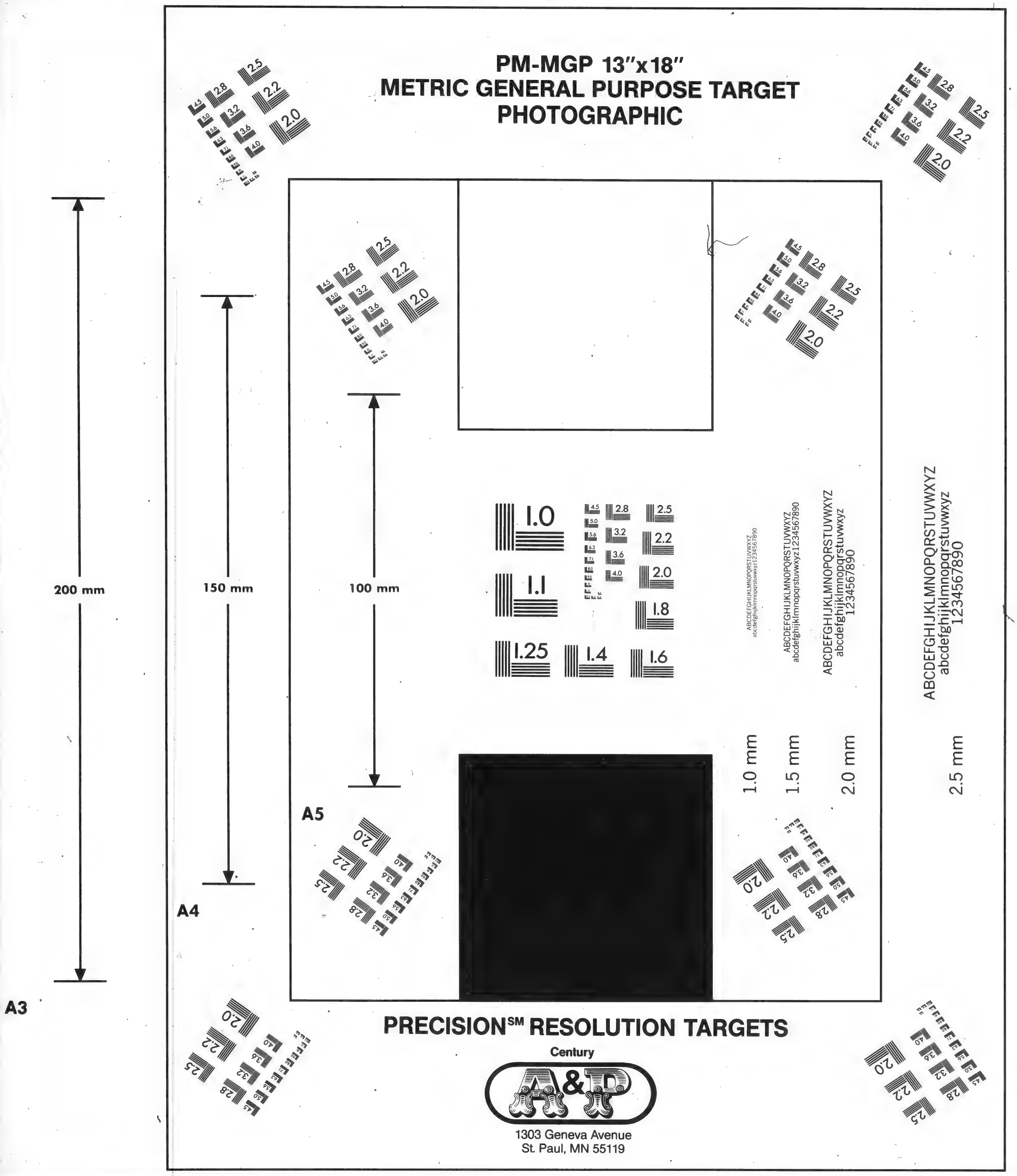
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MUSIC

OLGA SAMAROFF
© HUBEY-REMBRANDT STUDIOS PHIL.

TOSCHA SEIDEL
© MISHKIN, N.Y.

FRANCES ALDA
© MISHKIN N.Y.

FRIEDA HEMPEL

[illegible] performance next winter of "Horace Vainqueur" ("Horatius Triumphant")—Honegger's piece accounted the ablest most significant music yet written by any of the Parisian "Six." It runs for orchestra with incidental chorus and the "Horace" of the French title and Corneille's tragedy is also the Horatius (at the bridge) of old Roman legend and Macaulay's ballad. Mr. Monteux must surely have seen the score, heard of the high fortune of the piece in Paris and London and taken thought of it for Boston.

TRANS-SEPT-14.

MONTEUX PREPARES FOR SYMPHONY SEASON

Opening Concerts Set for Oct. 13 and 14—Rehearsal to Begin

Pierre Monteux, who is soon to enter upon his fourth season as conductor of the Boston Sympony Orchestra, has arrived in Boston from his summer home in Northport, Me., to prepare for the 42d season of Boston Symphony concerts. He will assemble the orchestra to start rehearsing about Oct. 1 for the opening concerts on the 13th and 14th of the same month.

Of the new music to be presented from time to time, works of the four composers who are to be soloists with the orchestra will probably comprise an important part. These are the pianists Alfredo Casella [illegible] John Powell, the organist Marcel [illegible]e, and the violinist Georges [illegible] the Roumanian musician, who [illegible]tly to visit this country for th[illegible]ime.

The other vi[illegible] will be Toscha Seidel, Albert Spalding and Richard Burgin. The singers will be Frieda Hempel, Frances Alda, and Margaret Matzenauer. Besides the two piano soloists already mentioned, Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff and Arthur Schnabel will appear, while the single 'cello soloist will be Jean Bedetti. A few subscription seats for the Saturday evening series are still left.

HERALD-SEPT 17.

ADVT. SEPT-10.

Famous Artists as Symphony Soloists

A SPLENDID array of soloists is announced to appear with the Boston Symphony Orchestra during the coming season, opening Friday, October 13.

This season will be one of the most popular in the history of the orchestra. The Friday afternoon concert seats were all engaged last Spring, while for the twenty-four Saturday evening concerts only a small number are to be had.

Pierre Monteux is about to enter his fourth season as conductor. The splendid personnel remains as it was last season.

Among the soloists engaged to appear this season are Margaret Matzenauer, Frieda Hempel, Frances Alda, Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff, Albert Spalding, Toscha Seidel, Georges Enesco and Alfredo Casella.

Mme. Hempel, the great coloratura soprano, has never before appeared as Symphony soloist, although she has often sung here. It is the same with Mme. Alda, prima donna of the Metropolitan Opera Company, and Toscha Seidel, the noted violinist.

Two virtuosos who are also composers of high standing are Casella and Enesco. Enesco is known wherever symphony concerts are given by his "Roumanian Rhapsody." In Europe he is likewise famed far and wide as a master of the violin. Casella, the revolutionary young Italian composer, is a brilliant pianist. His symphonic works are much admired here.

Arthur Schnabel, a famous European pianist, and Arthur Powell, American pianist and composer, are also in the list of soloists.

Marcel Dupre, young French organist and composer, will likewise appear with the orchestra.

ADVT-SEPT 16.

Visiting Conductors and a Policy of the Boston Orchestra—A Requiem Without Religion—Skriabin Versus Beethoven—Words for Music

THE list of "assisting artists" fo the impending Symphony Concerts printed in this place last Saturday was promising to read. Since all deserving visitors from Europe and all their compeers resident in America could not be included—unless there were, say, three "soloists" to each pair of concerts—selection there must be. In the nature of men and things, such choices will not always agree; but, in anticipation at least, there are no grave sins of omission or of commission to lay upon the managerial head. Yet in one respect, this Bostonian list differs from many another schedule announced by symphony orchestras up and down America. Among their "assisting artists" they number at least one visiting conductor—say Mr. Walter from Munich and Vienna, who is to make something like an American tour; or Mr. Coates coming again from London to Mr. Damrosch's band; or Glazunov, the Russian composer, if his present whereabouts can be discovered in time to ship him hither; or Mr. Mengelberg, diligent and dramatizing Dutchman. Visiting conductors may be rather a fashion of the hour in American concert-halls; yet for long they have been applauded there. None the less, through forty years, the Boston Symphony Orchestra, at its regular concerts, has entertained but one—Mr. d'Indy, composer as well. Twice he came; twice he went; and last December left behind none too vivid impression.

By this token, the policy of the Symphony Concerts, under the new régime as with the old, is to bid no visiting conductor—or next to none—to the sacred podium of Symphony Hall. Eminent conductors may traverse other cities in America; may there stir all and sundry; but Boston may not hear them, unless they bring an orchestra with them—Crœsus-like adventure between railroad-fares and hotel-bills in these half-deflated days. Yet it is hard to discover any valid reason for such a policy of exclusion. Strauss overlooked last season; Mengelberg, brought to Boston last March by another management; the tested Mr. Coates, the approaching Walter possess the abilities, enjoy the prestige, proper to the Symphony Concerts. They are keen to try their hands upon an orchestra of such quality as ours and make no secret of their keenness. Whatever the music in which they are heard, they interest hearers. In particular pieces they have been known to impress audiences deeply. Their incidental presence gives a fillip to a long series of concerts before a single public. They are the hors d'oeuvre; the resident conductor the regular menu; the wise take and judge either in the appropriate quality. An open-minded, catholic-spirited conductor welcomes such visitors. Mr. Monteux, for example, sought Strauss; applauded d'Indy; is not the man to deny hospitality to other worthy comers. If they cost too much for the treasury of the Boston orchestra to bear well, then is there valid reason for this neglect of them. Otherwise no one but dull Mr. Precedent and complacent Madame Custom seems to croak objection.

H. T. P.

ACCORDING to his managers, Mr. Casella, the visiting Italian pianist an composer, has already chosen th pieces that he will play next winter wit the Symphony Orchestras of Boston an Chicago. One is a "Spanish Rhapsody" b Albeñiz, hitherto unheard in America; an other is his own "Heroic Elegy," whil the third is an arrangement of his sportiv trifle for two pianos, "Puppazzi." Here i Boston, more than once, Messrs. Maier an Pattison have played "Puppazzi" in th original form.

TRANS-SEPT-11.

Monteux Prepares Symphony Season

Pierre Monteux, who is soon to enter upon his fourth season as conductor of the Boston Symphony orchestra, will arrive in Boston tomorrow morning from his summer residence in Northport, Me., in order to prepare for the 42d season of Boston Symphony Concerts. Mr. Monteux will assemble the orchestra (which retains the splendid personnel of last season) to start rehearsing about the first of October for the opening pair of concerts on the 13th and 14th of the same month.

Of the new music to be presented from time to time, works of the four composers who are to be soloists with the orchestra will probably comprise an important part. These are the pianists Alfredo Casella and John Powell, the organist; Marcel Dupre, and the violinist, Georges Enesco.

The other violinist will be Toscha Seidel, Albert Spalding and Richard Burgin. The singers will be Freida Hempel, Frances Alda and Margaret Matzenauer. Besides the two piano soloists already mentioned, Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff and Arthur Schnabel will appear, while the single 'cello soloist will be Jean Bedetti.

TRAV-SEPT-16

Soloists for Symphony Season Include Some Noted Musicians

OLGA SAMAROFF

FRANCES ALDA

FRIEDA HEMPEL

A splendid list of soloists is now announced for appearance with the Boston Symphony orchestra at the coming regular season of concerts at Symphony hall, which is to begin on Oct. 13 and 14. One of several signs that this coming 42d season of the orchestra is to be one of the largest of them all, is seen in the great demand for seats by subscription, which even exceeds that of last year, a record season in itself. For the 24 Friday afternoon concerts all seats were re-engaged early last spring. For the 24 Saturday evening concerts a very few are to be had.

Pierre Monteux is entering upon his fourth season as the conductor of he orchestra, with virtually the ame illustrious personnel to do his idding.

The singers to be heard are Fran es Alda and Margaret Matzenauer, he famous stars of the Metropolitan pera company, and Frieda Hem el, recently of the same organiza on.

The pianists will be Alfred Cortot, named as the greatest pianist France has produced; Benno Moiseiwitsch, the splendid Russian artist, who has taken his place at the very forefront of fame; Olga Samaroff,, named as the most brilliant woman pianist living; Arthur Schnabel, as yet unknown to Boston, but of the highest standing in New York and in Europe, and John Powell, the American composer and pianist, who in each capacity has repeated his long existent native reputation by a tour of Europe.

There will be three other composers of note, who are also virtuosos: Alfred Casella, the young revolutionary Italian, particularly known by his rhapsody "Italia" and his "Couvent Sur L'eau," played at these concerts. Casella has been highly admired as a pianist wherever he has been heard. Georges Enesco, composer of the Roumanian rhapsody, is renowned throughout Europe as a master of the violin, and his advent to this country is keenly looked forward to. Marcel Dupre, the young French artist, is known and praised alike as a composcer and as an organist. Besides Enesco there will be two violinists at these concerts—Albert Spaulding, the American virtuoso, and Toscha Seidel, of rival fame, who belongs to the distinguished handful of Auer pupils who have made the Russian famous as the country which produces wonder violinists.

TELE-SEPT-13

PREPARING FOR THE SYMPHONY SEASON

Pierre Monteux, who is soon to enter upon his fourth season as conductor of the Boston Symphony orchestra, arrives in Boston tomorrow from his summer residence in Northport, Maine, in order to prepare for the 42d season of Boston Symphony concerts. Mr. Monteux will assemble the orchestra (which retains the splendid personnel of last season) to start rehearsing about the first of October for the opening pair of concerts on the 13th and 14th of the same month.

Of the new music to be presented from time to time, works of the four composers who are to be soloists with the orchestra will probably comprise an important part. These are the pianists Alfredo Casella and John Powell, the organist, Marcel Dupre, and the violinist Georges Enesco, which distinguished Roumanian musician is shortly to visit this country for the first time.

The other violinists will be Toscha Seidel, Albert Spalding and Richard Burgin. The singers will be Frieda Hempel, Frances Alda and Margaret Matzenauer. Besides the two piano soloists already mentioned, Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff and Arthur Schnabel will appear, while the single 'cello soloist will be Jean Bedetti. A few subscription seats for the Saturday evening series are still left.

TELE-SEPT-16.

MONTEUX HERE FOR SYMPHONY SEASON

Pierre Monteux, conductor of the Boston Symphony Orchestra, arrived in Boston today to prepare for the forty-second season of the orchestra. The opening concerts will take place October 13 and October 14.

Of the new music to be presented works of four composers who are to be soloists will comprise an important part. These are the pianists, Alfredo Casella and John Powell; the organist, Marcel Dupre, and the violinist, Georges Enesco. Other violinists will be Toscha Seidel, Albert Spalding and Richard Burgin. The singers will be Mmse. Hempel, Alda and Matzenauer. Cortot, Moiseiwitsch, Olga Samaroff and Arthur Schnabel will complete the pianists. The only 'cello soloist will be Jean Bedetti. A few subscription seats for Saturday night are still left.

ADVTSR-SEPT17.

[7]

SYMPHONY CONCERT STARS

MUSIC

OLGA SAMAROFF © HUSEY-REMBRANDT STUDIOS PHIL.

TOSCHA SEIDEL © MISHKIN, N.Y.

FRIEDA HEMPEL

FRANCES ALDA © MISHKIN N.Y.

ADVT. SEPT 10.

[illegible], as conductor of the Sym-[illegible]chestra of St. Louis, is first in [illegible]erican field with announcement of a [illegible]erformance next winter of "Horace Vainqueur" ("Horatius Triumphant")—Honegger's piece accounted the ablest most significant music yet written by any of the Parisian "Six." It runs for orchestra with incidental chorus and the "Horace" of the French title and Corneille's tragedy is also the Horatius (at the bridge) of old Roman legend and Macaulay's ballad. Mr. Monteux must surely have seen the score, heard of the high fortune of the piece in Paris and London and taken thought of it for Boston.

TRANS-SEPT-14.

MONTEUX PREPARES FOR SYMPHONY SEASON

Opening Concerts Set for Oct. 13 and 14—Rehearsal to Begin

Pierre Monteux, who is soon to enter upon his fourth season as conductor of the Boston Sympony Orchestra, has arrived in Boston from his summer home in Northport, Me., to prepare for the 42d season of Boston Symphony concerts. He will assemble the orchestra to start rehearsing about Oct. 1 for the opening concerts on the 13th and 14th of the same month.

Of the new music to be presented from time to time, works of the four composers who are to be soloists with the orchestra will probably comprise an important part. These are the pianists Alfredo Casella [illegible] John Powell, the organist Marcel [illegible]e, and the violinist Georges [illegible] the Roumanian musician, who [illegible]tly to visit this country for th[illegible]ime.

The other vi[illegible] will be Toscha Seidel, Albert [illegible]alding and Richard Burgin. The singers will be Frieda Hempel, Frances Alda and Margaret Matzenauer. Besides the two piano soloists already mentioned, Alfred Cortot, Benno Moiselwitsch, Olga Samaroff and Arthur Schnabel will appear, while the single 'cello soloist will be Jean Bedetti. A few subscription seats for the Saturday evening series are still left.

HERALD-SEPT 17.

Famous Artists as Symphony Soloists

A SPLENDID array of soloists is announced to appear with the Boston Symphony Orchestra during the coming season, opening Friday, October 13.

This season will be one of the most popular in the history of the orchestra. The Friday afternoon concert seats were all engaged last Spring, while for the twenty-four Saturday evening concerts only a small number are to be had.

Pierre Monteux is about to enter his fourth season as conductor. The splendid personnel remains as it was last season.

Among the soloists engaged to appear this season are Margaret Matzenauer, Frieda Hempel, Frances Alda, Alfred Cortot, Benno Moiselwitsch, Olga Samaroff, Albert Spalding, Torcha Seidel, Georges Enesco and Alfreda Casella.

Mme. Hempel, the great coloratura soprano, has never before appeared as Symphony soloist, although she has often sung here. It is the same with Mme. Alda, prima donna of the Metropolitan Opera Company, and Toscha Seidel, the noted violinist.

Two virtuosos who are also composers of high standing are Casella and Enesco. Enesco is known wherever symphony concerts are given by his "Roumanian Rhapsody." In Europe he is likewise famed far and wide as a master of the violin. Casella, the revolutionary young Italian composer, is a brilliant pianist. His symphonic works are much admired here.

Arthur Schnabel, a famous European pianist, and Arthur Powell, American pianist and composer, are also in the list of soloists.

Marcel Dupre, young French organist and composer, will likewise appear with the orchestra.

ADVT-SEPT 16

Visiting Conductors and a Policy of the Boston Orchestra—A Requiem Without Religion—Skriabin Versus Beethoven—Words for Music

THE list of "assisting artists" for the impending Symphony Concerts printed in this place last Saturday was promising to read. Since all deserving visitors from Europe and all their compeers resident in America could not be included—unless there were, say, three "soloists" to each pair of concerts—selection there must be. In the nature of men and things, such choices will not always agree; but, in anticipation at least, there are no grave sins of omission or of commission to lay upon the managerial head. Yet in one respect, this Bostonian list differs from many another schedule announced by symphony orchestras up and down America. Among their "assisting artists" they number at least one visiting conductor—say Mr. Walter from Munich and Vienna, who is to make something like an American tour; or Mr. Coates, coming again from London to Mr. Damrosch's band; or Glazunov, the Russian composer, if his present whereabouts can be discovered in time to ship him hither; or Mr. Mengelberg, diligent and dramatizing Dutchman. Visiting conductors may be rather a fashion of the hour in American concert-halls; yet for long they have been applauded there. None the less, through forty years, the Boston Symphony Orchestra, at its regular concerts, has entertained but one—Mr. d'Indy, composer as well. Twice he came; twice he went; and last December left behind none too vivid impression.

By this token, the policy of the Symphony Concerts, under the new régime as with the old, is to bid no visiting conductor—or next to none—to the sacred podium of Symphony Hall. Eminent conductors may traverse other cities in America; may there stir all and sundry; but Boston may not hear them, unless they bring an orchestra with them—Crœsus-like adventure between railroad-fares and hotel-bills in these half-deflated days. Yet it is hard to discover any valid reason for such a policy of exclusion. Strauss overlooked last season; Mengelberg, brought to Boston last March by another management; the tested Mr. Coates, the approaching Walter possess the abilities, enjoy the prestige, proper to the Symphony Concerts. They are keen to try their hands upon an orchestra of such quality as ours and make no secret of their keenness. Whatever the music in which they are heard, they interest hearers. In particular pieces they have been known to impress audiences deeply. Their incidental presence gives a fillip to a long series of concerts before a single public. They are the hors d'oeuvre; the resident conductor the regular menu; the wise take and judge either in the appropriate quality. An open-minded, catholic-spirited conductor welcomes such visitors. Mr. Monteux, for example, sought Strauss; applauded d'Indy; is not the man to deny hospitality to other worthy comers. If they cost too much for the treasury of the Boston orchestra to bear well, then is there valid reason for this neglect of them. Otherwise no one but dull Mr. Precedent and complacent Madame Custom seems to croak objection.

H. T. P.

ACCORDING to his managers, Mr. Casella, the visiting Italian pianist and composer, has already chosen the pieces that he will play next winter with the Symphony Orchestras of Boston and Chicago. One is a "Spanish Rhapsody" by Albeñiz, hitherto unheard in America; another is his own "Heroic Elegy," while the third is an arrangement of his sportive trifle for two pianos, "Puppazzi." Here in Boston, more than once, Messrs. Maier and Pattison have played "Puppazzi" in the original form.

TRANS-SEPT-11.

Monteux Prepares Symphony Season

Pierre Monteux, who is soon to enter upon his fourth season as conductor of the Boston Symphony orchestra, will arrive in Boston tomorrow morning from his summer residence in Northport, Me., in order to prepare for the 42d season of Boston Symphony Concerts. Mr. Monteux will assemble the orchestra (which retains the splendid personnel of last season) to start rehearsing about the first of October for the opening pair of concerts on the 13th and 14th of the same month.

Of the new music to be presented from time to time, works of the four composers who are to be soloists with the orchestra will probably comprise an important part. These are the pianists Alfredo Casella and John Powell, the organist; Marcel Dupre, and the violinist, Georges Enesco.

The other violinist will be Toscha Seidel, Albert Spalding and Richard Burgin. The singers will be Freida Hempel, Frances Alda and Margaret Matzenauer. Besides the two piano soloists already mentioned, Alfred Cortot, Benno Moiselwitsch, Olga Samaroff and Arthur Schnabel will appear, while the single 'cello soloist will be Jean Bedetti.

TRAV-SEPT-16

Soloists for Symphony Season Include Some Noted Musicians

OLGA SAMAROFF

FRANCES ALDA

FRIEDA HEMPEL

A splendid list of soloists is now announced for appearance with the Boston Symphony orchestra at the coming regular season of concerts at Symphony hall, which is to begin on Oct. 13 and 14. One of several signs that this coming 42d season of the orchestra is to be one of the largest of them all, is seen in the great demand for seats by subscription, which even exceeds that of last year, a record season in itself. For the 24 Friday afternoon concerts all seats were re-engaged early last spring. For the 24 Saturday evening concerts a very few are to be had.

Pierre Monteux is entering upon his fourth season as the conductor of the orchestra, with virtually the same illustrious personnel to do his bidding.

The singers to be heard are Frances Alda and Margaret Matzenauer, the famous stars of the Metropolitan Opera company, and Frieda Hempel, recently of the same organization.

The pianists will be Alfred Cortot, named as the greatest pianist France has produced; Benno Moiseiwitsch, the splendid Russian artist, who has taken his place at the very forefront of fame; Olga Samaroff,, named as the most brilliant woman pianist living: Arthur Schnabel, as yet unknown to Boston, but of the highest standing in New York and in Europe, and John Powell, the American composer and pianist, who in each capacity has repeated his long existent native reputation by a tour of Europe.

There will be three other composers of note, who are also virtuosos: Alfred Casella, the young revolutionary Italian, particularly known by his rhapsody "Italia" and his "Couvent Sur L'eau," played at these concerts. Casella has been highly admired as a pianist wherever he has been heard. Georges Enesco, composer of the Roumanian rhapsody, is renowned throughout Europe as a master of the violin, and his advent to this country is keenly looked forward to. Marcel Dupre, the young French artist, is known and praised alike as a composcer and as an organist. Besides Enesco there will be two violinists at these concerts—Albert Spaulding, the American virtuoso, and Toscha Seidel, of rival fame, who belongs to the distinguished handful of Auer pupils who have made the Russian famous as the country which produces wonder violinists.

TELE-SEPT 13

PREPARING FOR THE SYMPHONY SEASON

Pierre Monteux, who is soon to enter upon his fourth season as conductor of the Boston Symphony orchestra, arrives in Boston tomorrow from his summer residence in Northport, Maine, in order to prepare for the 42d season of Boston Symphony concerts. Mr. Monteux will assemble the orchestra (which retains the splendid personnel of last season) to start rehearsing about the first of October for the opening pair of concerts on the 13th and 14th of the same month.

Of the new music to be presented from time to time, works of the four composers who are to be soloists with the orchestra will probably comprise an important part. These are the pianists Alfredo Casella and John Powell, the organist, Marcel Dupre, and the violinist Georges Enesco, which distinguished Roumanian musician is shortly to visit this country for the first time.

The other violinists will be Toscha Seidel, Albert Spalding and Richard Burgin. The singers will be Frieda Hempel, Frances Alda and Margaret Matzenauer. Besides the two piano soloists already mentioned, Alfred Cortot, Benno Moiseiwitsch, Olga Samaroff and Arthur Schnabel will appear, while the single 'cello soloist will be Jean Bedetti. A few subscription seats for the Saturday evening series are still left.

[7] TELE-SEPT-16.

MONTEUX HERE FOR SYMPHONY SEASON

Pierre Monteux, conductor of the Boston Symphony Orchestra, arrived in Boston today to prepare for the forty-second season of the orchestra. The opening concerts will take place October 13 and October 14.

Of the new music to be presented works of four composers who are to be soloists will comprise an important part. These are the pianists, Alfredo Casella and John Powell; the organist, Marcel Dupre, and the violinist, Georges Enesco. Other violinists will be Toscha Seidel, Albert Spalding and Richard Burgin. The singers will be Mmse. Hempel, Alda and Matzenauer. Cortot, Moiseiwitsch, Olga Samaroff and Arthur Schnabel will complete the pianists. The only 'cello soloist will be Jean Bedetti. A few subscription seats for Saturday night are still left.

ADVTSR-SEPT 17.

SYMPHONY

MARGARET MATZENAUER, GEORGES ENESCO, FRANCES ALDA, ARTUR SCHNABEL, FRIEDA HEMPEL, ALFRED CORTOT.

The demand for subscription seats for the coming season of Boston Symphony concerts at Symphony Hall is even greater than that of last season, which was one of the most popular the orchestra has had. The opening concerts will take place on Friday, Oct. 13, and Saturday, Oct. 14. The seats for the 24 Friday afternoon concerts were engaged early last spring, while for the 24 Saturday evening concerts very few are to be had.

Mr. Monteux is already preparing for this, the 42d season of the orchestra, his fourth season as its conductor. The splendid personnel remains with no noteworthy change. The conductor will make the masterpieces of the standard symphonic repertory the basis of his programs and will keep abreast with musical progress by presenting important works by modern composers. It was partly in search of new scores that he spent some weeks last summer in Europe.

An unusually fine list of soloists is announced. The three singers are present or recent stars of the Metropolitan Opera Company: Frieda Hempel, Frances Alda and Margaret Matzenauer. The first two have never sung at these concerts. The former appearances with the orchestra of Mme. Matzenauer, the great Wagnerian singer, speak eloquently for her return.

Of the pianists, three are soloists of standing at these concerts: Mr. Cortot, Mr. Moiseiwitsch and Mme. Samaroff. Before he first came to this country in 1918, Mr. Cortot held a high European reputation, not only as pianist but as an operatic conductor and as an organizer and conductor of choral concerts. To our public he is known only as the master of his chosen instrument. By virtue of his tours in this country through successive seasons he has easily won a reputation as the foremost pianist of France.

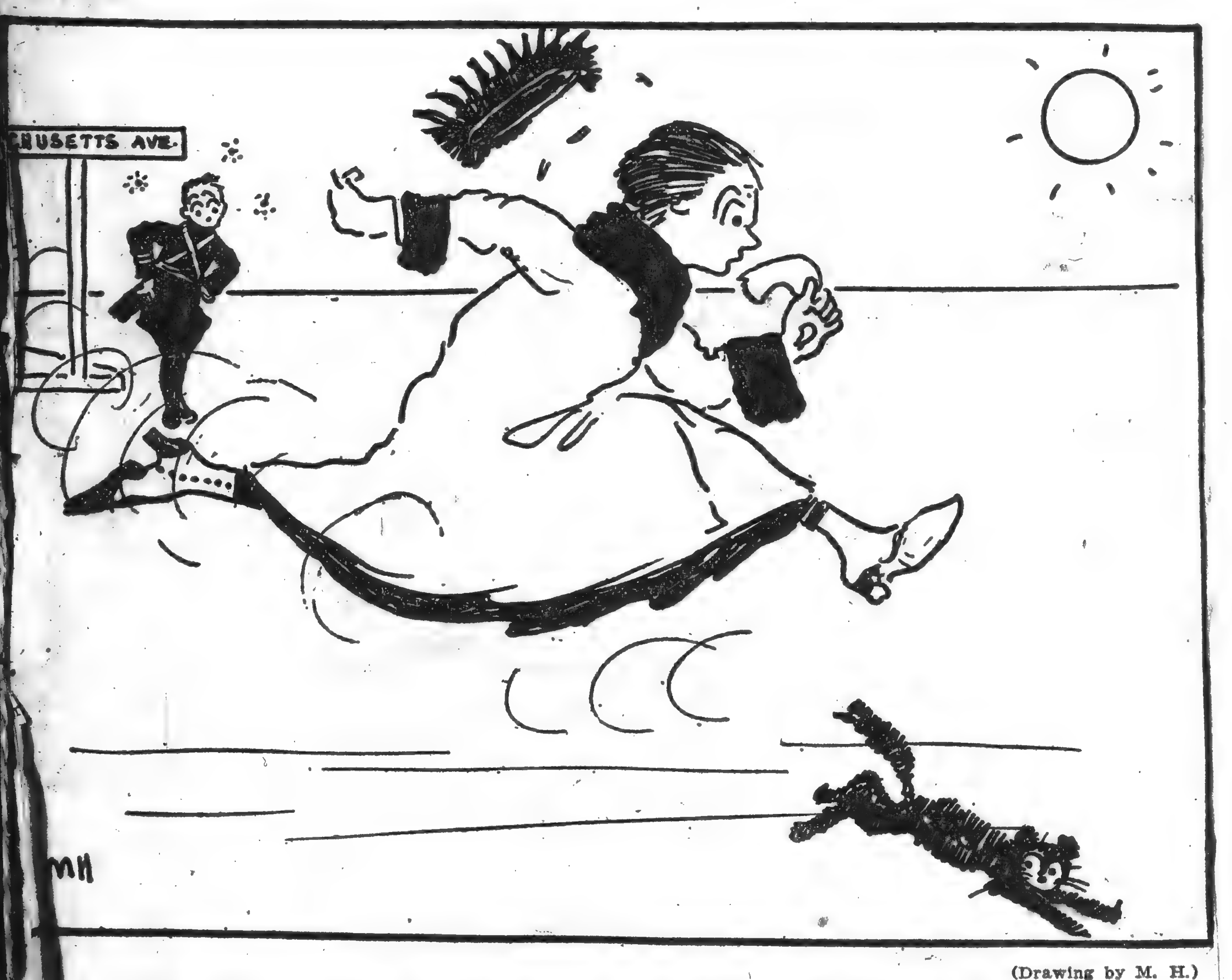
Mr. Moiseiwitsch is ranked, both here and abroad, as one of the finest living pianists. Mme. Samaroff's appearance will be welcomed by her admirers who were disappointed in the postponement of her engagement last year. Another American pianist, likewise of high standing, is Mr. Powell. As piano virtuoso and as the composer of the "Negro Rhapsody" for piano and orchestra, and other works, he has recently spread his renown into Europe. Known as yet only by name in Boston is Arthur Schnabel, a Letchetitzky pupil and a virtuoso of high fame in Europe. He came to this country last season. Another newcomer will be Alfredo Casella, the revolutionary young Italian composer and pianist whose "Italia" is familiar and whose "Couvent sur l'eau" was played and repeated at these concerts last season. He came, too, to America last season.

Another distinguished composer is the Roumanian, Georges Enesco, who will cross the ocean for the first time. He is known to many by his Orchestral Suite and his Symphony in E flat, played at these concerts. He is further known far and wide in Europe as a brilliant master of the violin. Albert Spalding will be heard once more. Mr. Seidel, already favorably known here, has also been engaged.

Marcel Dupre, the brilliant young French organist and composer, whose coming to Boston is eagerly anticipated, will likewise appear as organ soloist with the orchestra. Reports of the brilliance of his creative and executive genius come to us from many quarters.

HERALD - SEPT - 10.

Predicaments of the Concert-Hall



(Drawing by M. H.)

She Who Gets Belated Remembers Her Subscription to the Symphony Concerts

TRANS - SEPT - 18.

WHY NOT HERE ALSO?

Mme. Alda of the Metropolitan is among the soloists announced by the Boston Symphony Orchestra for its home season at Symphony Hall. Among those assisting the orchestra on its visits to New York will be Mme. Emma Calvé. [The New York Times.

H. T. P.

ONCE more Musical America hears that the controlling powers of the Boston Orchestra are negotiating with Mr. Toscanini as successor to Mr. Monteux in the conductorship at the autumn of 1924. In spite of the many virtues of our trustees, it is hard to believe them so forehanded. Moreover, Musical America and other trade-journals have heard this tale—and also printed it—so many times. The new gloss affirms that the Philharmonic Society of New York is also seeking Mr. Toscanini's services, presumably vice Mengelberg. "Under which king, Bezonian? Speak or die?"

TRANS - SEPT - 18.

MR. MONTEUX'S PROJECTS FOR THE YEAR

Old and New, Novel and Familiar, Music at the Symphony Concerts — Holst's "Planets," Stravinsky's "Rite of the Spring," Skriabin's "Divine Poem"—Mahler, Reger and, Probably, Bruckner Again—Vaughan Williams and Sibelius, Honegger and Berners — Once More a Catholic and Balanced List

THESE are good days for the Boston Symphony Orchestra, about to begin a forty-second series of concerts. Of course, there is a subscriber for every available seat at the concerts of Friday afternoon. There always has been—in the longest memory of the most devoted spinster. For as long, however, the audience at the concerts of Saturday evening has fluctuated in numbers and thereby been index for the regard in which a public, assembled by the music alone, holds conductor, band, "assisting artists," programmes. By night, even a Muck in the days of his amplest vogue, did not always fill every place; while during the war and for a year or two after it attendance on Saturday evenings appreciably diminished. Then, slowly but surely, Mr. Monteux re-gathered and increased these audiences. Now, on this score, his good works and the responsive disposition of the public stand clear. Not in years have the seats for Saturday [illegible] so eagerly and generally [illegible] part of the hall. By [illegible] others, the Symphony Orchestra is breeding a perpetuating public.

As with the listener, so with the givers of these concerts. They are of calm, cheerful, eager, ambitious minds. For the management almost "every prospect pleases." Even New York seems a little repentant of its chilly scrutiny of Mr. Monteux; its rather stupid indifference to the new quality of his band. It may even perceive that the conductor has ripened under three years of freedom, progress, zest; that his orchestra, quality for quality, rather excels sundry others with which Carnegie or Aeolian Hall weekly resound. Soit—be it so and hopefully so, as laconic Frenchmen sometimes say. Elsewhere abroad, from Toronto to Richmond, from the college at Hanover to the university at Ithaca, the occasional concerts of the Boston Symphony Orchestra keep vogue undiminished.

In turn, Mr. Monteux looks with satisfaction upon a band that he has re-constituted and re-made; that returns to him and to audiences, this autumn, virtually unchanged in personnel save by the addition of two horns. If composers of these days will write for eights horns, whereas four sufficed their fathers and two their grandfathers, then must they be gratified. Horn-players, moreover, like other craftsmen in less exacting employments, are disposed to a division of labor and two-horn-quartets are none too many for a symphony orchestra undertaking a hundred concerts in a season. With the temper as well as the permanence of his orchestra, Mr. Monteux may also be content. In just measure, it now mingles eagerness and experience. It has become both understanding and responsive instrument to his will. Its beauty or its power of tone ripens. It would be as plastic as he would have it.

[illegible] confidence, then, alike in his or[illegible] public and his [illegible] of memoranda that he likes to pencil lie upon his study-table. In his music-rack or upon his piano stand chosen scores—not a few evidence that the art of music-engraving, rudely coarsened, like most else, through the late war, has regained fineness. In Europe, through May and June, in the leisure of July and August at his summer-house in Maine, Mr. Monteux has made his discoveries, assorted his classics and his moderns, shaped his programmes, well knowing, like the rest of us, that the best intentions in autumn become not always the fulfilled accomplishment of winter and spring.

First of all, as with most other open-minded conductors, the rising and the risen Englishmen have engaged the conductor. On his table and in the library of Symphony Hall, lie at last the full score and parts of Holst's Symphonic Suite, "The Planets," accounted, with the symphonies of Vaughan Williams, the full flower, as yet, of this new British music. In the course of the autumn, he and the orchestra will play "The Planets"—every measure of the lengthy piece even as Holst intended. For in Mr. Monteux's and many another's view, no less are the deserts of the music. As yet the new "Pastoral Symphony" of Vaughan Williams is unpublished, and for it we must probably wait until another season. Instead, however, we shall receive a repetition of Williams's "London Symphony" and the first performances in America of the composer's "Variations for Two String Orchestras upon a Theme of Tallis." Tallis was an Elizabethan composer; from him Williams has borrowed a motiv and made it fructify in manifold beauty. At last, also, the tone-poem of Bax, "November Woods," is in Mr. Monteux's hands and not a few in England set it high. Into the enigmatic, even the eccentric, pages of Lord Berners, the conductor has also looked and found them amusing, interesting; and before the season is done, we shall hear the much-mocked "Spanish Rhapsody." From Bridge, too, comes a promising Symphonic Suite; while a piece by the relatively unknown Collingwood has been warmly commended. Thick also upon the study-table lie the submitted scores of American composers. Upon none, except Griffes's tone-poem of "The White Peacock," is there yet decision.

The new generation of the Continent has yielded less ample harvest. At every turn, in Mr. Monteux's wanderings, the curious about new men and novel music, spoke much of the masterful and singular Hungarians, Barktok and Kodály. Relatively little, however, has either written for orchestra outside the theatre and as yet the conductor has come by none of their scores. Meanwhile he waits upon his German agents. Nor have the younger Frenchmen been as diligent as they might. From Honegger, however, comes "Horace Victorieux," the "mimed symphony," (as the composer labels the music) accounted the culmination, thus far, in the labors of the innovating "Six." Russel, too little known in American concert-halls, has handed Mr. Monteux a tone-poem of the spring; while the heirs of Chausson have given him a posthumous and little known tone-picture, "Summer Evening." It will be as pendant to Chausson's one symphony, likewise upon the conductor's list.

Elder, established composers avert any fall in our stream of Parisian music. With one in particular Mr. Monteux has taken his courage in his hand. Whatever the response of the public, it is to hear at last Stravinsky's mimo-drama of primeval Russia, "The Rite of the Spring"—not all but as much of the pounding, savage music as will bear transfer from theatre to concert-hall. On Mr. Monteux's table also stand the two suites drawn by Stravinsky from his music (after Pergolese) to Mr. Dyaghilev's Neapolitan ballet, "Pulcinella." Nearby is Saint-Saëns's jeu d'esprit in tones, "The Carnival of Animals," from donkeys and tortoises to elephants and pianists—humor and wit in music that through his life-time he singularly chose to keep concealed. For the second pair of concerts Mr. Monteux has set the piece—with the relatively small orchestra, two pianos included, for which the composer designed it. From Debussy, likewise, the conductor [illegible] revivals [illegible] over-neglected [illegible] tone- [illegible] poetry or music none the less. From [illegible], his abiding masterpiece, the second symphony. From Lalo, for centennial honor, the light and lovely ballet-music of "Namouna." There is Franck also, born Dec. 11, 1822, for similar commemoration.

Like the "new" Frenchmen, the "new" Italians have not much swelled Mr. Monteux's store. The faithful, the prolific Malipiero waits with a "Dityrambo Tragico" and a second set of "Nature-Pictures," to supplement the similar Suite of two seasons ago. Respighi, Alfano, Pizzetti and other of Mr. Toscanini's darlings, afforded nothing to tempt the Bostonian conductor; but from Tommasini, less known in America, came a promising tone-poem. A Spaniard, however, will help to fill this breach in the Latin rampart of music—Turina with a set of fantastical pieces. Like Tommasini or Davico, from whom Mr. Monteux has received engaging pages, our eyes barely recognized the name, if our ears may anticipate the music. Again an elder composer, Bossi, with a fanciful, skilful set of variations, helps to fill the gap.

Besides, there are always the Russians—with a symphony, say, of Glazunov; another from Kallinikov, the pleasing; Rimsky-Korsakov's early "May Night," suite from an opera; and most stimulating of all, one, if not two, symphonies of Skriabin. Twice and twice only, far back in Mr. Fiedler's time, has he been played—in the "Poem of Ecstasy"—at the Symphony Concerts. Yet deep and wide is his influence upon the younger composers and the younger audiences of Europe. Last summer Mr. Monteux read many of his pages. For outcome, "The Divine Poem" will be heard next winter, and, possibly, the preceding Symphony, Number Two. Over the Russian border, moreover, is Sibelius, another discovery in whom Mr. Monteux rejoices. Accordingly, the Finn's Fifth Symphony, first played in Boston last spring, will be repeated this autumn; with, later onward, revivals of one and another of his shorter tone-poems.

Always, too, there are the Germans; while in particular to the Germans of the end of the nineteenth century and the beginning of the twentieth, Mr. Monteux last summer brought inquiring ear and eye. He has opened Mahler's lengthy and abounding scores and from them chosen for revival that Fifth Symphony, which in Mr. Gericke's and Dr. Muck's day, made no small stir in these parts. Even Bruckner, he of the celestial slow movements and the terrestrial scherzi, he who could hear tonal visions better than he could shape tonal structures—this Teuton of Teutons—also is tempting Mr. Monteux. Before the season is done, the Seventh Symphony may bring him back. Upon Reger also the conductor would bestow an inning—for one of his later orchestral pieces, the Variations and Fugue upon a Theme from Mozart. As many say, they excel the applauded, remembered "Hiller Variations."

To Strauss also, Mr. Monteux holds firm—with "Zarathustra" for certainty; the "Sinfonia Domestica," if score and parts are attainable; and almost surely, the dance in "Salome," which he rightly regards as a piercingly sensuous music. Schreker, too, mindful of Bostonian good will to his "Prelude" of last winter, has lately sent to Symphony Hall a "Chamber Symphony" for small but intricately taxed orchestra. Back to Liszt for the "Faust Symphony" with the Harvard Glee Club as assisting chorus; back to Beethoven for the three orchestral movements of the Ninth Symphony, too long unheard here, as though the Choral Finale were indispensable—and Mr. Monteux's memoranda decline into the familiar overtures and symphonies of the "standard repertory." His whole public knows how wisely and justly he chooses from it. Through forty years no such master of programme-making has served the Symphony Concerts.

H. T. P.

TRANS - SEPT

[9]

SYMPHONY ORCHESTRA'S [illegible] SEASON

MARGARET MATZENAUER, GEORGES ENESCO, FRANCES ALDA, ARTUR SCHNABEL, FRIEDA HEMPEL, ALFRED CORTOT.

The demand for subscription seats for the coming season of Boston Symphony concerts at Symphony Hall is even greater than that of last season, which was one of the most popular the orchestra has had. The opening concerts will take place on Friday, Oct. 13, and Saturday, Oct. 14. The seats for the 24 Friday afternoon concerts were engaged early last spring, while for the 24 Saturday evening concerts very few are to be had.

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An unusually fine list of soloists is announced. The three singers are present or recent stars of the Metropolitan Opera Company: Frieda Hempel, Frances Alda and Margaret Matzenauer. The first two have never sung at these concerts. The former appearances with the orchestra of Mme. Matzenauer, the great Wagnerian singer, speak eloquently for her return.

Of the pianists, three are soloists of standing at these concerts: Mr. Cortot, Mr. Moiseiwitsch and Mme. Samaroff. Before he first came to this country in 1918, Mr. Cortot held a high European reputation, not only as pianist but as an operatic conductor and as an organizer and conductor of choral concerts. To our public he is known only as the master of his chosen instrument. By virtue of his tours in this country through successive seasons he has easily won a reputation as the foremost pianist of France.

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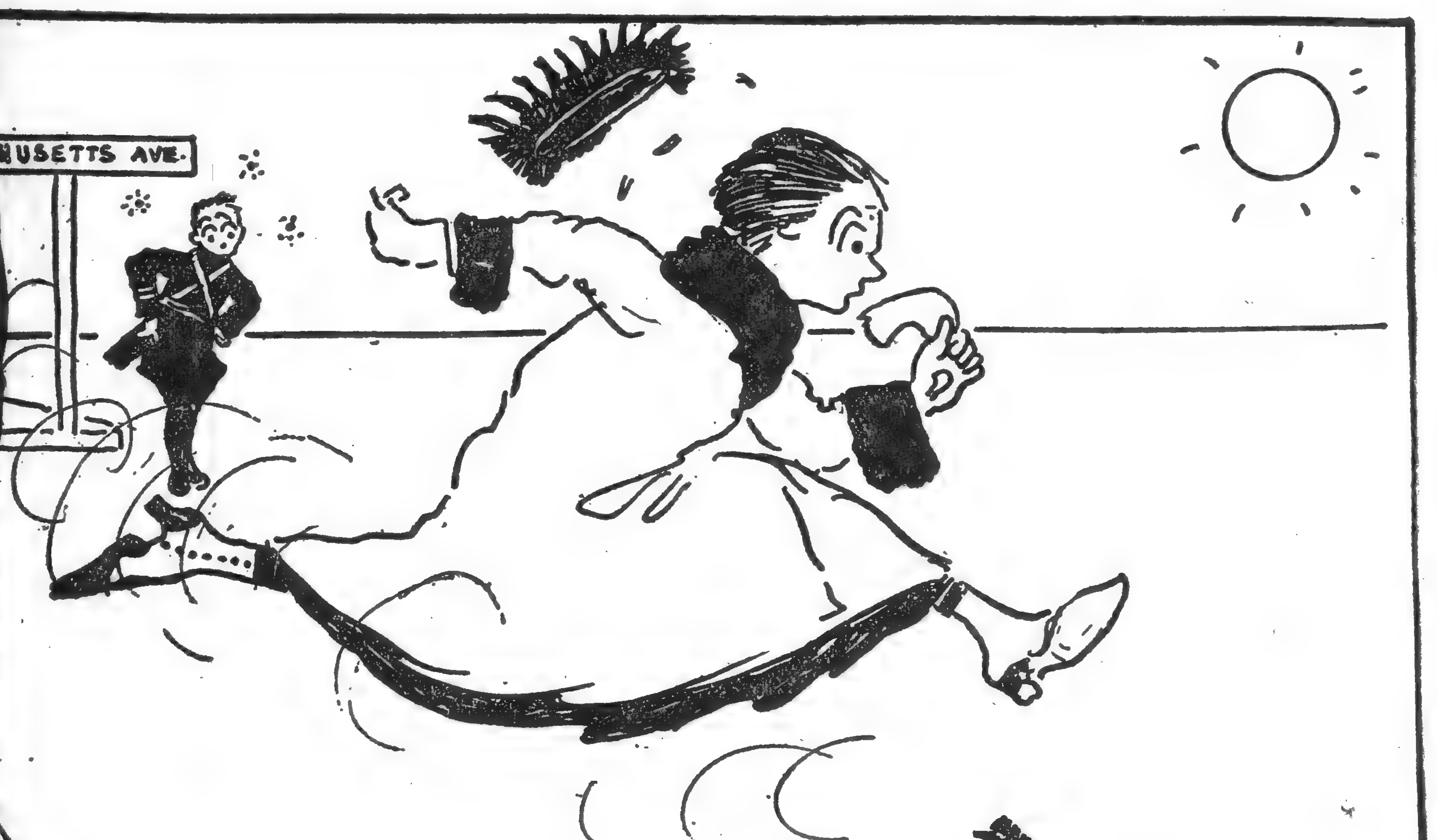
HERALD - SEPT - 10.

Predicaments of the Concert-Hall



(Drawing by M. H.)

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TRANS - SEPT - 18.

MR. MONTEUX'S PROJECTS FOR THE YEAR

Old and New, Novel and Familiar, Music at the Symphony Concerts — Holst's "Planets," Stravinsky's "Rite of the Spring," Skriabin's "Divine Poem"—Mahler, Reger and, Probably, Bruckner Again—Vaughan Williams and Sibelius, Honegger and Berners — Once More a Catholic and Balanced List

THESE are good days for the Boston Symphony Orchestra, about to begin a forty-second series of concerts. Of course, there is a subscriber for every available seat at the concerts of Friday afternoon. There always has been—in the longest memory of the most devoted spinster. For as long, however, the audience at the concerts of Saturday evening has fluctuated in numbers and thereby been index for the regard in which a public, assembled by the music alone, holds conductor, band, "assisting artists," programmes. By night, even a Muck in the days of his amplest vogue, did not always fill every place; while during the war and for a year or two after it attendance on Saturday evenings appreciably diminished. Then, slowly but surely, Mr. Monteux re-gathered and increased these audiences. Now, on this score, his good works and the responsive disposition of the public stand clear. Not in years have the seats for Saturday evening been so eagerly and generally taken in every part of the hall. By this sign, [illegible] others, the Symphony Orchestra is breeding a perpetuating public.

As with the listener, so with the givers of these concerts. They are of calm, cheerful, eager, ambitious minds. For the management almost "every prospect pleases." Even New York seems a little repentant of its chilly scrutiny of Mr. Monteux; its rather stupid indifference to the new quality of his band. It may even perceive that the conductor has ripened under three years of freedom, progress, zest; that his orchestra, quality for quality, rather excels sundry others with which Carnegie or Aeolian Hall weekly resound. Soit—be it so and hopefully so, as laconic Frenchmen sometimes say. Elsewhere abroad, from Toronto to Richmond, from the college at Hanover to the university at Ithaca, the occasional concerts of the Boston Symphony Orchestra keep vogue undiminished.

In turn, Mr. Monteux looks with satisfaction upon a band that he has re-constituted and re-made; that returns to him and to audiences, this autumn, virtually unchanged in personnel save by the addition of two horns. If composers of these days will write for eights horns, whereas four sufficed their fathers and two their grandfathers, then must they be gratified. Horn-players, moreover, like other craftsmen in less exacting employments, are disposed to a division of labor and two-horn-quartets are none too many for a symphony orchestra undertaking a hundred concerts in a season. With the temper as well as the permanence of his orchestra, Mr. Monteux may also be content. In just measure, it now mingles eagerness and experience. It has become both understanding and responsive instrument to his will. Its beauty or its power of tone ripens. It would be as plastic as he would have it.

With confidence, then, alike in his orchestra, his public, and his co-workers, the conductor has set about his choice of [illegible] or memoranda that he likes to pencil lie upon his study-table. In his music-rack or upon his piano stand chosen scores—not a few evidence that the art of music-engraving, rudely coarsened, like most else, through the late war, has regained fineness. In Europe, through May and June, in the leisure of July and August at his summer-house in Maine, Mr. Monteux has made his discoveries, assorted his classics and his moderns, shaped his programmes, well knowing, like the rest of us, that the best intentions in autumn become not always the fulfilled accomplishment of winter and spring.

First of all, as with most other open-minded conductors, the rising and the risen Englishmen have engaged the conductor. On his table and in the library of Symphony Hall, lie at last the full score and parts of Holst's Symphonic Suite, "The Planets," accounted, with the symphonies of Vaughan Williams, the full flower, as yet, of this new British music. In the course of the autumn, he and the orchestra will play "The Planets"—every measure of the lengthy piece even as Holst intended. For in Mr. Monteux's and many another's view, no less are the deserts of the music. As yet the new "Pastoral Symphony" of Vaughan Williams is unpublished, and for it we must probably wait until another season. Instead, however, we shall receive a repetition of Williams's "London Symphony" and the first performances in America of the composer's "Variations for Two String Orchestras upon a Theme of Tallis." Tallis was an Elizabethan composer; from him Williams has borrowed a motiv and made it fructify in manifold beauty. At last, also, the tone-poem of Bax, "November Woods," is in Mr. Monteux's hands and not a few in England set it high. Into the enigmatic, even the eccentric, pages of Lord Berners, the conductor has also looked and found them amusing, interesting; and before the season is done, we shall hear the much-mocked "Spanish Rhapsody." From Bridge, too, comes a promising Symphonic Suite; while a piece by the relatively unknown Collingwood has been warmly commended. Thick also upon the study-table lie the submitted scores of American composers. Upon none, except Griffes's tone-poem of "The White Peacock," is there yet decision.

The new generation of the Continent has yielded less ample harvest. At every turn, in Mr. Monteux's wanderings, the curious about new men and novel music, spoke much of the masterful and singular Hungarians, Barktok and Kodály. Relatively little, however, has either written for orchestra outside the theatre and as yet the conductor has come by none of their scores. Meanwhile he waits upon his German agents. Nor have the younger Frenchmen been as diligent as they might. From Honegger, however, comes "Horace Victorieux," the "mimed symphony," (as the composer labels the music) accounted the culmination, thus far, in the labors of the innovating "Six." Russel, too little known in American concert-halls, has handed Mr. Monteux a tone-poem of the spring; while the heirs of Chausson have given him a posthumous and little known tone-picture, "Summer Evening." It will be as pendant to Chausson's one symphony, likewise upon the conductor's list.

Elder, established composers avert any fall in our stream of Parisian music. With one in particular Mr. Monteux has taken his courage in his hand. Whatever the response of the public, it is to hear at last Stravinsky's mimo-drama of primeval Russia, "The Rite of the Spring"—not all but as much of the pounding, savage music as will bear transfer from theatre to concert-hall. On Mr. Monteux's table also stand the two suites drawn by Stravinsky from his music (after Pergolese) to Mr. Dyaghilev's Neapolitan ballet, "Pulcinella." Nearby is Saint-Saëns's jeu d'esprit in tones, "The Carnival of Animals," from donkeys and tortoises to elephants and pianists—humor and wit in music that through his life-time he singularly chose to keep concealed. For the second pair of concerts Mr. Monteux has set the piece—with the relatively small orchestra, two pianos included, for which the composer designed it. From Debussy, likewise, the conductor purposes revivals of the over-neglected "Gigues" and "Ronde de Printemps," tone-poems in the smaller dimensions, but the poetry of music none the less. From d'Indy, his abiding masterpiece, the second symphony. From Lalo, for centennial honor, the light and lovely ballet-music of "Namouna." There is Franck also, born Dec. 11, 1822, for similar commemoration.

Like the "new" Frenchmen, the "new" Italians have not much swelled Mr. Monteux's store. The faithful, the prolific, Malipiero waits with a "Dityrambo Tragico" and a second set of "Nature-Pictures," to supplement the similar Suite of two seasons ago. Respighi, Alfano, Pizzetti and other of Mr. Toscanini's darlings, afforded nothing to tempt the Bostonian conductor; but from Tommasini, less known in America, came a promising tone-poem. A Spaniard, however, will help to fill this breach in the Latin rampart of music—Turina with a set of fantastical pieces. Like Tommasini or Davico, from whom Mr. Monteux has received engaging pages, our eyes barely recognized the name, if our ears may anticipate the music. Again an elder composer, Bossi, with a fanciful, skilful set of variations, helps to fill the gap.

Besides, there are always the Russians—with a symphony, say, of Glazunov; another from Kallinikov, the pleasing; Rimsky-Korsakov's early "May Night," suite from an opera; and most stimulating of all, one, if not two, symphonies of Skriabin. Twice and twice only, far back in Mr. Fiedler's time, has he been played—in the "Poem of Ecstasy"—at the Symphony Concerts. Yet deep and wide is his influence upon the younger composers and the younger audiences of Europe. Last summer Mr. Monteux read many of his pages. For outcome, "The Divine Poem" will be heard next winter, and, possibly, the preceding Symphony, Number Two. Over the Russian border, moreover, is Sibelius, another discovery in whom Mr. Monteux rejoices. Accordingly, the Finn's Fifth Symphony, first played in Boston last spring, will be repeated this autumn; with, later onward, revivals of one and another of his shorter tone-poems.

Always, too, there are the Germans; while in particular to the Germans of the end of the nineteenth century and the beginning of the twentieth, Mr. Monteux last summer brought inquiring ear and eye. He has opened Mahler's lengthy and abounding scores and from them chosen for revival that Fifth Symphony, which in Mr. Gericke's and Dr. Muck's day, made no small stir in these parts. Even Bruckner, he of the celestial slow movements and the terrestrial scherzi, he who could hear tonal visions better than he could shape tonal structures—this Teuton of Teutons—also is tempting Mr. Monteux. Before the season is done, the Seventh Symphony may bring him back. Upon Reger also the conductor would bestow an inning—for one of his later orchestral pieces, the Variations and Fugue upon a Theme from Mozart. As many say, they excel the applauded, remembered "Hiller Variations."

To Strauss also, Mr. Monteux holds firm—with "Zarathustra" for certainty; the "Sinfonia Domestica," if score and parts are attainable; and almost surely, the dance in "Salome," which he rightly regards as a piercingly sensuous music. Schreker, too, mindful of Bostonian good will to his "Prelude" of last winter, has lately sent to Symphony Hall a "Chamber Symphony" for small but intricately taxed orchestra. Back to Liszt for the "Faust Symphony" with the Harvard Glee Club as assisting chorus; back to Beethoven for the three orchestral movements of the Ninth Symphony, too long unheard here, as though the Choral Finale were indispensable—and Mr. Monteux's memoranda decline into the familiar overtures and symphonies of the "standard repertory." His whole public knows how wisely and justly he chooses from it. Through forty years no such master of programme-making has served the Symphony Concerts.

H. T. P.

TRANS - SEPT

[8]

BOSTON SYMPHONY

Having spent a part of the past summer in Europe in quest of new scores of interest, Pierre Monteux will perform a number of these during the coming 42d regular season of Boston Symphony Orchestra concerts, which is to open on Oct. 13.

The soloists to be heard at these concerts include, as singers, Frieda Hempel, Margaret Matzenauer and Frances Alda; as pianists, Alfred Cortot, Benno Moiseiwitsch, Alfredo Casella, Arthur Schnabel, John Powell and Olga Samaroff; the violinists, Alfred Spalding, Toscha Seidel, Georges Enesco, Richard Burgin. Marcel Dupre will appear as organ soloist and Jean Bedetti as 'cello soloist.

TRAV-SEPT-23

The Boston Symphony Orchestra announces a number of new works of interest during the season which begins October 13, in Boston. Three French compositions will be Saint-Saëns's "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fête." Russian music will include Stravinsky's suite from his "Pulcinella," and extracts from his "Rites of Spring," Rimsky-Korsakov's "The Tsar Sultan" in the form of a suite, and Scriabin's third symphony, "The Divine Poem." English composers represented will include Holst, Vaughn, Williams, and Eugene Goosens; Italians will be Tommasini and Davico, and "Turina" of Spain. German composers will also be heard. Pierre Monteux will conduct.

N.Y. POST-SEPT-23

Saturday evening, Oct. 14, in Symphony Hall, the first evening concert of the season by the Symphony Orchestra, Mr. Monteux conducting.

TRANS-SEPT-23.

NEW WORKS FOUND BY MONTEUX

Having spent a part of the past Summer in Europe in quest of new scores of interest, Pierre Monteux will perform a number of these during the coming forty-second regular season of Boston Symphony Orchestra concerts, which is to open on October 13. The works to be played for the first time here will be selected from the following:

From Russia, Stravinsky's suite from his "Pulcinella," after Pergolese, and excerpts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "Tsar Saltan" suite. There will be three French scores, which will be heard for the first time in America at these concerts—Honneger's "Horace Victorieux," the most notable production to date of the Parisian "Six," Chausson's "Soir de Fete" and Saint-Saens' "Carnival des Animaux." This burlesque music, of which the popular "Swan" is a number, is familiar to the conductor, who took the viola part in its first performance by the Parisian society, "La Trompette," while the composer sat at the piano.

New English scores include "The Planets" of Holst, and new works by Eugene Goosens and Vaughn Williams, the composer of the London Symphony. The Spanish composer, Turina, will be represented, and the Italian composers Tomasini and Davico. There will be a number of native works which will be announced later. German music will be represented by a number of revivals notably symphonies by Bruckner and Mahler, Strauss' "Thus Spake Zarathustra" and a work by Max Reger.

AMER. SEPT-23.

The 42d season of the Boston Symphony orchestra will begin with the concert on Friday afternoon, Oct. 13. The list of soloists has already been announced, but it may here be repeated.

Singers: Mmes. Alda, Hempel and Matzenauer.

Pianists: Messrs. Casella, Cortot, Moiseiwitsch, Powell, Schnabel and Mme. Samaroff.

Violinists: Messrs. Burgin, Enesco, Seidel and Spalding.

Violoncellist: Mr. Bedetti.

Organist: Marcel Dupre.

There is natural curiosity concerning the programs, the new works, or works that are unfamiliar, if not ultra-modern, the works that will be revived. Program-making is an art in itself. Many excellent conductors are in this respect disappointing. Mr. Monteux has been singularly fortunate. His programs have been well contrasted; due respect has been paid the worthies of past years; he has not been afraid of acquainting the audience with compositions showing the modern and also the ultra-modern tendencies. His taste is catholic, unusually so, as may be seen by looking at the programs since he has been conductor. To him music is not confined within the boundaries of any one country. Interpreting the works of composers, ancient and modern—French, German, Italian, Spanish, English, Russian, American—he has been cosmopolitan in his intelligent and graceful sympathy. He is not a conductor of any one school or of any particular period. In other words, he is not a "specialist." The Lord be praised!

Mr. Ernest Newman, discussing in August the programs of the Promenade Concerts in London, said that the "classics" are always safe for performance. Among the "classics" he included Grieg, Franck, Debussy and Rachmaninov, yet Debussy is still to the hidebound conservatives a radical, a dangerous fellow. Some may well rub their eyes at seeing Mr. Rachmaninov named by Mr. Newman, who says: "There are a few younger moderns for whom all of us have a certain respect, if not an enthusiasm. And there is a crowd of still younger men from whom a few people—chiefly the young ladies and gentlemen themselves—expect the most wonderful things, but whom the mass of musicians and the general public regard with a skepticism tempered by hope. Nowhere in all Europe is there a composer under thirty-five upon whom any level-headed musician would care to bank. Talents are as abundant as in the case of the novel; but hardly the hint of a real genius anywhere."

Musicians, even the "level-headed" ones, especially when they are composers, are not always sane judges or inspired prophets. Read Weber's articles about Beethoven's symphonies. Recall the many geese that Schumann in his critical articles insisted were swans. Of late years Mr. Newman has been rather contemptuous in his attitude toward the younger composers. At times he has written in an astonishing manner about some of the justly respected old ones.

Mr. Monteux, visiting Europe in July, met various composers with the view of bringing out in this country new or unfamiliar works by them. He also examined scores of composers no longer living; scores unknown to Boston audiences, as well as works, heard by audiences of former seasons, but new to the younger generation.

Among the compositions to be heard here for the first time will be Stravinsky's Suite from the "Pulcinella" music in the manner of Pergolese, and extracts from Stravinsky's "Sacre du Printemps," a ballet considered by some as this Russian's supreme work. When Mr. Monteux conducted the first performance of this extraordinary score in Paris, there were such scenes that the police intervened. Scriabin's "Poem of Ecstasy" has been performed here more than once. Mr. Monteux purposes to perform an earlier work, "The Divine Poem," by Scriabin, whose talent is called genius by his ardent admirers. There is also promise of the Suite derived from Rimsky-Korsakov's "Tsar-Saltan."

The English school will be represented by Holst, whose series of symphonic poems, "The Planets," has been characterized by the fastidious Mr. Newman, as one of the most significant English compositions; by Vaughan Williams, already and favorably known here by "On Wenlock Edge," brought out at one of Mr. Longy's concerts, and the "London" Symphony performed at Symphony concerts; by Eugene Goossens, whose music, hardly known in Boston, has been enthusiastically applauded in London and in cities of the European continent.

Compositions by Honegger, Chausson and Saint-Saens will be new to the symphony audience. Honegger will be represented by his "Horatius Triumphant," which has to do with the fight of the Horatii and the Curiatti, Roman and Alban brethren respectively. The surviving Horatius returning home slew his sister who was mourning the death of her betrothed, one of the Alban brothers—the subject of Corneille's tragedy, "Horace." Honegger, a Swiss by birth, a voluminous composer, is of the Parisian band of composers known as "The Six." Chausson's "Soir d'Ete" will be played. The symphony, symphonic poem "Vivian," chamber music, choral works and songs, with the "Poem" for violin of this composer, who died too soon, are justly esteemed here. Saint-Saens's "Carnival of Animals," a humorous score, was first performed in Paris at a concert of a quasi-private society, "La Trompette," when Saint-Saens was the pianist and Mr. Monteux played a viola in one of the double quartets of strings. This "Carnival" was recently revived in Paris. One of the numbers, "The Swan," has long been a favorite piece with violoncellists. Mme. Pavlowa dances to it.

Italians will be represented by Tommasini of Rome—the Kneisel quartet played a quartet by him in Boston—and Davico. Music by the Spaniard Turina will also be heard. He was first made known here by piano pieces played by George Copeland. An orchestral "Procession" has also been performed here, but not at a symphony concert.

There will be revivals of symphonies by Bruckner and Mahler, music by Max Reger and Strauss's "Thus Spake Zarathustra."

As in the past Mr. Monteux will give marked attention to works by American composers; marked, we say, not careless, perfunctory attention.

The 24 programs will of course include the orthodox masterpieces of the established repertory.

HERALD-SEPT-24

Many Novelties for Symphony Season

BY OLIN DOWNES

The announcements of the new compositions to be performed by the Boston Symphony Orchestra, Pierre Monteux conductor, this winter will be for many as interesting if not even more interesting than the list of soloists engaged. If there is any form of musical performance in which the personality of an artist is lost sight of in the shadow of the greatness of music itself it is at the concerts given by this organization. There the composer rather than the performer is supreme, and, however gifted the virtuoso, the Boston Symphony Orchestra will surpass him in the wonder of its performances.

Mr. Monteux has girded his loins and will dare greatly in performing for the first time here excerpts from Strawinsky's ballet, "The Rites of Spring."

This extraordinary score, built about symbolical dances of primitive people who worship nature and the sun which is awakening the earth to new life, aroused a riot in the theatre in Paris where Mr. Monteux conducted the first performance some years ago. Then the audience divided itself into two factions, pro and anti, which sprang at each other and relieved their feelings in ways other than musical. Excerpts from this ballet and a suite from a later work of Strawinsky, "Pulcinella," will be among the most important offerings.

Other Russian music will be Scriabine's "Divine Poem" and music in the form of an orchestral suite taken from Rimsky-Korsakoff's opera, "Tsar Saltan."

There are three works by French composers which will arouse intense curiosity in advance of the performance. One of these is "Horace Victorieux," by Honenger. Honegger is one of "the Six," the group of modern French composers, inspired largely by the example of Eric Satie, who in earlier years was rated a madman, but whose madness, genuine or apparent, has born fruit in the works of singularly gifted disciples. These men show highly radical tendencies. Their works have aroused hot discussion in Paris and in the musical centres of America.

An unknown work by Chausson, the composer of exquisite and poetic music, who died an untimely death in the '90s, is called "Soir de Fete." Finally there will be a performance of Saint-Saens' suite, "Carnival des Animaux," a work of the youth of the late famous composer, in which he gayly imitates the cries and noises of different animals.

One piece from this suite, the beautiful melody known as "The Swan," suggestive of the grave beauty of the swan as it floats on the waters, has become known and loved the western world over. Never before has the entire suite been played in America. Mr. Monteux himself played viola in one of the double quartets called for by the score, at a private performance at a meeting of that remarkable society of musicians known as "La Trompette," and led by Saint-Saens himself.

The time has happily come when Germany may be represented fully on the Boston Symphony programmes without calling up the hatreds and resentments for which Germany was primarily responsible in the late war. It is good to know that Mr. Monteux will play what some consider the greatest work Richard Strauss ever penned, his symphonic poem, "Also Sprach Zarathustra," after Nietzsche. Brucker and Mahler will also be represented on the programmes.

Modern Italian composers who have written music to be played for the first time here are Tommasini and Davico. The Spanish composer Turina will be represented, and a number of compositions by Americans are to be announced. The list of soloists includes the singers Frieda Hempel, Margarot Matzenauer, Frances Alda; the pianists Alfred Cortot, Berno Moisiewitsch, Alfredo Casella, Arthur Schnabel, John Powell, Olga Samaroff; the violinists Alfred Spalding, Toscha Siedel, Georges Enesco, Richard Burgin, with the brilliant young French organist, Marcel Dupre, and Jean Bedetti, first 'cellist of the Boston Symphony, as solo 'cellist.

POST-SEPT-24.

NEW WORKS ON SYMPHONY LIST

As a result of Pierre Monteaux's sojourn in Europe last July, many new works are to be performed in the coming season of the Boston Symphony orchestra, which is to begin on October 13-14.

There are to be three French works, Honneger's "Horace Victorieux," Chauson's "Soir de Fete" and Saint-Saens' "Carnival des Animaux.' Russia will be represented by Stravinsky's "Pulcinella" suite, and excerpts from "Rites of Spring," Scriabin's third symphony and Rimsky-Karsakoff's "The Tale of the Tsar Sultan" suite.

Three English composers on the list are Vaughn Williams, Holst and Eugene Goosens. There will also be works by native composers.

The Spanish composer, Turina, is to be represented and the Italian composers Tommasini and Davico. There will be several revivals of German scores.

ADVTSR-SEPT-24.

M. Pierre Monteux will open the forty-second season of the Boston Symphony Orchestra in Boston October 13. Three French scores are to have their first performances in America at these concerts—Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux" and Chausson's "Soir de Fete."

Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poet" and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers Holst, Vaughn Williams and Eugene Goosens will be represented, the Italian composers Tommasini and Davico and the Spanish composer "Turina."

N.Y. HERALD-SEPT-24

Meanwhile word comes from Boston that Pierre Monteux, who is soon to open the forty-second season of the Boston Symphony Orchestra in its native city on October 13, acquired a number of novelties during his recent stay abroad. These include Saint-Saens's "Carnival des Animaux," also selected for performance by Mr. Damrosch; Honneger's "Horace Victorieux" and Chausson's "Soir de Fête." Mr. Monteux, it appears, is particularly familiar with Saint-Saens's burlesque, for at an early performance by the double string quartet of the Parisian Societe Privee he played the viola part, while the composer was the pianist of the occasion.

Russian music to be played by the Boston orchestra during the season will include Stravinsky's "Pulcinella" suite, after Pergolese, excerpts from the same composer's "Rites of Spring," Scriabine's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's suite "Tsar Saltan." Holst, Vaughan Williams and Eugene Goosens will represent England; Tommasini and Davico, Italy, and Turina, Spain. Mr. Monteux will also give special revivals of works by Bruckner, Mahler, Max Reger and Strauss.

N.Y. TRIBUNE-SEPT 24

SEP 23 1922

FROM
EVENING JOURNAL,
New York City

The Boston Orchestra, again under the direction of Pierre Monteux will have its customary ten concerts, in Thursday and Saturday pairs, at Carnegie Hall. Mr. Monteux has also brought back from Europe a number of new works. He, too, will play the Saint-Saens "Carnaval" suite, whilst other novelties he has secured are: Arthur Honegger's "Horace victorieux" (Honegger is one of the Paris "Six), Chausson's "Soir de fete," Stravinsky's "Pulcinella" suite, after Pergolesi, and a part of his "Le sacre de printempe" and music by the Englishmen, Gustav Holst, Eugene Goossens and Vaughn Williams.

NEW YORK
N. Y.
TELEGRAPH
ISSUE OF
SEP 24 1922

Pierre Monteux, director of the Boston Symphony Orchestra, announces a number of new works for the forty second season of his organization, the list including three French scores—Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux" and Chausson's "Soir de Fete." The burlesque of Saint-Saens is particular familiar to the conductor who, at its early performance, took the viola part in the double-string quartette of the Parisian private society, "La Trompette," while the composer sat at the piano. Honneger's score has been called, both in Paris and in London, the most important work which has so far come from the Parisian "Six."

Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers, Holst, Vaughn Williams and Eugene Goosens, will be represented, the Italian composers, Tommasini and Davico, and the Spanish composer, "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger and Strauss's "Zarathustra." Naturally the masterpieces of the established repertory will comprise the greater part of the Boston Symphony programs, to which the works mentioned above will yield first consideration.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
SEP 24 1922

BOSTON SYMPHONY PLANS.

Famous Soloists to Appear With Orchestra in Brooklyn.

The series of five concerts to be given in the Brooklyn Academy of Music by the Boston Symphony Orchestra on the Friday evenings of Dec. 1, Jan. 5, Feb. 2, March 16 and April 6 will be a part of what promises to be one of the busiest and most successful seasons the Boston Symphony Orchestra has ever had. Pierre Monteux has returned from Europe and is now preparing for the seasons opening in Boston on Oct. 13. This will be the forty-second season of the orchestra, and the fourth under his leadership. The splendid personnel of last year remains without any notable change.

The soloists engaged to appear at the five Brooklyn concerts are among the very greatest of the day. Formerly pre-eminent in opera, Frieda Hempel, since confining her career to the concert stage, has taken an equally high place as a mistress of song. Emma Calve, the great singing actress of France, with whom the role of Carmen is always associated, proved anew the vividly stirring dramatic qualities of her voice when she returned to this country last spring. Olga Samaroff, the Texan pianist, is among the foremost of her sex. Pablo Casals is the greatest 'cellist living; his playing is a revelation of unsuspected beauties in his chosen instrument. Georges Enesco, the noted composer of the "Roumanian Rhapsody, will be the most distinguished newcomer of the musical season in America. In Europe he has long been famous as a brilliant violinist.

[9]

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
SEP 24 1922

Pierre Monteux, conductor of the Boston Symphony Orchestra, has returned from Europe and is now making preparations for the forty-second season of the Boston Symphony Orchestra, which is to open in Symphony Hall, Boston, on Oct. 13. The usual series of five Friday evening concerts will be given in the Brooklyn Academy of Music on Dec. 1, Jan. 5, Feb. 2, March 18 and April 6. Mr. Monteux will assemble the orchestra for rehearsal about the first of the month. The splendid personnel of last year remains, with no noteworthy change. A more distinguished list of soloists than those appearing at the Brooklyn series could scarcely be found. The two singers, Frieda Hempel and Emma Calve, are each pre-eminent in their particular fields. The pianists among the soloists will be Olga Samaroff, whose coming appearance will be particularly welcome to her many admirers, who were disappointed in the postponement of her engagements last season. Georges Enesco is known by his Roumanian Rhapsody wherever symphony music is heard, and is also admired for his Orchestral Suite. Pablo Casals is universally accepted as the greatest 'cellist in the world.

NEW YORK
N. Y.
EVENING GLOBE
ISSUE OF
SEP 25 1922

Pierre Monteux is now preparing to open the forty-second season of the Boston Symphony Orchestra in Boston on Oct. 13. Three French scores are to have their first performances in America at these concerts — Saint-Saëns's "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fête." The burlesque of Saint-Saëns is particularly familiar to the conductor who, at its early performance, took the viola part in the double string quartet of the Parisian private society, "La Trompette," while the composer sat at the piano.

Honneger's score has been called, both in London and in Paris, the most important work which has so far come from the Parisian "Six." Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers Holst, Vaughn Williams, and Eugene Goosens, will be represented, the Italian composers Tommasini and Davico, and the Spanish composer "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger, and Strauss's "Zarathustra."

NEW YORK
N. Y.
COMMERCIAL
ISSUE OF
SEP 25 1922

Boston Symphony's Season of Novelties

Pierre Monteux, who is preparing the forty-second season of the Boston Symphony Orchestra to open in Boston on Oct. 13, announces a number of new works.

Three French scores are to have their first performances in America at these concerts—Saint-Saens' "Carnival des Animaux," Honegger's "Horace Victorieux," and Chausson's "Soir de Fete." Russia music will include Stravinsky's suite from "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers, Holst, Vaughn Williams, and Eugene Goossens, will be represented; the Italian composers Tommasini and Davico, and the Spanish composer "Turina." There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger and Strauss's "Zarathustra."

Slips of memory were inevitable in the compilation of the list of pieces that Mr. Monteux has in hand for the impending series of Symphony Concerts. Three such it is now possible to repair. The conductor purposes a repetition of Mr. Henry Eichheim's "Oriental Impressions"—the singular, exotic music of the Far East that made no small impression last spring. He has further discovered a little-known Canon of Schumann, arranged for orchestra by the Parisian, Dubois. To the chosen numbers from rising British composers should be added Eugene Goossens's tone-poem, "The Eternal Rhythm," his first symphonic piece to be heard in Boston.

TRANS-SEPT-25.

BOSTON SYMPHONY

Having spent a part of the past summer in Europe in quest of new scores of interest, Pierre Monteux will perform a number of these during the coming 42d regular season of Boston Symphony Orchestra concerts, which is to open on Oct. 13.

The soloists to be heard at these concerts include, as singers, Frieda Hempel, Margaret Matzenauer and Frances Alda; as pianists, Alfred Cortot, Benno Moiseiwitsch, Alfredo Casella, Arthur Schnabel, John Powell and Olga Samaroff; the violinists, Alfred Spalding, Toscha Seidel, Georges Enesco, Richard Burgin. Marcel Dupre will appear as organ soloist and Jean Bedetti as 'cello soloist.

TRAV-SEPT-23

The Boston Symphony Orchestra announces a number of new works of interest during the season which begins October 13, in Boston. Three French compositions will be Saint-Saëns's "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fête." Russian music will include Stravinsky's suite from his "Pulcinella," and extracts from his "Rites of Spring," Rimsky-Korsakov's "The Tsar Sultan" in the form of a suite, and Scriabin's third symphony, "The Divine Poem." English composers represented will include Holst, Vaughn, Williams, and Eugene Goosens; Italians will be Tommasini and Davico, and "Turina" of Spain. German composers will also be heard. Pierre Monteux will conduct.

N.Y. POST-SEPT 23

Saturday evening, Oct. 14, in Symphony Hall, the first evening concert of the season by the Symphony Orchestra, Mr. Monteux conducting.

TRANS-SEPT-23

NEW WORKS FOUND BY MONTEUX

Having spent a part of the past Summer in Europe in quest of new scores of interest, Pierre Monteux will perform a number of these during the coming forty-second regular season of Boston Symphony Orchestra concerts, which is to open on October 13. The works to be played for the first time here will be selected from the following:

From Russia, Stravinsky's suite from his "Pulcinella," after Pergolese, and excerpts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "Tsar Saltan" suite. There will be three French scores, which will be heard for the first time in America at these concerts—Honneger's "Horace Victorieux," the most notable production to date of the Parisian "Six," Chausson's "Soir de Fete" and Saint-Saens' "Carnival des Animaux." This burlesque music, of which the popular "Swan" is a number, is familiar to the conductor, who took the viola part in its first performance by the Parisian society, "La Trompette," while the composer sat at the piano.

New English scores include "The Planets" of Holst, and new works by Eugene Goosens and Vaughn Williams, the composer of the London Symphony. The Spanish composer, Turina, will be represented, and the Italian composers Tomasini and Davico. There will be a number of native works which will be announced later. German music will be represented by a number of revivals notably symphonies by Bruckner and Mahler, Strauss' "Thus Spake Zarathustra" and a work by Max Reger.

AMER. SEPT-23.

The 42d season of the Boston Symphony orchestra will begin with the concert on Friday afternoon, Oct. 13. The list of soloists has already been announced, but it may here be repeated.

Singers: Mmes. Alda, Hempel and Matzenauer.

Pianists: Messrs. Casella, Cortot, Moiseiwitsch, Powell, Schnabel and Mme. Samaroff.

Violinists: Messrs. Burgin, Enesco, Seidel and Spalding.

Violoncellist: Mr. Bedetti.

Organist: Marcel Dupre.

There is natural curiosity concerning the programs, the new works, or works that are unfamiliar, if not ultra-modern, the works that will be revived. Program-making is an art in itself. Many excellent conductors are in this respect disappointing. Mr. Monteux has been singularly fortunate. His programs have been well contrasted; due respect has been paid the worthies of past years; he has not been afraid of acquainting the audience with compositions showing the modern and also the ultra-modern tendencies. His taste is catholic, unusually so, as may be seen by looking at the programs since he has been conductor. To him music is not confined within the boundaries of any one country. Interpreting the works of composers, ancient and modern—French, German, Italian, Spanish, English, Russian, American—he has been cosmopolitan in his intelligent and forceful sympathy. He is not a conductor of any one school or of any particular period. In other words, he is not a "specialist." The Lord be praised!

Mr. Ernest Newman, discussing in August the programs of the Promenade Concerts in London, said that the "classics" are always safe for performance. Among the "classics" he included Grieg, Franck, Debussy and Rachmaninov, yet Debussy is still to the hidebound conservatives a radical, a dangerous fellow. Some may well rub their eyes at seeing Mr. Rachmaninov named by Mr. Newman, who says: "There are a few younger moderns for whom all of us have a certain respect, if not an enthusiasm. And there is a crowd of still younger men from whom a few people—chiefly the young ladies and gentlemen themselves—expect the most wonderful things, but whom the mass of musicians and the general public regard with a skepticism tempered by hope. Nowhere in all Europe is there a composer under thirty-five upon whom any level-headed musician would care to bank. Talents are as abundant as in the case of the novel; but hardly the hint of a real genius anywhere."

Musicians, even the "level-headed" ones, especially when they are composers, are not always sane judges or inspired prophets. Read Weber's articles about Beethoven's symphonies. Recall the many geese that Schumann in his critical articles insisted were swans. Of late years Mr. Newman has been rather contemptuous in his attitude toward the younger composers. At times he has written in an astonishing manner about some of the justly respected old ones.

Mr. Monteux, visiting Europe in July, met various composers with the view of bringing out in this country new or unfamiliar works by them. He also examined scores of composers no longer living; scores unknown to Boston audiences, as well as works, heard by audiences of former seasons, but new to the younger generation.

Among the compositions to be heard here for the first time will be Stravinsky's Suite from the "Pulcinella" music in the manner of Pergolese, and extracts from Stravinsky's "Sacre du Printemps," a ballet considered by some as this Russian's supreme work. When Mr. Monteux conducted the first performance of this extraordinary score in Paris, there were such scenes that the police intervened. Scriabin's "Poem of Ecstasy" has been performed here more than once. Mr. Monteux purposes to perform an earlier work, "The Divine Poem," by Scriabin, whose talent is called genius by his ardent admirers. There is also promise of the Suite derived from Rimsky-Korsakov's "Tsar-Saltan."

The English school will be represented by Holst, whose series of symphonic poems, "The Planets," has been characterized by the fastidious Mr. Newman, as one of the most significant English compositions; by Vaughan Williams, already and favorably known here by "On Wenlock Edge," brought out at one of Mr. Longy's concerts, and the "London" Symphony performed at Symphony concerts; by Eugene Goossens, whose music, hardly known in Boston, has been enthusiastically applauded in London and in cities of the European continent.

Compositions by Honegger, Chausson and Saint-Saens will be new to the symphony audience. Honegger will be represented by his "Horatius Triumphant," which has to do with the fight of the Horatii and the Curiatti, Roman and Alban brethren respectively. The surviving Horatius returning home slew his sister who was mourning the death of her betrothed, one of the Alban brothers—the subject of Corneille's tragedy, "Horace." Honegger, a Swiss by birth, a voluminous composer, is of the Parisian band of composers known as "The Six." Chausson's "Soir d'Ete" will be played. The symphony, symphonic poem "Vivian," chamber music, choral works and songs, with the "Poem" for violin of this composer, who died too soon, are justly esteemed here. Saint-Saens's "Carnival of Animals," a humorous score, was first performed in Paris at a concert of a quasi-private society, "La Trompette," when Saint-Saens was the pianist and Mr. Monteux played a viola in one of the double quartets of strings. This "Carnival" was recently revived in Paris. One of the numbers, "The Swan," has long been a favorite piece with violoncellists. Mme. Pavlowa dances to it.

Italians will be represented by Tommasini of Rome—the Kneisel quartet played a quartet by him in Boston—and Davico. Music by the Spaniard Turina will also be heard. He was first made known here by piano pieces played by George Copeland. An orchestral "Procession" has also been performed here, but not at a symphony concert.

There will be revivals of symphonies by Bruckner and Mahler, music by Max Reger and Strauss's "Thus Spake Zarathustra."

As in the past Mr. Monteux will give marked attention to works by American composers; marked, we say, not careless, perfunctory attention.

The 24 programs will of course include the orthodox masterpieces of the established repertory.

HERALD-SEPT-24

Many Novelties for Symphony Season

BY OLIN DOWNES

The announcements of the new compositions to be performed by the Boston Symphony Orchestra, Pierre Monteux conductor, this winter will be for many as interesting if not even more interesting than the list of soloists engaged. If there is any form of musical performance in which the personality of an artist is lost sight of in the shadow of the greatness of music itself it is at the concerts given by this organization. There the composer rather than the performer is supreme, and, however gifted the virtuoso, the Boston Symphony Orchestra will surpass him in the wonder of its performances.

Mr. Monteux has girded his loins and will dare greatly in performing for the first time here excerpts from Strawinsky's ballet, "The Rites of Spring." This extraordinary score, built about symbolical dances of primitive people who worship nature and the sun which is awakening the earth to new life, aroused a riot in the theatre in Paris where Mr. Monteux conducted the first performance some years ago. Then the audience divided itself into two factions, pro and anti, which sprang at each other and relieved their feelings in ways other than musical. Excerpts from this ballet and a suite from a later work of Strawinsky, "Pulcinella," will be among the most important offerings.

Other Russian music will be Scriabine's "Divine Poem" and music in the form of an orchestral suite taken from Rimsky-Korsakoff's opera, "Tsar Saltan."

There are three works by French composers which will arouse intense curiosity in advance of the performance. One of these is "Horace Victorieux," by Honengger. Honegger is one of "the Six," the group of modern French composers, inspired largely by the example of Eric Satie, who in earlier years was rated a madman, but whose madness, genuine or apparent, has born fruit in the works of singularly gifted disciples. These men show highly radical tendencies. Their works have aroused hot discussion in Paris and in the musical centres of America.

An unknown work by Chausson, the composer of exquisite and poetic music, who died an untimely death in the '90s, is called "Soir de Fete." Finally there will be a performance of Saint-Saens' suite, "Carnival des Animaux," a work of the youth of the late famous composer, in which he gayly imitates the cries and noises of different animals.

One piece from this suite, the beautiful melody known as "The Swan," suggestive of the grave beauty of the swan as it floats on the waters, has become known and loved the western world over. Never before has the entire suite been played in America. Mr. Monteux himself played viola in one of the double quartets called for by the score, at a private performance at a meeting of that remarkable society of musicians known as "La Trompette," and led by Saint-Saens himself.

The time has happily come when Germany may be represented fully on the Boston Symphony programmes without calling up the hatreds and resentments for which Germany was primarily responsible in the late war. It is good to know that Mr. Monteux will play what some consider the greatest work Richard Strauss ever penned, his symphonic poem, "Also Sprach Zarathustra," after Nietzsche. Brucker and Mahler will also be represented on the programmes.

Modern Italian composers who have written music to be played for the first time here are Tommasini and Davico. The Spanish composer Turina will be represented, and a number of compositions by Americans are to be announced. The list of soloists includes the singers Frieda Hempel, Margarot Matzenauer, Frances Alda; the pianists Alfred Cortot, Berno Moisiewitsch, Alfredo Casella, Arthur Schnabel, John Powell, Olga Samaroff; the violinists Alfred Spalding, Toscha Siedel, Georges Enesco, Richard Burgin, with the brilliant young French organist, Marcel Dupre, and Jean Bedetti, first 'cellist of the Boston Symphony, as solo 'cellist.

SEPT. 24.

NEW WORKS ON SYMPHONY LIST

As a result of Pierre Monteaux's sojourn in Europe last July, many new works are to be performed in the coming season of the Boston Symphony orchestra, which is to begin on October 13-14.

There are to be three French works, Honneger's "Horace Victorieux," Chauson's "Soir de Fete" and Saint-Saens' "Carnival des Animaux.' Russia will be represented by Stravinsky's "Pulcinella" suite, and excerpts from "Rites of Spring," Scriabin's third symphony and Rimsky-Karsakoff's "The Tale of the Tsar Sultan" suite.

Three English composers on the list are Vaughn Williams, Holst and Eugene Goosens. There will also be works by native composers.

The Spanish composer, Turina, is to be represented and the Italian composers, Tommasini and Davico. There will be several revivals of German scores.

ADVTSR-SEPT-24.

M. Pierre Monteux will open the forty-second season of the Boston Symphony Orchestra in Boston October 13. Three French scores are to have their first performances in America at these concerts—Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux" and Chausson's "Soir de Fete."

Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poet" and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers Holst, Vaughn Williams and Eugene Goosens will be represented, the Italian composers Tommasini and Davico and the Spanish composer "Turina."

NY. HERALD-SEPT-24

Meanwhile word comes from Boston that Pierre Monteux, who is soon to open the forty-second season of the Boston Symphony Orchestra in its native city on October 13, acquired a number of novelties during his recent stay abroad. These include Saint-Saens's "Carnival des Animaux," also selected for performance by Mr. Damrosch; Honneger's "Horace Victorieux" and Chausson's "Soir de Fête." Mr. Monteux, it appears, is particularly familiar with Saint-Saens's burlesque, for at an early performance by the double string quartet of the Parisian Societe Privee he played the viola part, while the composer was the pianist of the occasion.

Russian music to be played by the Boston orchestra during the season will include Stravinsky's "Pulcinella" suite, after Pergolese, excerpts from the same composer's "Rites of Spring," Scriabine's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's suite "Tsar Saltan." Holst, Vaughan Williams and Eugene Goosens will represent England; Tommasini and Davico, Italy, and Turina, Spain. Mr. Monteux will also give special revivals of works by Bruckner, Mahler, Max Reger and Strauss.

N.Y. TRIBUNE SEPT-24

FROM
EVENING JOURNAL,
New York City

The Boston Orchestra, again under the direction of Pierre Monteux, will have its customary ten concerts, in Thursday and Saturday pairs, at Carnegie Hall. Mr. Monteux has also brought back from Europe a number of new works. He, too, will play the Saint-Saens "Carnaval" suite, whilst other novelties he has secured are: Arthur Honegger's "Horace victorieux" (Honegger is one of the Paris "Six), Chausson's "Soir de fete," Stravinsky's "Pulcinella" suite, after Pergolesi, and a part of his "Le sacre de printempe" and music by the Englishmen, Gustav Holst, Eugene Goossens and Vaughn Williams.

NEW YORK
N. Y.
TELEGRAPH
ISSUE OF
SEP 24 1922

Pierre Monteux, director of the Boston Symphony Orchestra, announces a number of new works for the forty second season of his organization, the list including three French scores—Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux" and Chausson's "Soir de Fete." The burlesque of Saint-Saens is particular familiar to the conductor who, at its early performance, took the viola part in the double-string quartette of the Parisian private society, "La Trompette," while the composer sat at the piano. Honneger's score has been called, both in Paris and in London, the most important work which has so far come from the Parisian "Six."

Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers, Holst, Vaughn Williams and Eugene Goosens, will be represented, the Italian composers, Tommasini and Davico, and the Spanish composer, "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger and Strauss's "Zarathustra." Naturally the masterpieces of the established repertory will comprise the greater part of the Boston Symphony programs, to which the works mentioned above will yield first consideration.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
SEP 24 1922

BOSTON SYMPHONY PLANS.

Famous Soloists to Appear With Orchestra in Brooklyn.

The series of five concerts to be given in the Brooklyn Academy of Music by the Boston Symphony Orchestra on the Friday evenings of Dec. 1, Jan. 5, Feb. 2, March 16 and April 6 will be a part of what promises to be one of the busiest and most successful seasons the Boston Symphony Orchestra has ever had. Pierre Monteux has returned from Europe and is now preparing for the seasons opening in Boston on Oct. 13. This will be the forty-second season of the orchestra, and the fourth under his leadership. The splendid personnel of last year remains without any notable change.

The soloists engaged to appear at the five Brooklyn concerts are among the very greatest of the day. Formerly pre-eminent in opera, Frieda Hempel, since confining her career to the concert stage, has taken an equally high place as a mistress of song. Emma Calve, the great singing actress of France, with whom the role of Carmen is always associated, proved anew the vividly stirring dramatic qualities of her voice when she returned to this country last spring. Olga Samaroff, the Texan pianist, is among the foremost of her sex. Pablo Casals is the greatest 'cellist living; his playing is a revelation of unsuspected beauties in his chosen instrument. Georges Enesco, the noted composer of the "Roumanian Rhapsody," will be the most distinguished newcomer of the musical season in America. In Europe he has long been famous as a brilliant violinist.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
SEP 24 1922

Pierre Monteux, conductor of the Boston Symphony Orchestra, has returned from Europe and is now making preparations for the forty-second season of the Boston Symphony Orchestra, which is to open in Symphony Hall, Boston, on Oct. 13. The usual series of five Friday evening concerts will be given in the Brooklyn Academy of Music on Dec. 1, Jan. 5, Feb. 2, March 18 and April 6. Mr. Monteux will assemble the orchestra for rehearsal about the first of the month. The splendid personnel of last year remains, with no noteworthy change. A more distinguished list of soloists than those appearing at the Brooklyn series could scarcely be found. The two singers, Frieda Hempel and Emma Calve, are each pre-eminent in their particular fields. The pianists among the soloists will be Olga Samaroff, whose coming appearance will be particularly welcome to her many admirers, who were disappointed in the postponement of her engagements last season. Georges Enesco is known by his Roumanian Rhapsody wherever symphony music is heard, and is also admired for his Orchestral Suite. Pablo Casals is universally accepted as the greatest 'cellist in the world.

NEW YORK
N. Y.
EVENING GLOBE
ISSUE OF
SEP 25 1922

Pierre Monteux is now preparing to open the forty-second season of the Boston Symphony Orchestra in Boston on Oct. 13. Three French scores are to have their first performances in America at these concerts—Saint-Saëns's "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fête." The burlesque of Saint-Saëns is particularly familiar to the conductor who, at its early performance, took the viola part in the double string quartet of the Parisian private society, "La Trompette," while the composer sat at the piano.

Honneger's score has been called, both in London and in Paris, the most important work which has so far come from the Parisian "Six." Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers Holst, Vaughn Williams, and Eugene Goosens, will be represented, the Italian composers Tommasini and Davico, and the Spanish composer "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger, and Strauss's "Zarathustra."

NEW YORK
N. Y.
COMMERCIAL
ISSUE OF

Boston Symphony's Season of Novelties

Pierre Monteux, who is preparing the forty-second season of the Boston Symphony Orchestra to open in Boston on Oct. 13, announces a number of new works.

Three French scores are to have their first performances in America at these concerts—Saint-Saens' "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fete." Russia music will include Stravinsky's suite from "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

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Slips of memory were inevitable in the compilation of the list of pieces that Mr. Monteux has in hand for the impending series of Symphony Concerts. These slips it is now possible to repair. The conductor purposes a repetition of Mr. Henry Eichheim's "Oriental Impressions"—the singular, exotic music of the Far East that made no small impression last spring. He has further discovered a little-known Canon of Schumann, arranged for orchestra by the Parisian, Dubois. To the chosen numbers from rising British composers should be added Eugene Goossens's tone-poem, "The Eternal Rhythm," his first symphonic piece to be heard in Boston.

TRANS-SEPT-25

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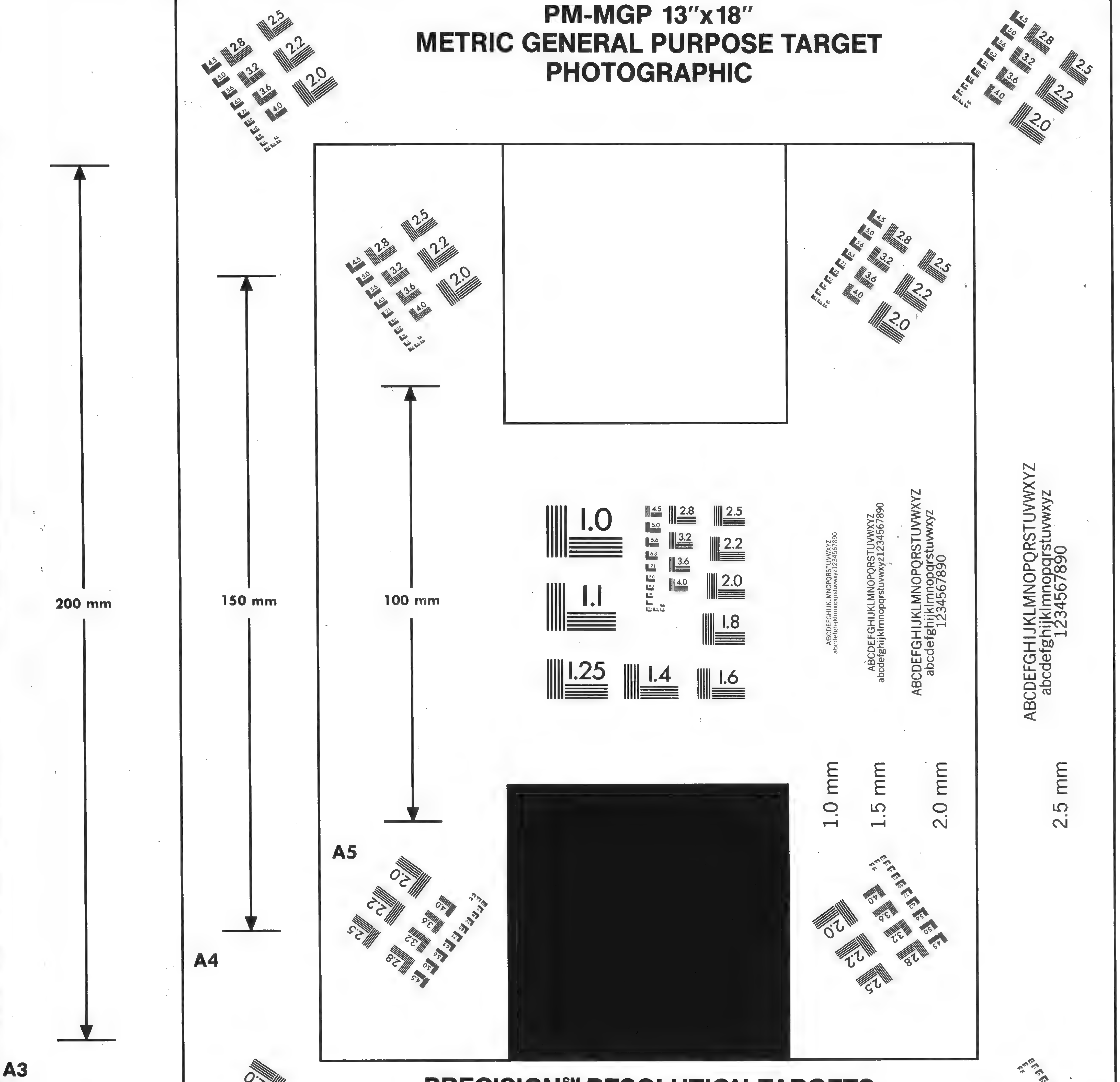
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The Soloists for the Season of 1922-1923 Boston Symphony Orchestra Friday Afternoon and Saturday Evening Concerts Which Begin October 13-14

OLGA SAMAROFF
Pianist.

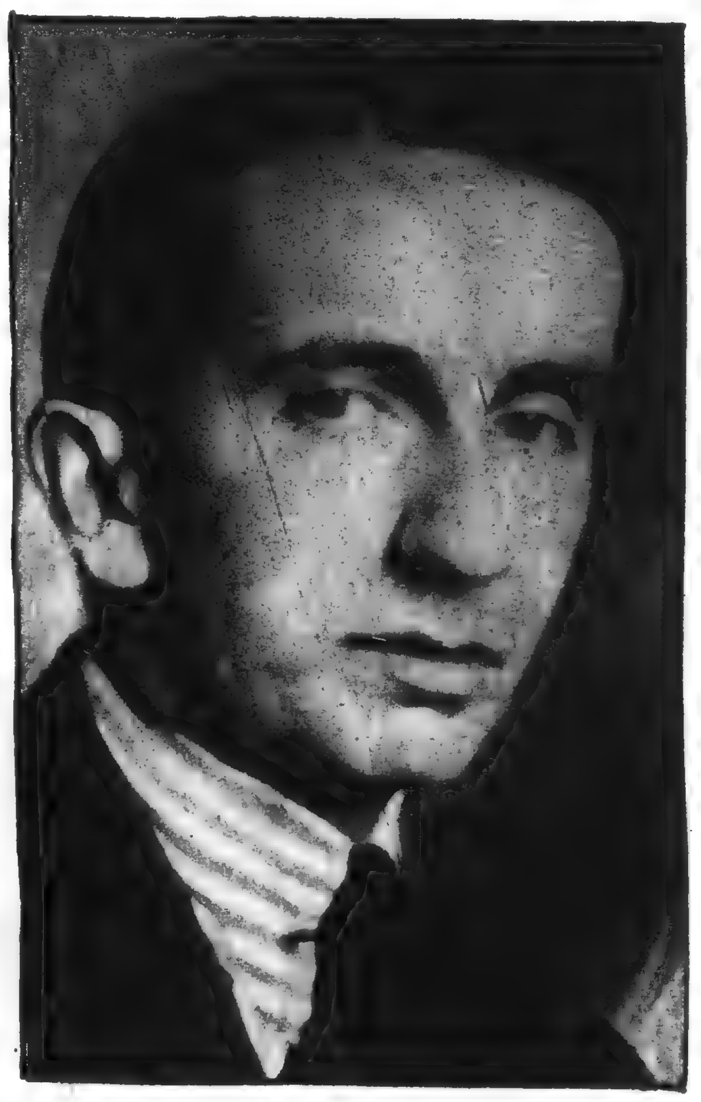
ALFRED CORTOT
French Pianist.

JOHN POWELL
Pianist.

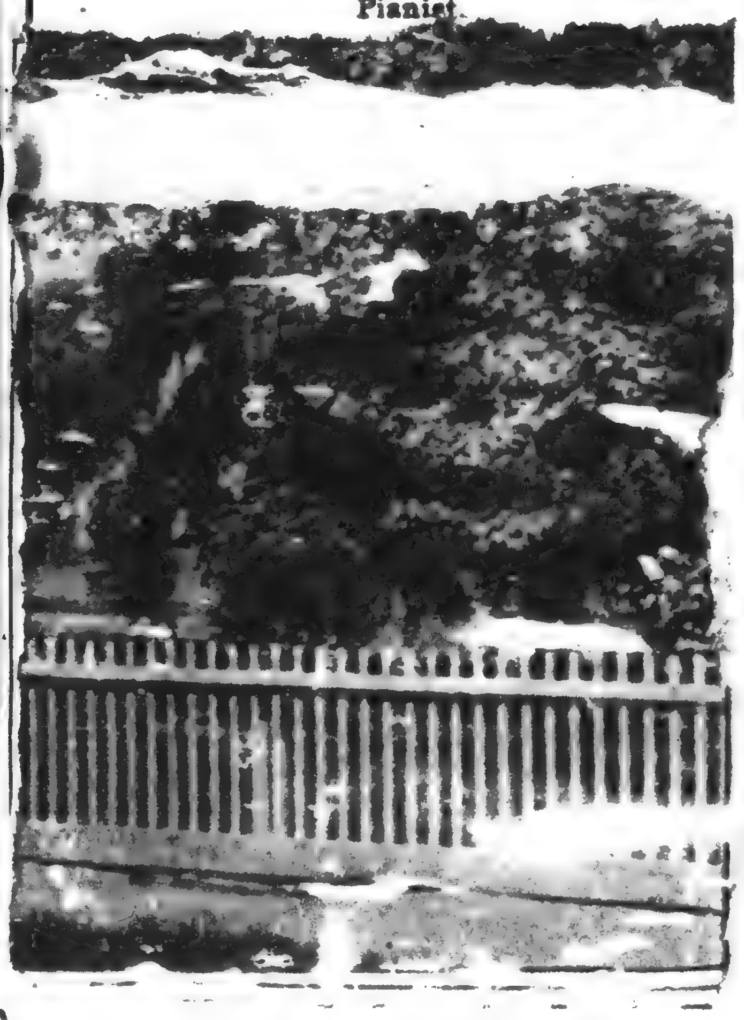
FRIEDA HEMPEL
Soprano.
(Copyright, Ira L. Hill, New York)

MARGARETE MATZENAUER
Soprano.
(Copyright, Mishkin, New York)

TOSCHA SEIDEL
Violinist.
(Copyright, Mishkin, New York)


ALFRED CASELLA
Pianist.

FRANCES ALDA
Soprano.
(Copyright, Mishkin, New York)


RTU S HNABEL
Pia ist.

ALBERT SPALDING
Violinist.

BENNO MOISEIWITSCH
Russian Pianist.

FIRST SYMPHONY PROGRAM

Pierre Monteux will assemble the Boston Symphony orchestra for the first rehearsal in Symphony Hall on Monday morning at 10 o'clock, in preparation for the coming season of 24 Friday afternoon and 24 Saturday evening concerts.

The program for the opening pair of concerts, Oct. 13-14, will include Berlioz's "Fantastic Symphony," Enrico Bossi's "Theme and Variations" and Wagner's Prelude to "The Mastersingers."

TRAV. SEPT-30.

Friday afternoon, Oct. 13, in Symphony all, the first afternoon concert of the new ason by the Symphony Orchestra, with r. Monteux conducting. Berlioz's "Fantastic Symphony;" a set of Variations by e Italian, Bossi; and Wagner's Prelude "The Mastersingers" fill the programme.

urday evening, Oct. 14, in Symphony Ha the first evening concert of the new eason by the Symphony Orchestra, with r. Monteux conducting, and the programme above noted.

TRANS- SEPT-30.

YMPHONY PROGRAM

Tomorrow morning in Symphony ha 10 o'clock, the Boston Symphony hestra will assemble for the first earsal in preparation for the comi eason, which is to include 24 Frid afternoon and 24 Saturday evening co certs, beginning Oct. 13-14. The pe sonnel of last season remains intact.

Pierre Monteux has made the follo ing program for the first pair of co certs: Berlioz' "Fantastic Symphon will be the first number. This maste work includes the following descripti episodes: I, Dream; Passions; II, A Ba III, Scene in the Meadow; IV, March the Scaffold; V, A Witches' Sabbat "Theme and Variations" by the Itali composer, Enrico Bossi, will also b played, and the prelude to Wagner "Die Meistersinger."

HERALD Oct. 1

The first Symphony program, Oct 13 and 14, includes Berlioz' "Fantastic Symphony," a "Theme and Variations," by Enrico Bossi and the Prelude to Wagner's "Die Meistersinger." What has become of the custom of opening the season with a Beethoven symphony?

GLOBE-Oct. 1

First Symphony Programme

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HAVARD-UNIV. GZTTE. SEPT 30

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Pianist.

ALFRED CORTOT
French Pianist.

JOHN POWELL
Pianist.

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Soprano.
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MARGARETE MATZENAUER
Soprano.
(Copyright, Mishkin, New York)

TOSCHA SEIDEL
Violinist.
(Copyright, Mishkin, New York)

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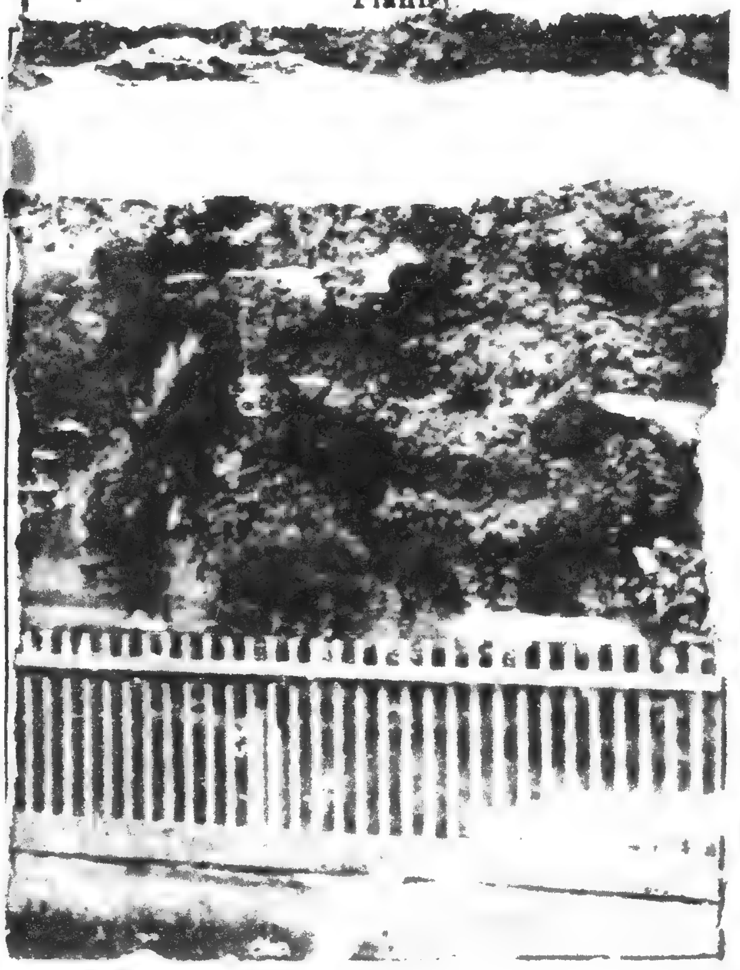
ARTUR SCHNABEL
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HAVARD-UNIV. GZTTE. SEPT 30

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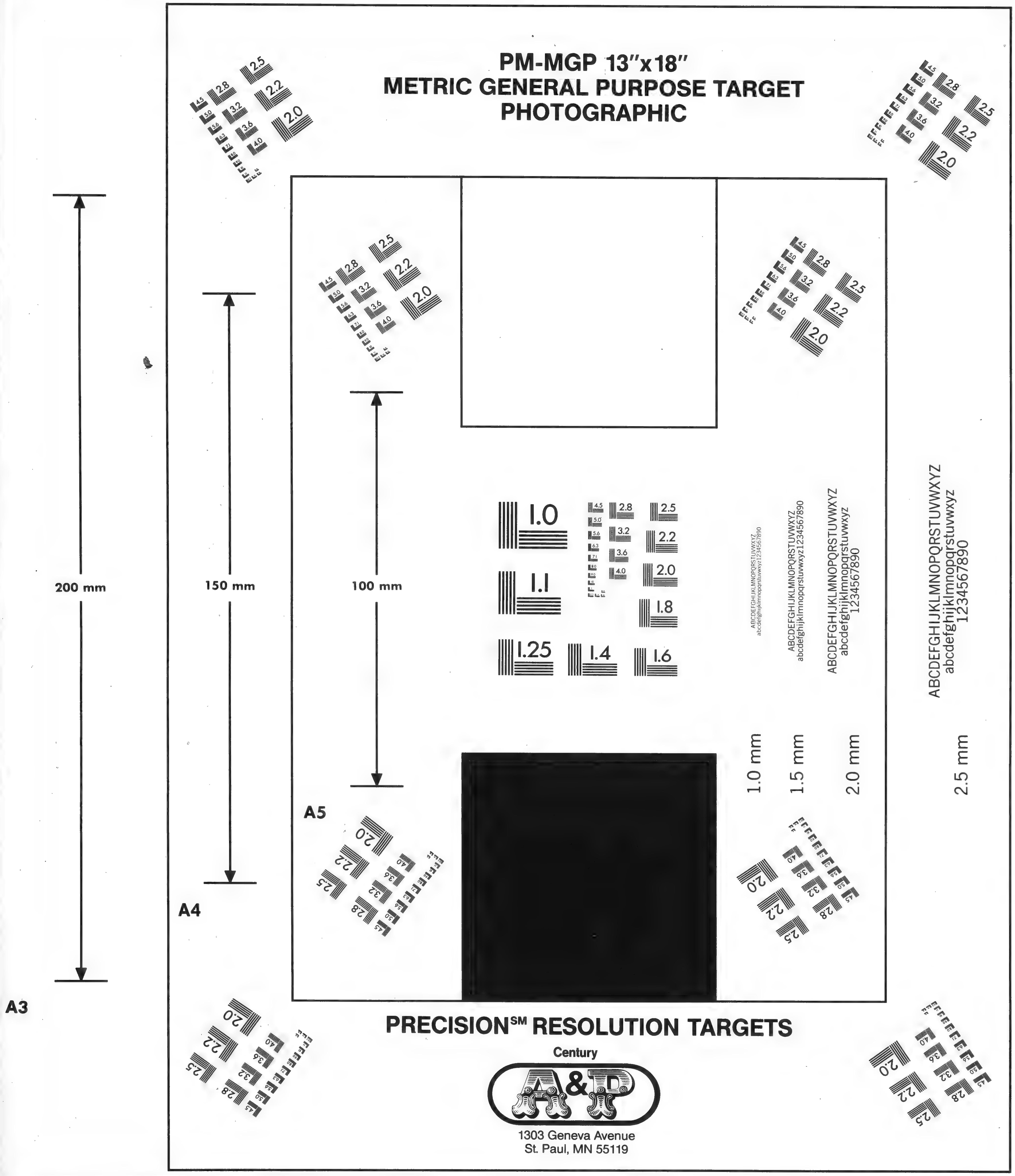
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Boston Symphony Plans.

Having interviewed several composers during his sojourn in Europe last July, Pierre Monteux, who is now preparing to open the forty-second season of the Boston Symphony Orchestra in Boston on October 13, announces a number of new works of interest.

Three French scores are to have their first performances in America at these concerts—Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux" and Chausson's "Soir de Fete." The burlesque of Saint-Saens is particularly familiar to the conductor who, at its early performance, took the viola part in the double string quartet of the Parisian private society, "La Trompette," while the composer sat at the piano. Honneger's score has been called, both in Paris and in London, the most important work which has so far come from the Parisian "Six."

Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan," in the form of a suite.

The English composers, Holst, Vaughn Williams and Eugene Goosens, will be represented, the Italian composers Tommasini and Davico, and the Spanish composer, "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger and Strauss's "Zarathustra." Naturally, the master pieces of the established repertory will comprise the greater part of the Boston Symphony program, to which the works mentioned above will yield first consideration.

IN the usual place, on the usual day and hour, under the usual circumstances, the Symphony Orchestra will begin a new series of concerts—in Symphony Hall; on Friday afternoon at 2.30 and on Saturday evening at 8; with the band little changed in personnel; with Mr. Monteux entering upon the fourth year of his conductorship; with every omen auspicious for the months to come. The one departure from custom is the substitution at the opening concerts of a symphony by Berlioz ("The Fantastic") for a symphony of Beethoven. Then follow a new set of ten variations by the Italian, Bossi, oftener applauded in Germany than in his own Italy. For ending stands Wagner's masterpiece of glowing instrumental song, the prelude to "The Mastersingers." All three numbers are music in which Mr. Monteux should excel.

TRANS- Oct. 7.

FIRST SYMPHONY CONCERT FRIDAY

Pierre Monteux has compiled the following program for the opening pair of Boston Symphony concerts, to be given in Symphony hall next Friday afternoon and Saturday evening—Berlioz' Fantastic Symphony, a theme with ten variations by Enrico Bossi, the celebrated living Italian composer, and Wagner's prelude to "Die Meistersinger." The score of Bossi will be heard in Boston for the first time.

TRAV- Oct. 1.

SYMPHONY CONCERTS

Berlioz' "Fantastic Symphony" will be the opening number of the symphony concert season, next Friday afternoon and Saturday evening, in Symphony Hall. The "Theme With Variations," by Enrico Bossi, and Wagner's "Meistersinger" prelude are the other numbers.

ADVTSR - Oct. 8.

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Berlioz's Fantastic Symphony will be the opening number of the symphony concert season on next Friday afternoon and Saturday evening in Symphony Hall. This score, set for an enlarged orchestra, was inspired by Henrietta Smithson, the object of Berlioz's love. The love theme undergoes the following transformations: Dreams, Passions, a Ball, Scene in the Meadows, March to the Scaffold, a Witches' Sabbath—according to the composer's fancy.

A Theme with Variations, by Enrico Bossi, the famous Italian composer, will also be played. These 10 variations, which have never been heard in Boston, include Scherzo, Larghetto, Zingaresca, March, Pastorale, Recitative and Chorale. The program will close with Wagner's Prelude to "Die Meistersinger."

HERALD- Oct. 8.

Mr. Ikswokots announces that he will conduct, for the "first time at these concerts," the "Scallic Rhapsody" ("Scallic" derived from "scales," i. e., fish scales—a "scaly" composition), by the Norseman, Suilebis. Feverish excitement ensues, while telephone orders deluge the box office.

But Hcsormad, conductor of a rival organization, is equal to the occasion. Hardly have the papers purveyed the announcement of Ikswokots that Hcsormad states that on the same date he will produce the "Psychopathic Suite," which employs six gramophones and 18 Sousaphones in the score, by Soundambad, for the first time in America. More excitement. [illegible] in the [illegible] orgies [illegible]

All this, [illegible] [illegible] insignificance when Xuetnomerriep, with Gallic sangfroid, discloses the "coup d'etat" by which he has secured, ahead of either of his rivals, the right to performance, for the first time anywhere on earth, the "Orthopedic" Sonata by Strikemstiff, a work which calls for an augmented orchestra, further increased by the addition of 12 colored candles, three fog horns, 18 different odors and jewsharp obligato. Several critics faint on receiving this information. The hall is sold out days in advance, the press froths at the mouth, the audience achieves a riot before the last note has sounded.

When Conductors Meet

In a word, diplomacy, both of the open and secret varieties, is not confined to governments. We are reminded of this by approaching performances of Saint-Saens' "Carnival des Animaux" ("The Animals' Carnival"), which Saint-Saens, in his whimsical youth, wrote for performance before the members of that extraordinary French music society known as "La Trompette." This work, which the world is only now to hear, is issued by the publishers in two arrangements, the first the original arrangement in which it was played for "La Trompette"—an arrangement for a double string quartet and two pianos, the second an arrangement for small orchestra, including two pianos. It befell that Mr. Monteux of Boston and Mr. Damrosch of the New York Symphony both desired the honor of first performance of the music. Mr. Monteux triumphed.

By prestige or by persuasion, he obtained the privilege of playing the suite at the Boston Symphony concerts of the 20th and 21st of October, while Mr. Damrosch contented himself with the concession of the first performance in New York, to take place Oct. 29. Both parties consented to this arrangement, and declared honor satisfied.

They need not so have bestirred themselves. It develops that a first performance of the "Carnival des Animaux" was given last summer at a popular open-air concert in Ravinia Park!

A significant feature of this suite by Saint-Saens is the names of the "animals." There are, for example, "Cocks and Chickens," also "Elephants," "Turtles," "Personages with big ears," "Cuckoo in the depths of the woods," and "pianists." ("Animals" would be, in the opinion of some concert goers,

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POST- Oct. 8.

The orchestral parts of Saint-Saëns's "Carnival of Animals" have arrived too late from Paris for Mr. Monteux to include the piece in the Symphony Concerts of Oct. 20 and 21. He has now set it on the programme for Nov. 3 and 4—the fourth pair of concerts. At the second pair, conductor and orchestra will play, instead, a symphony of Dvorák in D minor, a bright, flowing, naive piece, hitherto unheard in Boston.

TRANS- Oct. 9.

The Symphony concerts begin this afternoon. Bossi's Theme with Variations, which will be played here for the first time, was written a good many years ago. He is known in Boston by his "Goldonian Intermezzi" for orchestra, his "Paradise Lost," which was performed by the Handel and Haydn Society, and by his many pieces for the organ. The years rush by, and Bossi today is a member of the old guard; not one of the young Italians—among them Resphigi, Pizetti and Malipiero—whose music is so disquieting to the conservatives here and abroad.

The other pieces on the program are the Fantastic Symphony, by which Berlioz sought to revenge himself on the actress, Miss Smithson—he took complete revenge by marrying her later—and the prelude to "The Mastersingers."

At the second Symphony concert Mme. Frances Alda will sing an air from Korngold's opera, "The Dead City," and two songs with orchestra by Joseph Marx of Graz. This will be her first appearance at a Symphony concert in Boston. A symphony, No. 3 by Dvorak, will be played for the first time in this city, and so will "Fairy Tale," by Rimsky-Korsakov, inspired by Pushkin's introduction to his "Russlan and Ludmilla." Strauss's "Thus Spake Zarathustra," which has not been performed here for several years, will end the concert. Those who are deeply versed in the philosophy of Nietzsche will not fail to be present.

Carmela Ippolito, the young violinist of Boston, whose talent is undisputed, will play with the Boston Symphony Orchestra in Cambridge this season.

HERALD- Oct. 13.

WEEK-END PLEASURES BY AUTUMN RENEWED

Contrasts of Audiences Before the Symphony Orchestra — The Vanished Neumann—A Ripened Elman Plays as in Years Boston Has Not Heard Him, to Zest Adding Measure—Programme and Incidents

TO the student of audiences—and all reviewers are necessarily such—the company of Friday afternoon at the Symphony Concerts is perennially inexplicable. Beyond peradventure, it is no less warmly disposed toward Mr. Monteux than is the assembly of Saturday evening. Yet the latter audience was twice as hearty, at the week-end, in welcome to the conductor for the beginning of a new year. Both companies, plainly and rightly, wished to include the orchestra in this greeting. On Friday afternoon [illegible] of an [illegible]

back for the third time—the appointed moment to bid the band share plaudits. Therewith the house crackled with clapping. No such persistence was necessary on Saturday evening; while yet more generous was the applause for the standing men. Only a few hands warmed on Friday to Bossi's Variations; more answered to them on Saturday; yet, the pleased, among the surrounding waste of indifference, were probably as numerous on the one occasion as the other. So it goes. On Saturdays the audience at the Symphony Concerts knows its mind and manifests it. On Fridays almost never does it speak out.

Except one, changes in the personnel of the orchestra proved so few and insignificant, as to warrant little prattle. That one, however, was readily discoverable. Mr. Neumann, for long the virtuoso of the kettle-drums, visible, audible and arresting from every corner of Symphony Hall, has quit the band—for no other reason than an unquenchable desire to return to his native Germany. Mr. Ritter succeeds him—no doubt as able a tympanist, but by no means so vivid a figure. For other prattle, came both dissent and assent to the change in the hour for the beginning of the evening concerts. Mistrustful elders, after their habit, merely disliked a departure from ancient custom. As naturally a younger generation approved it.

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Mr. Klibansy has aroused great interest among the singers of the South by his presence in Memphis, and his classes are constantly increasing. The singers are most enthusiastic over their work with him, and Mr. Bohlmann has already engaged him for another master class next

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Here in Boston

Trans 9-29

It is good to find Mr. Monteux breaking again with institutional precedent. No doubt Beethoven is the keystone of symphonic music. No doubt the playing of one or another of his symphonies is becoming rite at the beginning of a new series of Symphony Concerts. Yet, since those symphonies rise superior to time and place, need they always provide such "opening piece"? Seemingly Mr. Monteux judges not. For he will begin the first concerts of the Boston Orchestra, on Oct. 13 and 14, with Berlioz's "Fantastic Symphony" and follow it with a set of variations by the Italian, Bossi, and Wagner's Prelude to "The Mastersingers," a gloriously festal music.

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Items and Announcements

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As already made known Strauss's "Zarathustra" will end the Symphony Concerts next week. A pretty little symphony in F major by Dvorák will begin then; in F major by Dvorák will begin then; [illegible] in Boston, will be one of Rimsky-Korsakov's fanciful orchestral exercises "Fairy Legend." Between whiles, Mme. Alda of the Metropolitan Opera House will sing Tosca's hackneyed soliloquy from her opera by Puccini and two songs by Josef Marx, little known but in some respects remarkable Viennese composer.

Trans — Oct 11

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IN 1915, so the story goes, Dr. Muck was minded to produce at the Symphony concerts a "Theme with Variations," by Enrico Bossi, which had greatly struck his fancy. Attempt was made to procure from the German publishers of the piece a set of the orchestral parts, but war-time conditions prevented, and the projected performance was indefinitely postponed. Last summer the score, which had been gathering dust on the shelves of the Orchestra's library, came to Mr. Monteux's attention. He, too, thought well of it—well enough, in fact, to give it place on the programme for the first pair of concerts now impending.

Those who know Bossi as an orchestral composer only through the tasteful "Goldonian Intermezzi" for strings, heard here several seasons ago, will find these Variations surprising. In the Intermezzi Bossi wrote as a light-handed Latin. In the music to be heard here Friday and Saturday his technical procedure is more akin to that of the heavier-handed Teutons of the latter nineteenth century. These Variations are written for ful orchestra, with all that that term usually implies, even to an elaborate array of pulsatile instruments. Large and impressive sonorities are sought—and gained. The texture of the score is often intricate—at times to the point of turbidity. As often again it is transparent, ingeniously woven, and much of the instrumenation is charmingly colored.

The theme (in E major) from which the Variations spring is announced immediately by divided violas, flute, clarinet and bassoons, and the first portion of it arrests attention through the wide leaps in the melody and the striking sequence of diatonic seventh chords in the accompanying harmony. Incidentally the two upper and the two lower voices move in parallel fifths—the progression abhored of pedants—and much use of these same fifths is made throughout the score. Contrary to precedent the theme itself is subjected to a brief development before the variations proper begin. The latter are ten in number, and five of them bear independent titles—Idilio, Zingaresa, Alla, Marcia and Corale. As in all such pieces nowadays, the treatment of the theme is exceedingly free, but though it is made to serve as the basis for musical pictures of widely divergent character, its presence is for the most part readily detected. Bossi is one of the most prolific of living composers, and these Variations, published in 1908, bear the Opus number 131. In these times when music itself has become more complicated and elaborate, and the makers of it more prone to rigid self-criticism than their predecessors were wont to be, it is a rare composer whose publications pass the hundred mark.

W. S. S.

Amer

SATURDAY, OCTOBER 14

NEW SYMPHONY SEASON OPENS

By E. F. HARKINS

PIERRE MONTEUX

Boston's most famous art institution, the Symphony Orchestra, began its 42d season yesterday, and as brilliantly as the program would permit.

Pierre Monteux, starting on his two year extension of engagement, was heartily greeted. There are fewer changes than usual in personnel. The three newcomers are V. Mariotti, first violin; R. Allard, bassoon; and A. Ritter, tympani.

The Friday afternoon performances are sold out for the whole season. The Saturday night sale has been the biggest in years. Locally, it promises to be one of the most successful seasons in the history of the orchestra.

Berlioz's "Fantastic Symphony," a melodramatic relic of the middle 18th century romantic period, opens this week's program, which will be repeated tonight. The audience waited patiently for the last two movements, "March to the Scaffold," of which Berlioz was very proud, and "Witches' Sabbath," written to shock a lady then treating Berlioz coolly. Theatrical music! Marco Enrico Bossi's "Theme and Variations," played here for the first time, is scholarly, imaginative, very modern, at times agreeable and soothing.

The best number, Wagner's "Mastersingers" prelude came last, and the performance of this polyphonic marvel was well worth waiting for.

From SUN

Address New York City

Date SEP 27 192

Boston Symphony Plans.

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IN the usual place, on the usual day and hour, under the usual circumstances, the Symphony Orchestra will begin a new series of concerts—in Symphony Hall; on Friday afternoon at 2.30 and on Saturday evening at 8; with the band little changed in personnel; with Mr Monteux entering upon the fourth year of his conductorship; with every omen auspicious for the months to come. The one departure from custom is the substitution at the opening concerts of a symphony by Berlioz ("The Fantastic") for a symphony of Beethoven. Then follow a new set of ten variations by the Italian, Bossi, oftener applauded in Germany than in his own Italy. For ending stands Wagner's masterpiece of glowing instrumental song, the prelude to "The Mastersingers." All three numbers are music in which Mr. Monteux should excel.

TRANS- Oct. 7.

FIRST SYMPHONY CONCERT FRIDAY

Pierre Monteux has compiled the following program for the opening pair of Boston Symphony concerts, to be given in Symphony hall next Friday afternoon and Saturday evening—Berlioz' Fantastic Symphony, a theme with ten variations by Enrico Bossi, the celebrated living Italian composer, and Wagner's prelude to "Die Meistersinger." The score of Bossi will be heard in Boston for the first time.

TRAV- Oct. 1

SYMPHONY CONCERTS

Berlioz' "Fantastic Symphony" will be the opening number of the symphony concert season, next Friday afternoon and Saturday evening, in Symphony Hall. The "Theme With Variations," by Enrico Bossi, and Wagner's "Meistersinger" prelude are the other numbers.

ADVTSR- Oct. 8

SYMPHONY CONCERTS

Berlioz's Fantastic Symphony will be the opening number of the symphony concert season on next Friday afternoon and Saturday evening in Symphony Hall. This score, set for an enlarged orchestra, was inspired by Henrietta Smithson, the object of Berlioz's love. The love theme undergoes the following transformations: Dreams, Passions, a Ball, Scene in the Meadows, March to the Scaffold, a Witches' Sabbath—according to the composer's fancy.

A Theme with Variations, by Enrico Bossi, the famous Italian composer, will also be played. These 10 variations, which have never been heard in Boston, include Scherzo, Larghetto, Zingaresca, March, Pastorale, Recitative and Chorale. The program will close with Wagner's Prelude to "Die Meistersinger."

HERALD- Oct. 8.

Mr. Ikswokots announces that he will conduct, for the "first time at these concerts," the "Scallic Rhapsody" ("Scallic" derived from "scales," i. e., fish scales—a "scaly" composition), by the Norseman, Suilebis. Feverish excitement ensues, while telephone orders deluge the box office.

But Hcsormad, conductor of a rival organization, is equal to the occasion. Hardly have the papers purveyed the announcement of Ikswokots that Hcsormad states that on the same date he will produce the "Psychopathic Suite," which employs six gramophones and 18 Sousaphones in the score, by Soundambad, for the first time in America. More excitement. Columns in the press, orgies by lecturers and thematic analysts.

All this, however, sinks into insignificance when Xuetnomerriep, with Gallic sangfroid, discloses the "coup d'etat" by which he has secured, ahead of either of his rivals, the right to performance, for the first time anywhere on earth, the "Orthopedic" Sonata by Strikemstiff, a work which calls for an augmented orchestra, further increased by the addition of 12 colored candles, three fog horns, 18 different odors and jewsharp obligato. Several critics faint on receiving this information. The hall is sold out days in advance, the press froths at the mouth, the audience achieves a riot before the last note has sounded.

When Conductors Meet

In a word, diplomacy, both of the open and secret varieties, is not confined to governments. We are reminded of this by approaching performances of Saint-Saens' "Carnival des Animaux" ("The Animals' Carnival"), which Saint-Saens, in his whimsical youth, wrote for performance before the members of that extraordinary French music society known as "La Trompette." This work, which the world is only now to hear, is issued by the publishers in two arrangements, the first the original arrangement in which it was played for "La Trompette"—an arrangement for a double string quartet and two pianos, the second an arrangement for small orchestra, including two pianos. It befell that Mr. Monteux of Boston and Mr. Damrosch of the New York Symphony both desired the honor of first performance of the music. Mr. Monteux triumphed.

By prestige or by persuasion, he obtained the privilege of playing the suite at the Boston Symphony concerts of the 20th and 21st of October, while Mr. Damrosch contented himself with the concession of the first performance in New York, to take place Oct. 29. Both parties consented to this arrangement, and declared honor satisfied.

They need not so have bestirred themselves. It develops that a first performance of the "Carnival des Animaux" was given last summer at a popular open-air concert in Ravinia Park!

A significant feature of this suite by Saint-Saens is the names of the "animals." There are, for example, "Cocks and Chickens," also "Elephants," "Turtles," "Personages with big ears," "Cuckoo in the depths of the woods," and "pianists." ("Animals" would be, in the opinion of some concert goers,

POST- Oct. 8

The orchestral parts of Saint-Saëns's "Carnival of Animals" have arrived too late from Paris for Mr. Monteux to include the piece in the Symphony Concerts of Oct. 20 and 21. He has now set it on the programme for Nov. 3 and 4—the fourth pair of concerts. At the second pair, conductor and orchestra will play, instead, a symphony of Dvorak in D minor, a bright, flowing, naive piece, hitherto unheard in Boston.

TRANS- Oct. 9.

The Symphony concerts begin this afternoon. Bossi's Theme with Variations, which will be played here for the first time, was written a good many years ago. He is known in Boston by his "Goldonian Infermezzi" for orchestra, his "Paradise Lost," which was performed by the Handel and Haydn Society, and by his many pieces for the organ. The years rush by, and Bossi today is a member of the old guard; not one of the young Italians—among them Resphigi, Pizetti and Malipiero—whose music is so disquieting to the conservatives here and abroad.

The other pieces on the program are the Fantastic Symphony, by which Berlioz sought to revenge himself on the actress, Miss Smithson—he took complete revenge by marrying her later—and the prelude to "The Mastersingers."

At the second Symphony concert Mme. Frances Alda will sing an air from Korngold's opera, "The Dead City," and two songs with orchestra by Joseph Marx of Graz. This will be her first appearance at a Symphony concert in Boston. A symphony, No. 3 by Dvorak, will be played for the first time in this city, and so will "Fairy Tale," by Rimsky-Korsakov, inspired by Pushkin's introduction to his "Russian and Ludmilla." Strauss's "Thus Spake Zarathustra," which has not been performed here for several years, will end the concert. Those who are deeply versed in the philosophy of Nietzsche will not fail to be present.

Carmela Ippolito, the young violinist of Boston, whose talent is undisputed, will play with the Boston Symphony Orchestra in Cambridge this season.

HERALD- Oct. 13.

WEEK-END PLEASURES BY AUTUMN RENEWED

Contrasts of Audiences Before the Symphony Orchestra — The Vanished Neumann—A Ripened Elman Plays as in Years Boston Has Not Heard Him, to Zest Adding Measure—Programme and Incidents

TO the student of audiences—and all reviewers are necessarily such—the company of Friday afternoon at the Symphony Concerts is perennially inexplicable. Beyond peradventure, it is no less warmly disposed toward Mr. Monteux than is the assembly of Saturday evening. Yet the latter audience was twice as hearty, at the week-end, in welcome to the conductor for the beginning of a new year. Both companies, plainly and rightly, wished to include the orchestra in this greeting. On Friday afternoon, however, only the effort of an insistent few, at the end of Berlioz's "Fantastic Symphony," brought the conductor back for the third time—the appointed moment to bid the band share plaudits. Therewith the house crackled with clapping. No such persistence was necessary on Saturday evening; while yet more generous was the applause for the standing men. Only a few hands warmed on Friday to Bossi's Variations; more answered to them on Saturday; yet the pleased, among the surrounding waste of indifference, were probably as numerous on the one occasion as the other. So it goes. On Saturdays the audience at the Symphony Concerts knows its mind and manifests it. On Fridays almost never does it speak out.

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New Music by Bossi from the Symphony Orchestra This Week—Strauss's "Zarathustra" in Prospect—New York Hears the San Franciscans — Paderewski at Worcester

IN 1915, so the story goes, Dr. Muck was minded to produce at the Symphony concerts a "Theme with Variations," by Enrico Bossi, which had greatly struck his fancy. Attempt was made to procure from the German publishers of the piece a set of the orchestral parts, but war-time conditions prevented, and the projected performance was indefinitely postponed. Last summer the score, which had been gathering dust on the shelves of the Orchestra's library, came to Mr. Monteux's attention. He, too, thought well of it—well enough, in fact, to give it place on the programme for the first pair of concerts now impending.

Those who know Bossi as an orchestral composer only through the tasteful "Goldonian Intermezzi" for strings, heard here several seasons ago, will find these Variations surprising. In the Intermezzi Bossi wrote as a light-handed Latin. In the music to be heard here Friday and Saturday his technical procedure is more akin to that of the heavier-handed Teutons of the latter nineteenth century. These Variations are written for ful orchestra, with all that that term usually implies, even to an elaborate array of pulsatile instruments. Large and impressive sonorities are sought—and gained. The texture of the score is often intricate—at times to the point of turbidity. As often again it is transparent, ingeniously woven, and much of the instrumenation is charmingly colored.

The theme (in E major) from which the Variations spring is announced immediately by divided violas, flute, clarinet and bassoons, and the first portion of it arrests attention through the wide leaps in the melody and the striking sequence of diatonic seventh chords in the accompanying harmony. Incidentally the two upper and the two lower voices move in parellel fifths—the progression abhored of pedants—and much use of these same fifths is made throughout the score. Contrary to precedent, the theme itself is subjected to a brief development before the variations proper begin. The latter are ten in number, and five of them bear independent titles—Idilio, Zingaresa, Alla, Marcia and Corale. As in all such pieces nowadays, the treatment of the theme is exceedingly free, but though it is made to serve as the basis for musical pictures of widely divergent character, its presence is for the most part readily detected. Bossi is one of the most prolific of living composers, and these Variations, published in 1908, bear the Opus number 131. In these times when music itself has become more complicated and elaborate, and the makers of it more prone to rigid self-criticism than their predecessors were wont to be, it is a rare composer whose publicationspass the hundred mark.

W. S. S.

Here in Boston

Trans 9-29

It is good to find Mr. Monteux breaking again with institutional precedent. No doubt Beethoven is the keystone of symphonic music. No doubt the playing of one or another of his symphonies is becoming rite at the beginning of a new series of Symphony Concerts. Yet, since those symphonies rise superior to time and place, need they always provide such "opening piece"? Seemingly Mr. Monteux judges not. For he will begin the first concerts of the Boston Orchestra, on Oct. 13 and 14, with Berlioz's "Fantastic Symphony" and follow it with a set of variations by the Italian, Bossi, and Wagner's Prelude to "The Mastersingers," a gloriously festal music.

Items and Announcements

Trans 10/13

As already made known Strauss's "Zarathustra" will end the Symphony Concerts next week. A pretty little symphony in F major by Doorak will begin then; in F major by Dvorak will begin then; time in Boston, will be one of Rimsky-Korsakov's fanciful orchestral exercises, "Fairy Legend." Between whiles, Mme. Alda of the Metropolitan Opera House will sing Tosca's hackneyed soliloquy from her opera by Puccini and two songs by Josef Marx, little known but in some respects remarkable Viennese composer.

Amer

SATURDAY, OCTOBER 14

NEW SYMPHONY SEASON OPENS

By E. F. HARKINS

Boston's most famous art institution, the Symphony Orchestra, began its 42d season yesterday, and as brilliantly as the program would permit.

PIERRE MONTEUX

Pierre Monteux, starting on his two-year extension of engagement, was heartily greeted. There are fewer changes than usual in personnel. The three newcomers are V. Mariotti, first violin; R. Allard, bassoon; and A. Ritter, tympani.

The Friday afternoon performances are sold out for the whole season. The Saturday night sale has been the biggest in years. Locally, it promises to be one of the most successful seasons in the history of the orchestra.

Berlioz's "Fantastic Symphony," a melodramatic relic of the middle 18th century romantic period, opens this week's program, which will be repeated tonight. The audience waited patiently for the last two movements, "March to the Scaffold," of which Berlioz was very proud, and "Witches' Sabbath," written to shock a lady then treating Berlioz coolly. Theatrical music! Marco Enrico Bossi's "Theme and Variations," played here for the first time, is scholarly, imaginative, very modern, at times agreeable and soothing.

The best number, Wagner's "Mastersingers" prelude came last, and the performance of this polyphonic marvel was well worth waiting for.

NEW SEASON OF BOSTON BAND

Amer 10/14

By FRED J. McISAAC

The Boston Symphony Orchestra began its forty-second season yesterday afternoon in Symphony Hall before an audience which taxed the capacity of the building. The strength and popularity of the orchestra grows with the passing years. This season there are no rumors of strikes, dissentions or clashes among the musicians; all is peaceful and serene.

Pierre Monteux began another season as conductor. He chose for his opening program the Fantastic Symphony of Berlioz, a theme with variations by Marco Enrico Bossi, and the prelude to the "Mastersingers" by Wagner.

The Berlioz music is nearly a hundred years old. It is written in the romantic style of the period and today offers little to modern audiences, except in the last two movements—the March to the Scaffold and the Witches Revel. These give extraordinary opportunities to such imaginative and gifted conductors as Muck and Weingartner. I can still recall the stunning performance of this fantastic symphony by Weingartner at the head of the New York Philharmonic in Boston some fifteen years ago. Monteux is a good musician, but stolid and not highly imaginative, incapable of getting anything out of a work which is not written down in the score. He spun out the first few movements to complete tedium and made the Witches Revel as commonplace as a jazz dance at a roadhouse.

Bossi's Variations are very modern and extraordinary striking examples of the art of tormenting a theme. Bossi is a consumate artist with the modern orchestra and his variations have the merit of very effective contrasts, brilliant color and striking rhythms. Monteux got all there was out of the set of variations, and he also gave a highly creditable performance of the Nuremburg Prelude. The playing of the orchestra was distinguished by good tone, though there was a lack of smoothness noticeable in the beginning of the Bossi Variations, due, probably, to the fact that the season is just beginning.

8.15

10/13

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H. T. P.

SYMPHONY UP TO OWN STANDARD

Opens 42d Season With Berlioz and Wagner

Post 10/14

BY OLIN DOWNES

If it is difficult for laymen to understand the importance of a conductor to an orchestra it is equally difficult for students of music who do comprehend the complexities of a conductor's task to understand how on earth he can make his players carry out his wishes with the sensitiveness and feeling shown in the performance of Berlioz' "Symphony Fantastique" by the Boston Symphony Orchestra, Pierre Monteux conductor, at the opening concert of the 42nd season, yesterday afternoon in Symphony Hall.

A DARING OPENING

It was an unconventional and in some particulars a greatly daring beginning. The Symphony requires not only dazzling technical brilliancy, but above all the utmost flexibility and subtlety of rhythm and shading. One did not expect, at this season of the year, and even with the excellent technical qualities of the Boston Symphony of today, such plasticity and fineness of tone quality. Even granting all this, it would not have made the effect of yesterday afternoon with a conductor who failed to show imagination.

Mr. Monteux's interpretation of the first movement above would have constituted a triumph. And then—the music. This is for us the greatest part of an incredibly original work. Not only is the music wondrously beautiful—wistful, dreamy, agitated, despairing, but it is unbelievable in its complete spontaneity, freedom and completeness of self-expression.

Wrote What He Felt

There are composers, just as there are plain, ordinary men of business, or writers, or electrical engineers, who do not fully and freely give themselves out in their scores, any more than others completely give themselves out in conversation. When it comes to the impulsive humanity, the confession of weakness as well as strength, the exposure, either unintentionally or in a spirit of reckless open-handedness, of everything in the heart, this latter class either fail to find expression, or turn their backs, saying that the thing isn't done. For one reason or another, there is a veil of greater or lesser thickness between them and their hearers.

But here is the case of a composer hardly in his 30s, who had no musical education worthy of the name, who decided to write a work which no orchestra could adequately play, who fell in love with an actress, and, with a certain sublime egotism and lack of humor, simply wrote down the colossal thing that was in him.

Wrote it down frankly as a child with a child's independence if schodlasticism or of old people's fixed standards of conduct. You get a breath-taking work on genius. This music of the dreams and visions of a young poet will always be young. It will always soar, free of chains, of classic phrase patterns, of orchestral padding or conventional procedure. It is strange to think that it was ever called hectic or labored music. It appears to be music of the purest inspiration, so perfect in its beauty, so divinely spontaneous that it is only when it is gone that one realizes the inspired mastery of its workmanship.

A set of new variations by Enrico Bossi, op. 131, for full orchestra, are at times academic, once in a while lyrical or emotional, and mostly of a set of empty and brilliant show pieces for orchestra. If one compares these variations with the far more beautiful "Intermezzi Goldoniani" heard ere this at these concerts, it will be seen that Mr. Bossi, artistically speaking, has changed his clothes. He contented himself in the Intermezzi with a modest scheme of instrumentation and he wrote with poetic or gay Italian feeling. Here is a scheme of orchestration which borrows far more from Strauss than any Italian, and that is insincere and meretricious.

The concert ended with Wagner's "Meistersinger" overture, played by Mr. Monteux with contagious enthusiasm. There could hardly be a richer score—one more prethoric with melody, and it is a striking example of how much more matter means than manner in musical composition, that in spite of the prevailing thickness of the sound the stout rhythms and the winged melodies of youth and love simply carry all before them. The only pity is that younger German composers, who have absorbed the defects of Wagner's methods as well as the semblance of his creative genius, have learned only a part of the lesson, and none of the warnings of the "Meistersinger" overture.

BERLIOZ SYM[illegible] AT OPENING CONCERT

Globe 10/14

Orchestra Begins Its 42d Season With Few Changes

Conductor Monteux and Players at Their Best in "Die Meistersinger"

The Boston Symphony Orchestra gave the first concert of its 42d season yesterday afternoon. Pierre Monteux led an orchestra in which only one prominent member of other years was missing. Mr. Neumann, the extraordinarily able kettle drummer, is replaced by A. Ritter, who acquitted himself capably in the difficult tasks set by Berlioz' "Fantastic Symphony." The other leading players, Mr Burgin, Mr Bedetti, Mr Longy, Mr Fourel, the veteran Alwin Schroeder and the rest were in their places and devoting familiar abilities to the common task of making the orchestra a perfect ensemble.

There were no noteworthy changes in the audience, which always seems to be of a certain age, not young, but never becoming decrepid. As usual on the opening day the chief subject of conversation in the intermission appeared to a casual stroller through the corridors to be who had changed their seats, although almost everyone had apparently kept the ones they had last season. Every seat for the Friday series has been sold since last May, but that is nothing new. The 505 rush seats in the second balcony held their quota of patient enthusiasts who had waited for places for a couple of hours. But that is also the ordinary thing.

The program furnished the only departure from the routine of previous seasons. Mr Monteux, who seems unwilling to begin as his predecessors did with a Beethoven symphony, chose this time Berlioz' "Fantastic Symphony," of the "idee fixe" theme, and its composer's "interminable and inextinguishable passion" for an Irish actress named Smithson.

This music is certainly original; even its worst detractors admit that much. Its clear cut and vivid orchestration atones for some rather muddy counterpoint. Its themes are tunes so unmistakably instrumental and so obviously powerless if stripped of their orchestral garments that many have denied Berloiz the gift of melody. The performance was usually accurate and occasionally eloquent. The orchestra always slips back during its vacation further than a few preliminary rehearsals can atone for. Compared with other first concerts, yesterday's performance was of average merit, and an improvement on recent seasons.

The only novelty was a rather vulgar theme, indefatigably varied by the Italian composer of organ pieces, M. Enrico Bossi. The harmonies and melodies recalled Puccini. The technique showed Brahmsian influence. The performance was conscientiously brilliant. This sort of musical gymnastics, however interesting to the technically trained musician, bores any audience, even if the composer be Beethoven or Brahms, and the developed theme intrinsically lovely.

In the middle sections and concluding passage of the Prelude to "Die Meistersinger," Mr Monteux and the orchestra were at their best. The three themes intertwined stood out clearly as they should, the spirit of the music shone through; redeeming the afternoon from dullness.

Next week Frances Alda will sing an aria from Korngold's "Die Todte Stadt," and two songs by Josef Marx. An unfamiliar symphony of Dvorak, the Conte Feerique of Rimsky Korsakov, and Strauss' "Also Sprach Zarathustra" are the other numbers announced.

FIRST CONCERT OF SYMPHONY

Herald 10/14

Orchestra Opens Its 42d Season—Monteux Is the Conductor

BERLIOZ WORK HEADS PROGRAM

By PHILIP HALE

The first concert of the 42d season of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The conductor and the orchestra were warmly welcomed. The program was as follows: Berlioz, Fantastic Symphony; Bossi, Theme with Variations (first time in Boston); Wagner, Prelude to "The Mastersingers of Nuremberg."

At the beginning of a symphony season conductors, as a rule, pay homage to one of Buelow's "three B's"—Bach, Beethoven or Brahms. Thus do they think to "play safe" and please the conservative of all ages in the audience. Mr. Monteux yesterday considered favorably of two B's, neither one of them in Buelow's trinity. Berlioz is seated securely with the great in the temple of art. Bossi is a serious, respectable composer, if he was not in writing his Theme and Variations the white-haired boy of Apollo.

This Theme with Variations is not a recent composition. It was published 14 years ago. Published at Leipsic, it might bear the hall-mark "Made in Germany," for it has little of Italian grace, suavity or headlong dash. It is a scholarly work. The damning epithet "well-made" might be applied to it.

Themes with variations are as a rule to [illegible]

Haydn [illegible] might say [illegible] the more ent[illegible] disguise the theme, so [illegible] is on tenter-hooks in the endeavor to trace it; or when the theme is wholly unrecognizable. Bossi is more orthodox. His theme is always in evidence, a good straightforward theme, one easily forgotten if it were not for the repetitions, and then easily forgotten.

There are 10 variations. Perhaps those of genuine beauty are the contemplative one just before the one in the gypsy manner, and the Pastoral. They are euphonious and have a certain individuality. The "Zingaresca" itself makes a brave attempt to be wildly gay, but it has not the requisite abandon. One hears Signor—one is tempted to say "Herr"—Bossi saying to himself: "Good Lord, here's another variation to write. I must have something by way of contrast. Well, I guess I'll go a-gypsying."

The Fantastic Symphony is nearly 100 years old. Each time it is performed—and the performance yesterday was impressive—there is wonder at the achievement of this genius, who taught the world what might be done with orchestral instruments used daringly, for in 1830 Berlioz was regarded by most of his contemporaries as a madman; the genius whose influence affected nearly all the composers that came after him, Liszt, Wagner, the Russians, the men of today. It is impossible to think of modern orchestral music without honoring Berlioz.

Nor was he merely a master, self-taught, of instrumentation. He was a man of musical ideas, some of them gigantic. In 1830 romanticism was in the air. Byron was the poet of poets to Europeans. Hugo, the elder Dumas, Gautier, in the younger years of Berlioz, with certain painters, broke away from the accepted conventions. That Berlioz startled the hide-bound classicists, that he was mocked and derided is not surprising. His program for the Fantastic Symphony may now seem as extravagant as Hugo's "Hernani"; as Dumas's "Antony." There are pages in the symphony where the extravagance that was once exciting is now out-worn formalism. One finds in the Witches' Sabbath a straining after effect, an impotent attempt to be real devilish at the expense of the actress, Harriet Smithson; yet the Mephistopheles section in Liszt's "Faust" symphony owes much to this Finale. The Ball music seems curiously old fashioned; one wishes the Scene in the Meadows were a little shorter. But the man that wrote the first movement, so expressive of the delirious sleep-chasings and flaming passions of a half-crazed brain; the man that conceived and formed the grisly, the tremendous March to the Scaffold; he, beyond all doubt and preadventure, is among the greatest of the great.

A brilliant performance of Wagner's Prelude brought the end.

The performance will be repeated this evening. The program of the concerts next week will be as follows: Devorak, Symphony No. 3, F major (first time here); Puccini, "Visse d'arte" (Mme. Frances Alda); Rimsky-Korsakov, "Fairy Tale" (after Pushkin)—first time here; Marx, "Marienlied," and "If Love Hath Entered Thy Heart" (Mme. Alda); Strauss, "Thus Spake Zarathustra."

ALDA SYMPHONY SOLOIST

News 10/14

Frances Alda, the prima donna of the Metropolitan Opera Company, will be the first soloist of the Boston Symphony season when she appears with the orchestra at its second pair of concerts to be given next Friday afternoon and Saturday evening. She will be heard in the aria "Vissi d'Arte" from Puscini's La Tosca" and two songs by Josef Marx.

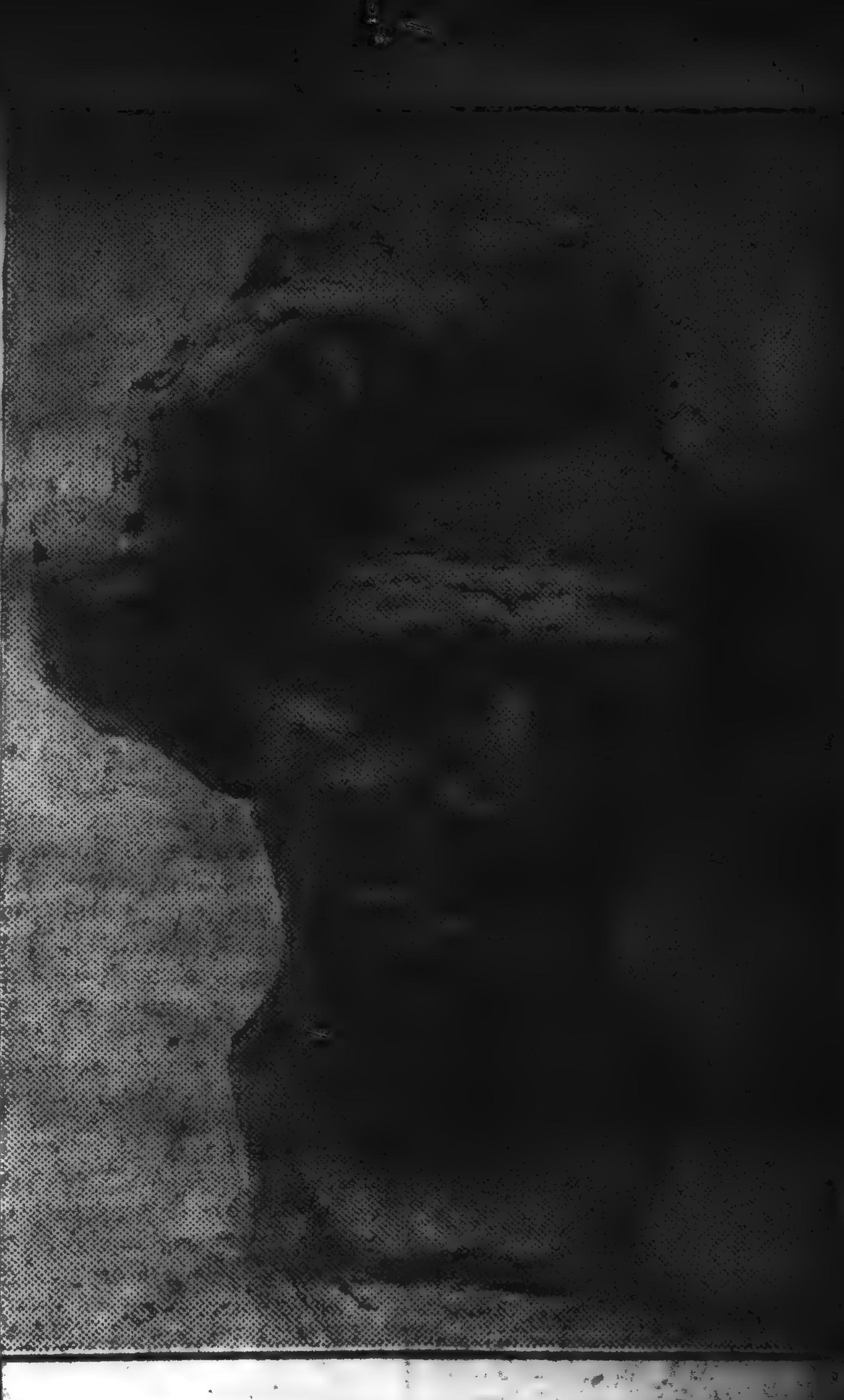
SYMPHONY CONCERT

FOR BEGINNING, BERLIOZ, BOSSI, WAGNER

Once More the Prelude to "The Mastersingers" Salutes a New Season—Bossi's Double-Faced Variations, Now Italian, Now Teutonic—After a Hundred Years the "Fantastic Symphony" — Orchestra and Conductor in Prime

THE end of the Symphony Concert yesterday afternoon might well have been the beginning. For the final item upon Mr. Monteux's programme, at the outset of a forty-second season, was Wagner's Prelude to his romantic comedy in song, "The Mastersingers." Festival, almost ceremonial, music it is; yet music aglow with instrumental melodies, unfolding from themselves, feeding more and more richly upon their own beauty, alight with reflected glories as side by side they march and mount. Music, too, of superlative design and structure—ever weaving and expanding an ample, ascendant web; here loosening, there tightening, the gathered strands; dividing and subdividing into silvery rivulets only to interlace in single, sweeping, golden flood—from first bar to last a paragon of development by imagination and of counterpoint become song. The ear tingles to stinging modulation, the nerves thrill to the rasp and cut of the strident strings; deep burrows every receptive faculty into the harmonic opulence, the instrumental splendor, of the whole. Once more the expected sounds both new and strange. To listen is sensuous surfeiting—for the twentieth, maybe, the thirtieth time.

Measure by measure, period after period, the Prelude unrolls the pageant of Wagner's comedy of the Nuremberg folk, homely or romantic. There in bourgeois pomp stride the cobblers, the goldsmiths, the soap-boilers, who were Mastersingers too. Here paces Sachs benign; or Beckmesser squeaks envies. Walther woos Pogner's Eva and wins a prize-song also. The appre[illegible] dance; the fête resounds. Out [illegible] humanity, the outsm[illegible]



Berlioz

From a Bust, Hitherto Unphotographed, by Na[illegible] Aronson, Russian Sculptor in Paris

er" universal and, so far, everlasting. The learned say that when the matter, the medium, the means and the manner are all as one; when creator and receiver become of a single mind, heart, faith, emotion, then do the arts do their utmost miracle. Wagner wrought it through this quarter hour as, perhaps, at no time else, not even when "Tristan" pulses highest or "Parsifal" quivers with elations of heaven and agonies of earth. And for those who love this Prelude, who still race, wet-eyed as silly children, through the excitement of it, the miracle is perpetual. Under the spell they will say unabashed that no other music is quite comparable. With reason these joyous tumults, these unfading splendors begin or end symphonic seasons . . . If Mr. Monteux and the orchestra seemed to catch for an instant at the very beginning, like a motor changing gears, they lifted—stride upon stride, sonority upon sonority—the pompous pæans of the end.

The middle piece of the day was of far different sort. In Italy sixty years ago was born Enrico Bossi, destined to be composer of music. As such, there he has dwelt and worked these thirty years; but in his own land, without too rich reward. German ears in particular, foreign ears in general, have heard him more gladly. A Bavarian conductor, Dr. Muck, opened to Bostonians Bossi's "Intermezzi Goldoniani," expert, fanciful, ornate, high-humored pieces suggested by the Venetian's comedies. To them a Parisian conductor yesterday added ten Variations upon an Original Theme, undeservedly receiving only a ruffle of applause for zeal and pains.

Bossi's orchestra—a full one—sings over his theme, amplifies, adorns it. It is long-breathed, impinging upon the ear with unusual interval and stripped sequence—a theme of clear vitality, a theme that may also melt and charm. Forthwith Bossi sets to his variations now isolating them, now linking them into quasi-symphonic movements. They are not exercises in the evolution of music by studious process nursed in abstruse reflection. Technically Bossi shapes and conducts them skilfully, resourcefully, never once losing the thematic thread of his discourse. He is quick with inventive ingenuities; alert to his medium from the highest tinkle of the celesta to the lowest throb of the double-basses. He teems with harmonic device; his instrumental palette is many-colored. He modulates boldly. His music coheres and rounds. It also sounds.

Yet, like most other moderns, when they set to variations, Bossi is bound to have them moody. He joins two together in strenuous, astringent vein, using his orchestra full-voiced. He passes to another pair, grave of tonal speech, wistful, longing. Forthwith he flings into clicking gypsy measures; sighs out a shepherd's musing, piercing tune. A choral-like variation prepares the way for a variation of sheer orchestral declamation to sharp-edged, striding unisons in the strings. A finale leaps and whirls as though a Czech had written it. Yet twice or thrice before, the ear believed it had caught clear Wagnerian notes.

Many-sided, many voiced such variations are bound to be. In them, "old" Italian, though he is, Bossi sometimes writes music as graceful, charming, apt and transparent as Respighi's in "Fountains of Rome," as deft of means, lace-like in texture, sunlit in shimmer, sensitive always. Again he is full-throated, vigorous, harsh, pounding—as turbid, sharp-edged, orotund as though he had quite half an ear for his German public. Again he is all for a manner. "Idyllic," he must muse delicately, artfully, lucidly. "Gypsy-wise," he must snap and flash. He declaims string-and-trumpet toned; and forthwith, through a crackling, leaping, whirling Finale runs a race with Smetana of the overture to "The Bartered Bride."

And the outcome? First, a music of delicate strands, lustres, modulation, progress, through the lighter or the more pensive variations. Second, through the more vigorous divisions, a music rough-coated, striding, sharp-edged, sometimes both turbulent and turbid. Natural voice Ita[illegible] [illegible] voice Teutonic, a listening [illegible] Glamorous and self-suf[illegible]

[12]

NEW SEASON OF BOSTON BAND

Amer 10/14

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Mr. Monteux's interpretation of the first movement above would have constituted a triumph. And then—the music. This is for us the greatest part of an incredibly original work. Not only is the music wondrously beautiful—wistful, dreamy, agitated, despairing, but it is unbelievable in its complete spontaneity, freedom and completeness of self-expression.

Wrote What He Felt

There are composers, just as there are plain, ordinary men of business, or writers, or electrical engineers, who do not fully and freely give themselves out in their scores, any more than others completely give themselves out in conversation. When it comes to the impulsive humanity, the confession of weakness as well as strength, the exposure, either unintentionally or in a spirit of reckless open-handedness, of everything in the heart, this latter class either fail to find expression, or turn their backs, saying that the thing isn't done. For one reason or another, there is a veil of greater or lesser thickness between them and their hearers.

But here is the case of a composer hardly in his 30s, who had no musical education worthy of the name, who decided to write a work which no orchestra could adequately play, who fell in love with an actress, and, with a certain sublime egotism and lack of humor, simply wrote down the colossal thing that was in him.

Wrote it down frankly as a child with a child's independence if schodlasticism or of old people's fixed standards of conduct. You get a breath-taking work on genius. This music of the dreams and visions of a young poet will always be young. It will always soar, free of chains, of classic phrase patterns, of orchestral padding or conventional procedure. It is strange to think that it was ever called hectic or labored music. It appears to be music of the purest inspiration, so perfect in its beauty, so divinely spontaneous that it is only when it is gone that one realizes the inspired mastery of its workmanship.

A set of new variations by Enrico Bossi, op. 131, for full orchestra, are at times academic, once in a while lyrical or emotional, and mostly of a set of empty and brilliant show pieces for orchestra. If one compares these variations with the far more beautiful "Intermezzi Goldoniani" heard ere this at these concerts, it will be seen that Mr. Bossi, artistically speaking, has changed his clothes. He contented himself in the Intermezzi with a modest scheme of instrumentation and he wrote with poetic or gay Italian feeling. Here is a scheme of orchestration which borrows far more from Strauss than any Italian, and that is insincere and meretricious.

The concert ended with Wagner's "Meistersinger" overture, played by Mr. Monteux with contagious enthusiasm. There could hardly be a richer score—one more prethoric with melody, and it is a striking example of how much more matter means than manner in musical composition, that in spite of the prevailing thickness of the sound the stout rhythms and the winged melodies of youth and love simply carry all before them. The only pity is that younger German composers, who have absorbed the defects of Wagner's methods as well as the semblance of his creative genius, have learned only a part of the lesson, and none of the warnings of the "Meistersinger" overture.

BERLIOZ' SYMPHONY AT OPENING CONCERT

Globe 10/14

Orchestra Begins Its 42d Season With Few Changes

Conductor Monteux and Players at Their Best in "Die Meistersinger"

The Boston Symphony Orchestra gave the first concert of its 42d season yesterday afternoon. Pierre Monteux led an orchestra in which only one prominent member of other years was missing. Mr. Neumann, the extraordinarily able kettle drummer, is replaced by A. Ritter, who acquitted himself capably in the difficult tasks set by Berlioz' "Fantastic Symphony." The other leading players, Mr Burgin, Mr Bedetti, Mr Longy, Mr Fourel, the veteran Alwin Schroeder and the rest were in their places and devoting familiar abilities to the common task of making the orchestra a perfect ensemble.

There were no noteworthy changes in the audience, which always seems to be of a certain age, not young, but never becoming decrepid. As usual on the opening day the chief subject of conversation in the intermission appeared to a casual stroller through the corridors to be who had changed their seats, although almost everyone had apparently kept the ones they had last season. Every seat for the Friday series has been sold since last May, but that is nothing new. The 505 rush seats in the second balcony held their quota of patient enthusiasts who had waited for places for a couple of hours. But that is also the ordinary thing.

The program furnished the only departure from the routine of previous seasons. Mr Monteux, who seems unwilling to begin as his predecessors did with a Beethoven symphony, chose this time Berlioz' "Fantastic Symphony," of the "idee fixe" theme, and its composer's "interminable and inextinguishable passion" for an Irish actress named Smithson.

This music is certainly original; even its worst detractors admit that much. Its clear cut and vivid orchestration atones for some rather muddy counterpoint. Its themes are tunes so unmistakably instrumental and so obviously powerless if stripped of their orchestral garments that many have denied Berloiz the gift of melody. The performance was usually accurate and occasionally eloquent. The orchestra always slips back during its vacation further than a few preliminary rehearsals can atone for. Compared with other first concerts, yesterday's performance was of average merit, and an improvement on recent seasons.

The only novelty was a rather vulgar theme, indefatigably varied by the Italian composer of organ pieces, M. Enrico Bossi. The harmonies and melodies recalled Puccini. The technique showed Brahmsian influence. The performance was conscientiously brilliant. This sort of musical gymnastics, however interesting to the technically trained musician, bores any audience, even if the composer be Beethoven or Brahms, and the developed theme intrinsically lovely.

In the middle sections and concluding passage of the Prelude to "Die Meistersinger," Mr Monteux and the orchestra were at their best. The three themes intertwined stood out clearly as they should, the spirit of the music shone through; redeeming the afternoon from dullness.

Next week Frances Alda will sing an aria from Korngold's "Die Todte Stadt," and two songs by Josef Marx. An unfamiliar symphony of Dvorak, the Conte Feerique of Rimsky Korsakov, and Strauss' "Also Sprach Zarathustra" are the other numbers announced.

FIRST CONCERT OF SYMPHONY

Herald 10/14

Orchestra Opens Its 42d Season—Monteux Is the Conductor

BERLIOZ WORK HEADS PROGRAM

By PHILIP HALE

The first concert of the 42d season of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The conductor and the orchestra were warmly welcomed. The program was as follows: Berlioz, Fantastic Symphony; Bossi, Theme with Variations (first time in Boston); Wagner, Prelude to "The Mastersingers of Nuremberg."

At the beginning of a symphony season conductors, as a rule, pay homage to one of Buelow's "three B's"—Bach, Beethoven or Brahms. Thus do they think to "play safe" and please the conservative of all ages in the audience. Mr. Monteux yesterday considered favorably of two B's, neither one of them in Buelow's trinity. Berlioz is seated securely with the great in the temple of art. Bossi is a serious, respectable composer, if he was not in writing his Theme and Variations the white-haired boy of Apollo.

This Theme with Variations is not a recent composition. It was published 14 years ago. Published at Leipsic, it might bear the hall-mark "Made in Germany," for it has little of Italian grace, suavity or headlong dash. It is a scholarly work. The damning epithet "well-made" might be applied to it.

Themes with variations are as a rule to be avoided. Some of those by [illegible] Haydn [illegible] might say [illegible] the more endurable [illegible] variations disguise the theme, so that the hearer is on tenter-hooks in the endeavor to trace it; or when the theme is wholly unrecognizable. Bossi is more orthodox. His theme is always in evidence, a good straightforward theme, one easily forgotten if it were not for the repetitions, and then easily forgotten.

There are 10 variations. Perhaps those of genuine beauty are the contemplative one just before the one in the gypsy manner, and the Pastoral. They are euphonious and have a certain individuality. The "Zingaresca" itself makes a brave attempt to be wildly gay, but it has not the requisite abandon. One hears Signor—one is tempted to say "Herr"—Bossi saying to himself: "Good Lord, here's another variation to write. I must have something by way of contrast. Well, I guess I'll go a-gypsying."

The Fantastic Symphony is nearly 100 years old. Each time it is performed—and the performance yesterday was impressive—there is wonder at the achievement of this genius, who taught the world what might be done with orchestral instruments used daringly, for in 1830 Berlioz was regarded by most of his contemporaries as a madman; the genius whose influence affected nearly all the composers that came after him, Liszt, Wagner, the Russians, the men of today. It is impossible to think of modern orchestral music without honoring Berlioz.

Nor was he merely a master, self-taught, of instrumentation. He was a man of musical ideas, some of them gigantic. In 1830 romanticism was in the air. Byron was the poet of poets to Europeans. Hugo, the elder Dumas Gautier, in the younger years of Berlioz, with certain painters, broke away from the accepted conventions. That Berlioz startled the hide-bound classicists, that he was mocked and derided is not surprising. His program for the Fantastic Symphony may now seem as extravagant as Hugo's "Hernani"; as Dumas's "Antony." There are pages in the symphony where the extravagance that was once exciting is now out-worn formalism. One finds in the Witches' Sabbath a straining after effect, an impotent attempt to be real devilish at the expense of the actress, Harriet Smithson; yet the Mephistopheles section in Liszt's "Faust" symphony owes much to this Finale. The Ball music seems curiously old fashioned; one wishes the Scene in the Meadows were a little shorter. But the man that wrote the first movement, so expressive of the delirious sleep-chasings and flaming passions of a half-crazed brain; the man that conceived and formed the grisly, the tremendous March to the Scaffold; he, beyond all doubt and preadventure, is among the greatest of the great.

A brilliant performance of Wagner's Prelude brought the end.

The performance will be repeated this evening. The program of the concerts next week will be as follows: Devorak, Symphony No. 3, F major (first time here); Puccini, "Visse d'arte" (Mme. Frances Alda); Rimsky-Korsakov, "Fairy Tale" (after Pushkin)—first time here; Marx, "Marienlied," and "If Love Hath Entered Thy Heart" (Mme. Alda); Strauss, "Thus Spake Zarathustra."

ALDA SYMPHONY SOLOIST

Trav 10/14

Frances Alda, the prima donna of the Metropolitan Opera Company, will be the first soloist of the Boston Symphony season when she appears with the orchestra at its second pair of concerts to be given next Friday afternoon and Saturday evening. She will be heard in the aria "Vissi d'Arte" from Puccini's La Tosca" and two songs by Josef Marx.

SYMPHONY CONCERT

FOR BEGINNING, BERLIOZ, BOSSI, WAGNER

Once More the Prelude to "The Mastersingers" Salutes a New Season—Bossi's Double-Faced Variations, Now Italian, Now Teutonic—After a Hundred Years the "Fantastic Symphony" — Orchestra and Conductor in Prime

THE end of the Symphony Concert yesterday afternoon might well have been the beginning. For the final item upon Mr. Monteux's programme, at the outset of a forty-second season, was Wagner's Prelude to his romantic comedy in song, "The Mastersingers." Festival, almost ceremonial, music it is; yet music aglow with instrumental melodies, unfolding from themselves, feeding more and more richly upon their own beauty, alight with reflected glories as side by side they march and mount. Music, too, of superlative design and structure—ever weaving and expanding an ample, ascendant web; here loosening, there tightening, the gathered strands; dividing and subdividing into silvery rivulets only to interlace in single, sweeping, golden flood—from first bar to last a paragon of development by imagination and of counterpoint become song. The ear tingles to stinging modulation, the nerves thrill to the rasp and cut of the strident strings; deep burrows every receptive faculty into the harmonic opulence, the instrumental splendor, of the whole. Once more the expected sounds both new and strange. To listen is sensuous surfeiting—for the twentieth, maybe, the thirtieth time.

Measure by measure, period after period, the Prelude unrolls the pageant of Wagner's comedy of the Nuremberg folk, homely or romantic. There in bourgeois pomp stride the cobblers, the goldsmiths, the soap-boilers, who were Mastersingers too. Here paces Sachs benign; or Beckmesser squeaks envies. Walther woos Pogner's Eva and wins a prize-song also. The apprentices dance; the fête resounds. Out of it all pour the glad humanity, the outspreading, [illegible] the flood of [illegible] er" universal and, so far, everlasting. The learned say that when the matter, the medium, the means and the manner are all as one; when creator and receiver become of a single mind, heart, faith, emotion, then do the arts do their utmost miracle. Wagner wrought it through this quarter hour as, perhaps, at no time else, not even when "Tristan" pulses highest or "Parsifal" quivers with elations of heaven and agonies of earth. And for those who love this Prelude, who still race, wet-eyed as silly children, through the excitement of it, the miracle is perpetual. Under the spell they will say unabashed that no other music is quite comparable. With reason these joyous tumults, these unfading splendors begin or end symphonic seasons . . . If Mr. Monteux and the orchestra seemed to catch for an instant at the very beginning, like a motor changing gears, they lifted—stride upon stride, sonority upon sonority—the pompous pæans of the end.

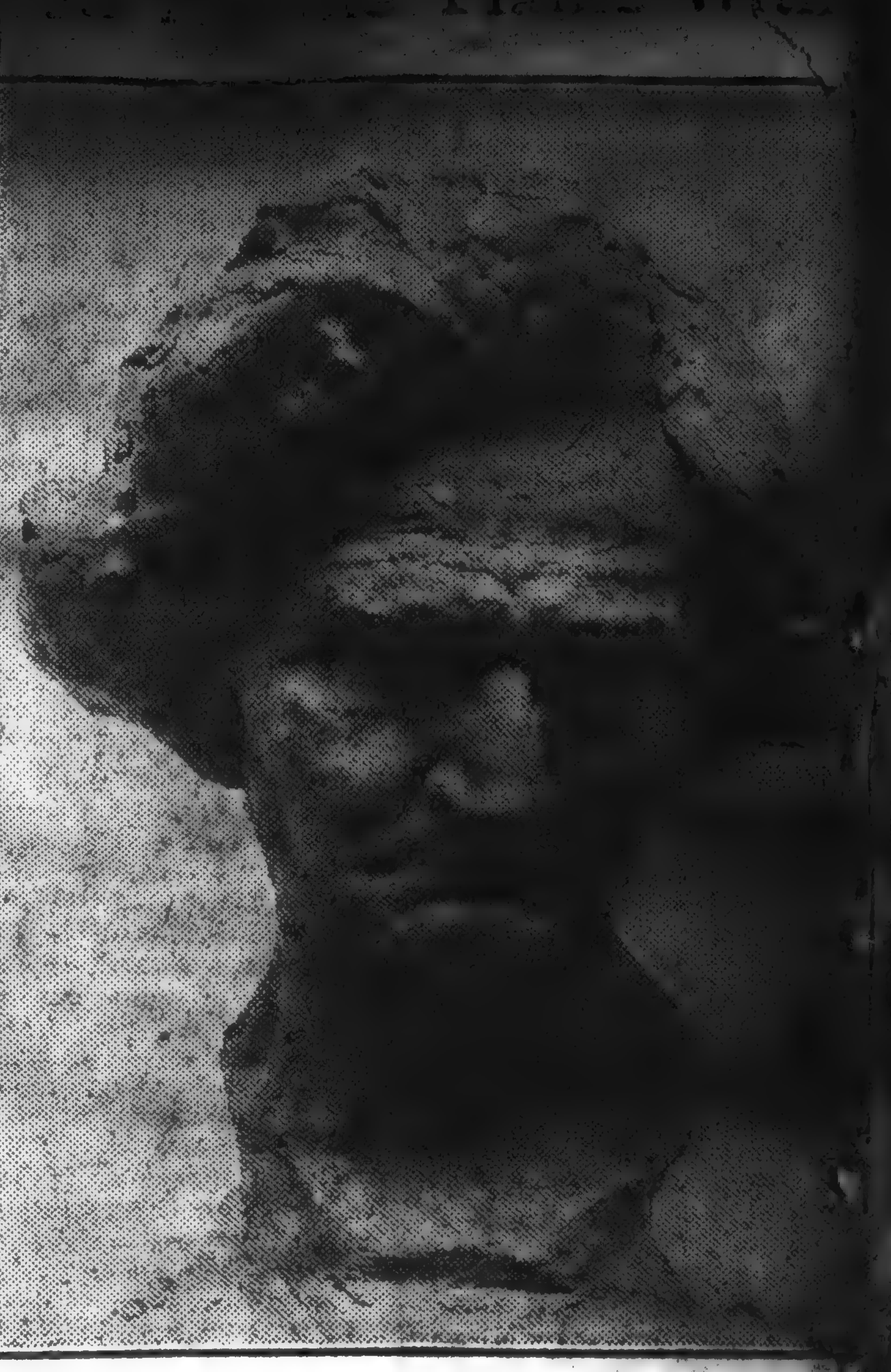
The middle piece of the day was of far different sort. In Italy sixty years ago was born Enrico Bossi, destined to be composer of music. As such, there he has dwelt and worked these thirty years; but in his own land, without too rich reward. German ears in particular, foreign ears in general, have heard him more gladly. A Bavarian conductor, Dr. Muck, opened to Bostonians Bossi's "Intermezzi Goldoniani," expert, fanciful, ornate, high-humored pieces suggested by the Venetian's comedies. To them a Parisian conductor yesterday added ten Variations upon an Original Theme, undeservedly receiving only a ruffle of applause for zeal and pains.

Bossi's orchestra—a full one—sings over his theme, amplifies, adorns it. It is long-breathed, impinging upon the ear with unusual interval and stripped sequence—a theme of clear vitality, a theme that may also melt and charm. Forthwith, Bossi sets to his variations now isolating them, now linking them into quasi-symphonic movements. They are not exercises in the evolution of music by studious process nursed in abstruse reflection. Technically Bossi shapes and conducts them skilfully, resourcefully, never once losing the thematic thread of his discourse. He is quick with inventive ingenuities; alert to his medium from the highest tinkle of the celesta to the lowest throb of the double-basses. He teems with harmonic device; his instrumental palette is many-colored. He modulates boldly. His music coheres and rounds. It also sounds.

Yet, like most other moderns, when they set to variations, Bossi is bound to have them moody. He joins two together in strenuous, astringent vein, using his orchestra full-voiced. He passes to another pair, grave of tonal speech, wistful, longing. Forthwith he flings into clicking gypsy measures; sighs out a shepherd's musing, piercing tune. A choral-like variation prepares the way for a variation of sheer orchestral declamation to sharp-edged, striding unisons in the strings. A finale leaps and whirls as though a Czech had written it. Yet twice or thrice before, the ear believed it had caught clear Wagnerian notes.

Many-sided, many voiced such variations are bound to be. In them, "old" Italian, though he is, Bossi sometimes writes music as graceful, charming, apt and transparent as Respighi's in "Fountains of Rome," as deft of means, lace-like in texture, sun-lit in shimmer, sensitive always. Again he is full-throated, vigorous, harsh, pounding—as turbid, sharp-edged, orotund as though he had quite half an ear for his German public. Again he is all for a manner. "Idyllic," he must muse delicately, artfully, lucidly. "Gypsy-wise," he must snap and flash. He declaims string-and-trumpet toned; and forthwith, through a crackling, leaping, whirling Finale runs a race with Smetana of the overture to "The Bartered Bride."

And the outcome? First, a music of delicate strands, lustres, modulation, progress, through the lighter or the more pensive variations. Second, through the more vigorous divisions, a music rough-coated, striding, sharp-edged, sometimes both turbulent and turbid. Natural voice Italian, acquired voice Teutonic, a listening cynic might say. Glamorous and soft-surfaced [illegible] near to beauty. Strident [illegible]



Berlioz

From a Bust, Hitherto Unphotographed, by Nao Aronson, Russian Sculptor in Paris strenuous he is close to power. Seldom in these Variations does he linger in the limbo of commonplace between.

Berlioz began the afternoon—Berlioz of the "Fantastic Symphony"—music quick to disclose the present quality and temper of the orchestra. His melody is clearly outlined, thin-voiced, open-meshed. Often a high, dry light plays over his harmonies. He uses instruments and groups of instruments with imaginative sense of range, quality, suggestion. There is no mistaking modulation or transformation. Berlioz would make his music so completely the expression of the mood or the impulse, the pleasure or the pang, the picture or the pageant, that he strips it to the quick. Playing it, an orchestra stands revealed Be it written, then, that the string choir of a little changed band keeps precision, pliancy, penetrating or shimmering tone; that the wood-winds remain assembled virtuosi, each conscious of the character of his instrument, each able to run the full gamut of its voice; that the horns lose not in richness; that the other brass overlays power with mellowness; that the whole band is quick to balance, euphonies, colorings, transitions, emphases, to every manifestation of the conductor's or the composer's will. As far as both may go, with them goes the orchestra, alert, intent, altogether sensitive and responsive instrument. With Mr. Monteux, it answered to Wagner's ardors; was as many voiced as Bossi and as keen; lared Berlioz's music and then vivified it. Perhaps the conductor drew out too long and too slowly the musing movements of the "Fantastic Symphony"; but everywhere else, through the afternoon, he, orchestra and composer shared a single eloquence.

In these days, Berlioz, outside an overture or two, needs every such aid. Musorgsky passioned himself to make his music of opera the very voice of character, scene, moment, mood. He would achieve in tones, not the operatic illusion of artifice but the dramatic illusion of reality. As zealously Berlioz sought through music another illusion—the illusion of romantic reality, the making of his dreams and visions as intense upon his hearers as they were within his own imagination. Sometimes his very eagerness defeats him, as in "The Witchs' Sabbath" of this "Fantastic Symphony," where a multitude of details clogs and clutters, rather than vivifies and enhances, the whole. The music stiffens because it would be so exact. This intensity denies him again selection, self-criticism. There are measures in the first movement of the "Fantastic Symphony" that sound to this day as the voice of sleep-chasings is disordered dream. Yet side by side stand passages of tumid commonplace. Romanticist to the core, with all the ardors of a century ago, Berlioz craved the spectacular, could write for it a spectacular music. Hence the alternate thuddings and thunderings of "The March to the Scaffold"; or the showy glinting waltz haunted by pale images of the beloved woman.

Nowadays only in the "Scene in the Fields" does Berlioz seem quite to gain his ends. With sound, he summons silence and solitude; his shepherds' tune pierces; amorous ecstasy throbs out of the music; am[illegible] agitation clutches it; into solitude and broken silences the scene fades again. Elsewhere music that smothers itself in excess of intensity; that generates no more than tonal spectacle; that strips to the quick and finds the quick no longer tingling. In the century since the "Fantastic Symphony" was new, romance has become more choice, exacting, reticent. Set what programme the composer may, he must also write music that shall endure by its own virtue for its own sake. Seldom [illegible] the "Fantastic Symphony" did Berlioz gain such power, assure such fortune.

TRANS - Oct

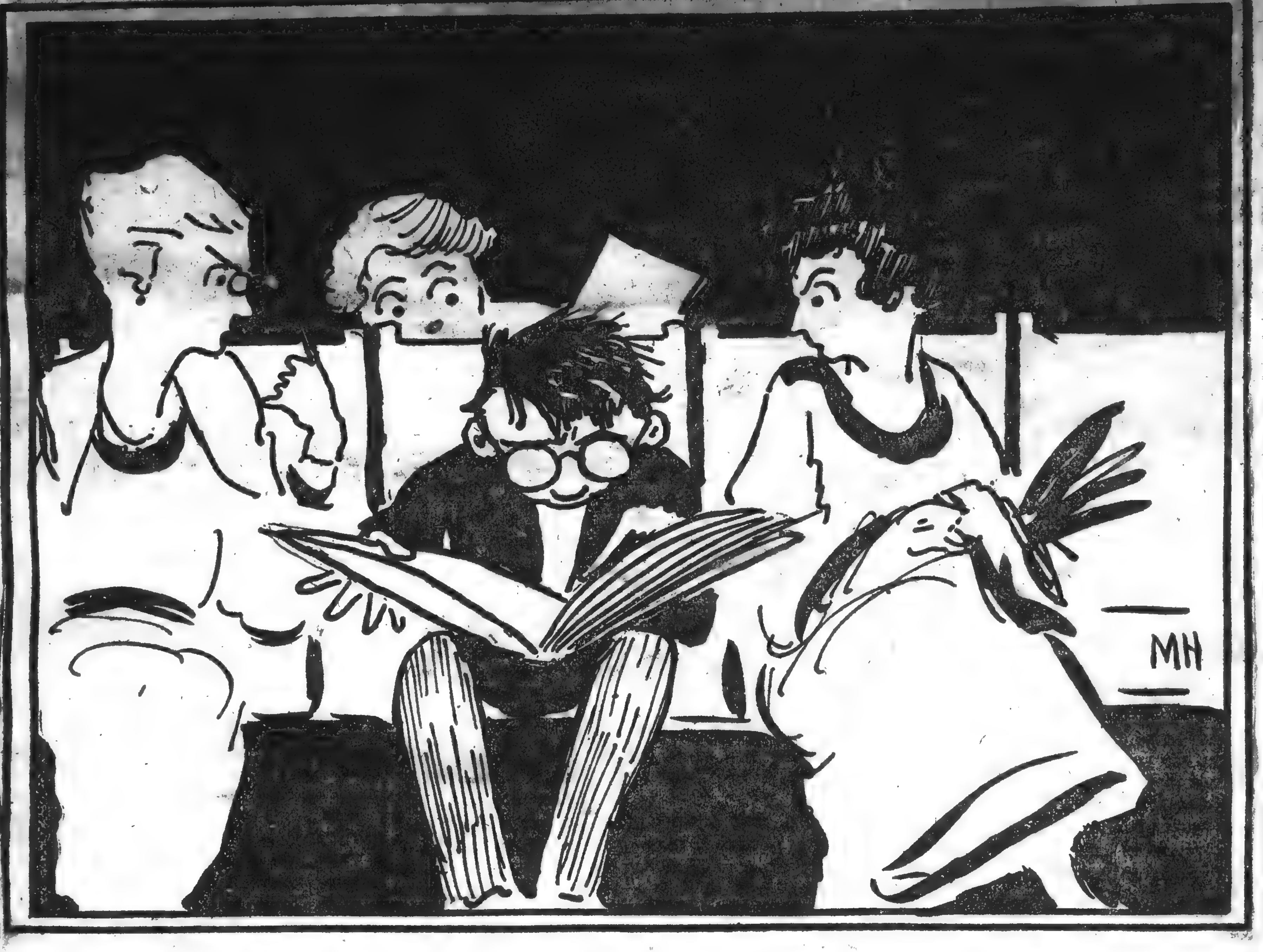
Globe 10-15

ALDA AT SYMPHONY

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteux has placed the Dvorak symphony in F major. Strauss "Thus Spake Zarathustra" and Rimsky-Korsakoff's "Conte Feerique" on the program. The soloist will be Frances Alda, prima donna soprano of the Metropolitan Opera Company. She will sing the "Vissi d'Arte" aria from Puccini's "La Tosca" and two songs by Josef Marx, "Marienlied" and "Hat dich die Liebe Beruhrt."

TRANS - Oct. 15.

Predicaments of the Concert-Hall



He Who Reads the Score. Also His Neighbors

TRANS - Oct. 14.

MME. ALDA SYMPHONY SOLOIST

On the second program the concerts by the Boston Symphony Orchestra, next Friday afternoon and Saturday evening in Symphony Hall, Mr. Monteux has placed the Third Symphony of Dvorak in F major, Strauss's tone poem, "Thus Spake Zarathustra" (based on Nietzsche's "Philosophy of the Superman"), and Rimsky-Korsako's "Coute Feerique," based upon Pushkin. The Symphony and the "Fairy Tale" will be heard here for the first time.

Strauss's tone poems has not been heard at these concerts since 1916.

The first soloist of the season will appear at this pair of concerts, Mme. Frances Alda of the Metropolitan Opera Company. She will sing with the orchestra "Vissi d'Arte" from Puccini's "Tosca," and two songs by Jose Marx—"Marienlied" and "If love hath entered thy Heart."

HERALD - Oct. 15.

Friday, at 2:30, and Saturday, at 8, Boston Symphony Orchestra, second program. Third Symphony, Dvorak; "Marietta's Song" from "The Dead City," Korngold; "Marienlied" and "Hat dich die Liebe beruehrt," Josef Marx; "Also Sprach Zarathustra," Strauss; "Conte Feerique," Rimsky Korsakov. Soloist, Frances Alda.

GLOBE - Oct. 15

Alda Symphony Soloist

On the second programme of the season by the Boston Symphony Orchestra, which will be played at the symphony concerts next Friday afternoon and Saturday evening in Symphony Hall, Pierre Monteux has placed the Third Symphony of Dvorak in F major, Strauss' Tone Poem, "Thus Spake Zarathustra" (based on Nietzsche's "Philosophy of the Superman"), and Rimsky-Korsakoff's "Conte Feerique," based upon the fairy legend of Poushkin.

The first soloist of the season will appear at this pair of concerts, Frances Alda, the prima donna soprano of the Metropolitan Opera Company. She will sing with the orchestra the famous aria "Vissi d'Arte" from Puccini's "La Tosca," and two songs by Josef Marx—"Marienlied" and "Hat dich die Liebe beruehrt."

POST - Oct. 15

It was said that Mme. Alda, at the Symphony concerts this week, would sing an air from Korngold's opera, "The Dead City," besides the two songs of Joseph Marx. It seems she has changed her mind. She has substituted "Vissi d'Arte," sung by Floria Tosca, while Scarpia is recovering his breath, lost by chasing her about the furniture in the living room of his palace. The symphony by Dvorak has not been performed here, strange to say, and "Fairy Tale," by Rimsky-Korsakov, will also be new to the audience. The latter, inspired by the prologue of Pushkin's "Russlan and Ludmilla," comes in the order of Rimsky's orchestral compositions between the Serbian Fantasia and the Capriccio on Spanish themes.

HERALD - Oct. 15

THREE orchestral pieces stand on Mr. Monteux's programme for the Symphony Concerts of next Friday afternooh and Saturday evening—a songful symphony in F major by Dvorak, hitherto unplayed here; Rimsky-Korsakov's music to "A Fairy Legend" in the verse of Pushkin and Strauss's renowned tone-poem, "Thus Spake Zarathustra," unheard in Boston since Dr. Muck's day. Between whiles Mme. Alda, summoned for the first time to the side of the orchestra will sing Tosca's soliloquy from Puccini's like-named opera and two songs by the little-known Viennese, Josef Marx. Of him, Dvorak's symphony and of Rimsky's piece, more will be said in this place.

On Thursday evening next in Sanders Theatre at Harvard, Mr. Monteux and the orchestra will begin their annual series of concerts at Cambridge before the usual expectant audience. No programme as yet comes to hand and there is only to announce that a newcomer from Paris, Mme. d'Espinoy Colonne will be the assisting singer.

TRANS. Oct. 16.

Mme. Frances Alda will sing at the Symphony concerts this week. Many remember her appearing as Marguerite in the operas of Boito and Gounod, Verdi's "Othello" and Massenet's "Manon" at the Boston Opera House. Some may recall the entertaining quarrel between her and the fair Lydia Lipkowska over the right to portray Manon. Mme. Alda is a plucky woman. When she went to Paris for lessons with Mme. Marchesi she knew no French, yet she quickly learned it so that she sang in that language acceptably when she made her debut as Manon at the Opera-Comique in 1904. Tomorrow afternoon she will sing here with this orchestra for the first time; "Vissi d'arte," from "Tosca," and two unfamiliar songs by Joseph Marx of Graz, later of Vienna.

A joyous symphony by Dvorak will be performed tomorrow for the first time in Boston, a symphony that reveals the Dvorak who played for dances in the years of his poverty, before he became unduly serious and wrote oratorios for the smug English. An unfamilar piece by our old friend, Rimsky-Korsakov, will also be played—"Fairy Tale," inspired by the introduction Pushkin wrote for his "Ruslan and Ludmilla" (1820), in which he introduces a well-informed cat telling wondrous tales, as it is attached by a golden chain to a green oak near the sea.

HERALD - Oct. 19.

CONCERT-CHRONICLE

BUSY ORCHESTRAS AND BUSY SINGERS

Mme. Alda to Lead a Little Known Song-Writer Into Symphony Hall—Novel Orchestral Trifles Besides—The Harvard Glee Club Announces Three Promising Evenings — Impending Programmes — Valiant Stokovski

WRITING in the "Musical Times" of March, 1912, and in the same publication almost a year later, Ernest Newman hailed the Austrian composer, Joseph Marx, as the rising genius of the song. In view of the leagues that music has travelled since these articles were printed much of their content now seems far-fetched and extravagant—some of it even a little ridiculous. Mr. Newman had high hopes for Marx's future—he was then in his thirty-first year—but it can hardly be said that these hopes have been fulfilled. His name is not numbered among those of the notable composers of our day. Indeed, at least on this side of the Atlantic, it is hardly known at all. The latest edition of Baker's Dictionary of Music gives the number of Marx's [illegible] as eighty (he has written a few larger things besides), yet recital after recital goes by and the name of Marx may not be found upon the programme.

As it chances, however, in selecting the pieces for her appearance at this week's pair of Symphony Concerts Mme. Alda's choice fell upon two of Marx's songs with orchestral accompaniment—the "Song of Mary" and "If Love Hath Entered Thy Heart." Mr. Newman's comments on the difficulties of Marx's accompaniments and of his boldness and resourcefulness as a harmonist seem, in the face of present developments in such matters, curious enough. Yet his remarks on the songs now impending are well worth quoting. Of the "Marienlied," and two songs that he groups with it, he wrote: "Marx . . . can, it is true, write with great and effective simplicity when the occasion demands it—as in "Ein junger Dichter denkt an die Geliebte," the "Japanisches Regenlied" and the "Marienlied"; but even here, though the texture may be less compact than elsewhere, it is still rich and full flavored." Twice in the course of his initial article on the composer does Mr. Newman refer to the second of the songs that we are to hear tomorrow and Saturday. Speaking of Marx's accompaniments he declares:

> No sensible modern composer will throw away the infinite possibilities of expression afforded by the pianoforte in order to comply with some imaginary rule of song writing, and Marx certainly does not do so. His harmonic idiom is among the richest of our time. It is true that he is a little over-fond of one or two modulations and that he is apt to fall at the end of his songs into a certain uniformity of device. The climax in "Hat dich die Liebe berührt," "Maienblüten," "Frage und Antwort," "September Morgen," and other songs, is built in the same way, by a constant piling up of much the same kind of harmonic effect. But for all that he handles his harmonic masses with great freedom, power and subtlety, moving easily through the most complex mazes. It may be, perhaps, that he occasionally asks of both instrument and prayer more than they can reasonably be expected to do; but these are generous errors—perhaps of youth—and will readily be forgiven him in consideration of the riches he is pouring out.

In orchestrating the accompaniments of the two songs by which we are now to know him Marx has followed divergent methods. The "Marienlied" is simply and most effectively scored for two horns, harp and strings, while the instrumentation of the other enlists almost in its entirety the full modern orchestra. Presumably Mme. Alda will sing the songs in German. As printed in the orchestra score the English version of the "Marienlied" is as follows:

From a thousand paintings though I know thee,
Oh Mary, pictured full of grace,
Yet none of all there is to show thee
As when my soul beheld thy face.

I only know the world's loud riot
Since then seems like a dream apart
And an ineffably sweet quiet
Is ever present in my heart.

"Hat dich die Liebe berührt," a poem by Paul Heyse, is in the score fitted with a somewhat halting English translation. The following prose version may better serve:

> If love has rested upon thee, then in clouds of gold thou movest quietly through the din of the crowd, securely led by God. As if lost in dreams thou lettest thy glance wander; leaving to others their pleasures, thou hast but one desire. Drawn shyly within thyself, in vain dost thou make denial that now the crown of life shines gloriously upon thy brow.

Setting for Strauss

With the exception of Strauss's tone-poem, "Thus Spake Zarathustra," and the aria, "Vissi d'Arte," from "Tosca," all of the pieces selected by Mr. Monteux for this week's programme are new [illegible] the Symphony Concerts. The Symphony is Dvorak's in F major, numbered three, yet the first of the five in order of composition. The piece was written in 1875—Dvorak was then in his early thirties—and in contrast with the latter symphonies it seems in the main naive and tentative. In it, however, is much that is fresh and charming, with plentiful intimations of future powers. There is also much that is mere formal, almost Mendelssohnian exercise in symphonic writing. A flavor of Bohemian folk-song pervades the whole. Music so simply and clearly made may speak for itself and calls for no anticipatory elucidation or analysis.

Between the aria and the songs of Marx stands an unfamiliar piece by Rimsky-Korsakov, a "Fairy Legend," Opus 29. This "Conte Féerique" was composed in 1880 and has for its poetic basis a passage from the Prologue of Poushkin's "Russlan and Ludmilla." This fragment is printed in Russian and French on the flyleaf of the score. Here follows a freely translated version:

> In a circular space by the edge of the sea stands a green oak; from this tree hangs a golden chain, and attached to the chain is a sagacious cat who night and day wanders round about that place; as he goes to the right he warbles a song, as he goes to the left he recounts a tale. There are prodigies there; a satyr lingers there; there a naiad is seated among the branches; there, in the tiny hidden pathways, may be found the tracks of marvellous beasts; forest and valley swarm with thousands of spectres; there at dawn the waves beat upon the sandy and deserted shore and thirty splendid horsemen in a row ride out from the crystal of the waves, followed by their mentor of the deep; there a young monarch captures by the way a terrible sovereign; there, in the darkness, before the people, a sorcerer bears a hero away across forests and seas; there in her prison a young queen weeps at having for her only servitor and companion a wolf who serves her faithfully; there walks a mortal wandering away with an old sorceress; there perished the king Kastchei, looking at his gold; there lives a Russian spirit—there all has a Russian savor.
>
> I have been there, I have drunk of Khydromel; I have seen the green oak by the sea; I have sat at its roots, and the sagacious cat has told me his tales.
>
> I remember one of them.
>
> Here it is:

The music to which this fantasy inspired Rimsky-Korsakov abounds in imaginative detail. In the instrumentation may be found the familiar characteristics of the composer—glowing and limpid coloring, titillating percussive effects, all manner of orchestral ingenuities and niceties. . . . Through such music of light charm and ready appeal is the wise, well-paved way to the splendors and the intricacies of the final [illegible]

Programmes in Prospect

New to Bostonian ears, an early piece by Vaughan Williams, the English composer, will be played at the Symphony Concerts next week—a Fantasia on a Theme from Thomas Tallis, musician of Queen Elizabeth's day. The first classical symphony of the season—Mozart's in E-flat—begins the programme; while Liszt's clanging tone-poem, "The Battle of the Huns" ends it. For soloist will come Mr. Moiseiwitsch, the Anglo-Russian pianist to play a Concerto by Cherépnin, in all probability novel in Boston.

TRANS- Oct. 20

CONCERT - CHRONICLE

MUSIC FOR CAMBRIDGE; MUSIC FOR GENTILES

Mr. Monteux Discovers an Overlooked Symphony of Dvorak—A Colonne Also Sings—Pieces from the Synagogue, the Church and the Folk from Mr. Gideon's Singers—In the Philadelphia Manner—Items as They Pass

EVIDENTLY the conductors have lingered too long over the commonplace of Dvoràk which is the "New World Symphony." By the same token they have turned too kindly ear toward the music of his later years, when his inventive faculty was spent, when he chose subject-matter that less enkindled than over-taxed his imagination. The characteristic, pleasure-giving, enduring Dvoràk is the Czech who composed his earlier symphonies because instrumental song welled in him, because, almost instinctively, he could set it sparkling in harmonies and timbres. Or else it is the Dvoràk whose Bohemian blood coursed in fire through the "Husitzka Overture"; or who set the formal measures of chamber-music astir to the rhythms of singing, dancing Czechs. Possibly, because Mr. Monteux's antecedents are French rather than German; certainly because he keeps an open, cosmopolitan mind, he approaches Dvoràk without prepossessions; fastens naturally upon this earlier music; and forthwith restores it to the concert-hall as he did with a little Symphony in Boston last winter and with another, in F major, at Cambridge last evening.

True there are measures in this fifty-year-old music of Dvoràk in his early thirties that are no more than filling to the chosen form, than deferences to the best models of a time still respecting Mendelssohn. Yet even these are written with an eagerness that exceeds mere duty. Many more are the measures in which Dvoràk is inventor and sustainer of pure instrumental song, almost Schubertian in freshness and fecundity, in the sparkle of adorning imagination while it is still dewy. The first movement, even though the formalities occasionally stiffen it, abounds in melody. The second softens the earlier vigors, deepens the earlier song, discloses Dvoràk, thus early, as music-maker of rare sensibility to the beauty and the suggestion of wood-winds and horns. Outsprings the Czech in the Scherzo, leaping, piping to the reiterated figures of folk-song and folk-dance, falling as impulsively into contrasting Czech languors. The young vigors return in the finale; ardent motives stride and shout into melody; Dvoràk is still at the age when he loves the full-throated tune reverberant through the full orchestra. Played with the glamorous tone of Mr. Monteux's wind-choir, with the keen accents and the sturdy progress of his strings, with the conductor's own keenness of pace and quick ear to color, the little Symphony in F major carried all before it in Sanders Theatre, as it will, no doubt, today and tomorrow in Symphony Hall. After all Dvoràk is still alive—and, most of all, in the youth wherein his music sang and danced, while harmonies and timbres leapt to mind and fingers. Music of the simple for the simple, if the hearer will; but music again almost Schubertian in an unthinking spontaneity—gift of the gods and maybe, therefore, divine.

Mr. Monteux courts the contrasts of programme-making. He summoned them, indeed, when in succession to this Symphony of Dvoràk, he set the tone-poem of Mr. Rabaud, "La Procession Nocturne," according to verses in the half-forgotten "Faust" of the German poet, Lenau. In them, Faust, moody and despairing, wanders the forest through a night a-quiver with the bourgeoning of the spring. A pale glow waxes over the woodlands; the sound of holy song stirs through them. As in vision, Faust sees a procession of the blessed—graybeards sanctified, children already attuned to pious canticles. He sees, he weeps; emotion shakes him; yet must he wend upon his sorrowing way. Matter for music, for tone-picturing, assuredly; while with it Mr. Rabaud has done a most sedulous, a most efficient job. As it seems, he has shaped not a motiv, unfolded not a melody without thorough meditation and solicitous choice. He plies no less thought and pains upon harmonic background and instrumental color. Hardly a modulation goes unfingered; hardly a change of pace or rhythm unpondered. He picks his accents, his color, like a needlewoman assorting, contrasting yarns.

The outcome is a most faithful photograph in tones of Lenau's imagery, flawless but also lifeless—music by mental process and tonal "science" less than by enkindled spirit, moulding, heating the eager means. Mr. Rabaud indeed glows only when a certain Wagner chances to warm him. Had not Isolde lain in Tristan's arms in the shadowy garden, Faust, it is easy to believe, would have experienced fewer tonal emotions in Lenau's shadowy forest. Dvoràk, too, with all his freshness of soil and spirit, knew also this Wagner, had heard, in particular, the sharp-set strings of the Prelude to "Die Meistersinger." With that piece, Mr. Monteux elected to end the concert. His string choir was indeed weighty between the wooden walls of Sanders Theatre; but they flung back like mirrors every detail of Wagner's multi-woven web. Between whiles, a new singer, as is often [illegible] of these Cambridge Concerts, gave [illegible] the [illegible]—Mme [illegible] Colonne, niece to the [illegible] Parisian conductor, pupil of [illegible], now singing-teacher. Her gentle aspect pleases; her manner suggests a woman of taste and breeding. Her voice is a light, slight, sunny soprano, sensitive to clear line, quick to bright color, crystalline yet unhardened—a voice for intimate contacts with music and hearer rather than for large impression over ample spaces. Mme. Colonne deployed these tones upon the Naïd's Air from Gluck's "Armida"; upon two of the songs—"Absence" and a "Villanelle"—in which Berlioz clothed with music verses of his neighbor Théophile Gautier. The delicate brightness, the pretty suppleness of her singing suited the piece from Gluck—water-color in tones, light of line, deft of modulation and shading. Through it, upon refinement she refined. Berlioz's song of the longing of the parted, asked a larger utterance, a deeper play of feeling than Mme Colonne could quite summon; yet as far as they might, went her fine, clear warmths. In the "Villanelle," her play of light pace, rhythm, inflection, charmed. Berlioz, too, "sounded" in these songs. The dry imagery, exact emotions, spare body and keen-cut line of Gautier's verse, gave him ready impetus to like yet, often, richer speech in tones. Together the twain wrought a poetry as etched as it is penetrating. For better or for worse so goes the French way. Foreign ears variously hear and enjoy.

H. T. P.

TRANS- Oct. 20

Incidents and Announcements

Before the Symphony Concerts of the autumn have gone far, Mr Monteux will include in them Holst's celebrated Suite, "The Planets," as yet unheard in Boston. Long as the piece is, he will make no cuts, rightly believing that such a composer and such music is entitled at least once to full hearing. No pages from the younger Britons, except Vaughan Williams's "London Symphony," have [illegible] generally and [illegible] praised.

About to spend a year or more in Europe, Mr. Frederick E. Lowell has resigned his seat in the Board of Trustees of the Symphony Orchestra. Mr. E. Sohier Welch now succeeds to it.

TRANS-Oct. 20.

STRAUSS' MUSIC BY SYMPHONY

"Zarathustra" Performed Frances Alda, Soloist

BY OLIN DOWNES

Unfamiliar music by Dvorak and Rimsky-Korsakoff and singing by Frances Alda of the Metropolitan Opera Company were features of the programme of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. But all this music was overwhelmed by the concluding performance of Richard Strauss' tone-poem, "Also Sprach Zarathustra," which flaming and ecstatic music overwhelmed everything that had gone before.

STRAUSS' BOLDEST VENTURE

For the writer this music is at once the tragic failure and the outstanding adventure and Pilgrim's Progress of Strauss' career. He wrote it at a time when nothing was impossible. He composed it after reading Nietzsche's poem of the man who should attain greater realizations and horizons than man had ever known. "Beyond man," sang Nietzsche, and Strauss was in a mood to follow him, to attempt what is perhaps, all said and done, the boldest thing a musician ever dreamed. And he so nearly succeeded. He so nearly entered the promised land.

There is one very weak place in this work—and the very place where weakness is most lamentable—the beginning of Zarathustra's dance of joy. The cheapness of invention here is mightily atoned if not substituted for by the pages which immediately follow—when the composer causes the dance rhythm to sweep forward as on a torrent all the motives and all the emotional phases of the music that has gone before, up to the shattering climax, with the tolling of the great bell that reverberates to the Night Wanderer's Song of Zarathustra.

Has Colossal Vision

Granted, however, that here is marble and here is clay, this music stirs one as one would be stirred by the unfinished, crumbling creation of a Michelangelo, because of its colossal vision and power, and what it leaves unsaid. If it is possible for a work of art with a weakness in its very centre to endure, when this really sublime attempt at the cosmic will be listened to and reverenced by generations.

But Strauss made for himself a second misfortune. He wrote a score that not one in a dozen of the ablest conductors alive have shown themselves able to handle. The performance yesterday, like performances of this tone poem given by Dr. Muck in this city, [illegible] nor the Nietz-

[illegible] which are clearly and unmistakably in the score.

Taxes Talent of Virtuosi

The conductor who reads this music must not be too literal. Where a plain man would see a yellow canvas he must see the sunset of the worlds. And he and his orchestra—which must include a brave and audacious trumpeter, among other virtuosi who will find their talents taxed to the very utmost—must have the music technically at the finger-tips, must be thrice familiar with it, mentally as well as physically masters of its prodigious outlines and turmoils of tone, and must fling it from their instruments as if the very stars and planets had run amuck with joy.

Of Dvorak's F major symphony little need be said. It is labored, conventional—anything but the wonderful Dvorak of the songs and Slavonic dances of his native land. The Bohemian peasant has put on his Sunday best and endeavored to mingle with people of position and pretence, and under these circumstances he is a hopeless bore.

Nor, strange to say, was Rimsky-Korsakoff's "Fairy Tale," after Pushkin, any better, or even as good. It was pedantic and dull—an astonishing and incredible disappointment to those who know the Antar symphony and the symphonic suite, "Scheherazade."

Mme. Alda's Singing

Mme. Alda's singing gave great pleasure. The voice is more beautiful, the tone rounder, the phrasing more thoughtful than ever. Probably an opera singer is expected to sing such sentimental trash as the "Vissi d'arte" from "Tosca." It was well done without exaggeration. What was far better as music, and admirably interpreted, were the two songs of Joseph Marx, "Marienlied" and "Hat dich die liebe beruhrt." These songs are notable for their simplicity and for the fortunate employment of a large orchestra in a way which furnishes a colorful and sonorous background—which paints a picture, but does not overwhelm the voice. The audience applauded Mme. Alda warmly in giving deserved recognition to her consistent development as an artist.

POST-Oct. 21.

2D CONCERT BY SYMPHONY

Two Novelties on Bill, Dvorak's Work in F Major, Russian Fairy Tale

MME. ALDA SINGS UNFAMILIAR SONGS

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Dvorak, Symphony, F major, No. 3 (first time here); Puccini, "Vissi d'arte," from "Tosca" (Mme. Alda); Rimsky-Korsakov, "Fairy Tale" (first time here); Marx, Marienlied and If Love Hath Entered Thy Heart—with orchestra (Mme. Alda); Strauss, "Thus Spake Zarathustra."

Dvorak's symphony in F major, composed in 1875 but not performed until 1888, is amiable music, pleasing chiefly by its simplicity and frankness. He was not ashamed of remembering Beethoven in his pastoral mood, Mendelssohn and Schubert, nor did he disdain Bohemian dance rhythms—witness the Scherzo and certain pages of the Finale. When he wrote this symphony he was unsophisticated. He composed music, as he wrote letters to publishers, with the artlessness of a child. England had not yet persuaded him that he was a genius, had not induced him to write in oratoric form. He had not been tempted by American dollars to be unhappy and homesick in New York and to endeavor to found an American school of music on negro melodies. Old formulas were not foreign to him in 1875. His chief reliance was in sharply defined rhythms and obvious melody. In this symphony there is little of the thickly laid-on color noticeable in some of his earlier works; in some of them are red, scarlet, purple, crimson patches. The young lions among the ultra-modern composers would say that the Symphony in F is thin, weak, childish; that no wonder it has been neglected, but portions of it yesterday had an agreeable, soothing sound to ears that are too often rasped or stunned.

Rimsky-Korsakov's "Fairy Tale" was a grievous disappointment. It was a mistake for the composer to publish in his score the wildly fantastical introduction of Pushkin to his "Ruslan and Ludmilla," for the music falls far short of the text in imaginative thought and expression. For once Rimsky-Korsakov was academic and dull. The opening preluding, tiresome in itself, led to little of poetic interest. Even the instrumentation is not what one had a right to expect from this master. How seldom is it worth while to possess the complete works of any man—poet, novelist, essayist, musician! Yet it was a satisfaction to learn that Rimsky-Korsakov could write music of a conventional order, could be laboriously uninteresting; and there was Pushkin's Introduction, more musical than the music suggested by it, an introduction to be classed with some of Arthur Rimbaud's fantasias in prose.

Mme. Alda sang here for the first time at a Symphony concert. The unfamiliar songs by Marx are beautiful. The Marienlied is discreetly and [illegible]tively orchestrated; [illegible] over-orchestrated [illegible]

so-called [illegible] Puccini's [illegible] head-and-blood [illegible] opera was calm and collected, serving to display the beauty of the singer's voice; not suggesting the anguish of Floria while Scarpia is recovering his breath from the mad pursuit of her around the furniture in his salon. One does not demand in the concert hall the passion of the stage; but one may reasonably expect emotional warmth.

Strauss's huge "machine" had not been heard at these concerts for six years. During this time it has aged. The opening measures are still stupendous. The Grave song and Night song are not without compelling beauty, but on the whole, Nietzschian philosophy and music do not dwell together in harmony. Dismiss the thought of Nietzsche; consider the music as absolute music, and there is much that is boresome and inherently cheap, if not vulgar, in spite or by reason of the bombast and pretentiousness. The performance, thoughtfully conceived, brilliant at times, lacked as a whole the melodramatic frenzy and the mad intoxication that alone give this tone-poem genuine life and carry conviction.

The performance will be repeated tonight. The program of the concerts next week will be as follows: Mozart, Symphony in E flat major; Vaughan Williams, Fantasia on a Theme by Tallis, for double stringed orchestra (first time here); Tcherepnin, Concerto for piano (Mr. Moiseiwitsch); Liszt, "The Battle of the Huns."

HERALD - Oct. 21

VARIETY MARKS SYMPHONY BILL

By E. F. HARKINS

Something to suit every taste is on this week's Symphony program.

There's a bit of opera—the "Vissi d'Arte" aria from Puccini's "Tosca"—and a prima donna from the Metropolitan Opera House the light-voiced Frances Alda. The "Vissi d'Arte" is a fervid, throbbing song, but there was little throb in Mme Alda's interpretation. However, soloist and conductor shook hands amiably and the audience applauded.

FRANCES ALDA

Mme. Alda and the orchestra were both heard to much better advantage in the two Marx songs that came later. They were two excellent songs, by the way, illustrating the superior strength of the German lyric school of a decade ago, before the deluge.

Two novelties on the program were the Dvorak symphony in F major, a deservedly neglected work once popular in small German cities, and Rimsky-Korsakoff's "Fairy Tale," after Pushkin, another neglected yet interesting work often reminiscent of the classic "Scheherazade." One work was almost banal, the other extremely fanciful. There was variety, anyhow.

Strauss' monumental tone poem, "Thus Spake Zarathustra," is the final and by long odds the finest work on the program, and it was splendidly performed yesterday. Mr. Monteux conducted the performance with unwonted insight and enthusiasm.

ADVTISRR Oct. 21

NOVELTIES HEARD AT SYMPHONY CONCERT

Alda Sings Well—Strauss' "Zarathustra" Revived

The first performance here of Rimsky-Korsakov's "Conte Feerique," and the revival of Strauss' "Also Sprach Zarathustra," last heard here in 1916, made yesterday's Symphony concert musically notable. The soloist, Frances Alda, gave an excellent performance of the hackneyed "Vissi d'Arte," from Puccini's "Tosca," and sang feelingly two very sentimental songs with more or less modern harmonic and orchestral trimmings composed by Josef Marx, an Austrian not previously known here. The symphony was Dvorak's in F-major, an early work never before played in Boston.

If Dvorak had been contented to write a suite instead of a symphony, and had strung together several movements with as much melodic vitality and rhythmic energy as he put into the slow movement and scherzo of this symphony he would have produced a piece likely to take a permanent place in the repertory of Pop concerts. The difficulty most composers since Beethoven find with writing symphonies is chiefly in the development section of the first movement. After the magnificence of the Eroica, C-minor, and above all the ninth symphony development sections, nobody ventures to go back to the naive juggling with themes that sufficed Haydn for development. Yet nobody except Brahms has ever followed Beethoven's symphonic methods with success in a symphony. Hence the [illegible] of the first and [illegible]

[illegible] The performance [illegible] the life and color Mr Monteux almost always imparts to this type of Russian music.

To judge from the scattering nature of the applause at the end of Strauss' great work, many in the audience have not yet been able to follow its essential simple and even old-fashioned plan. Perhaps the complexity of the literary program quoted by the composer from Nietzsche is bewildering. The music is really much less difficult to grasp than the inscrutable mingling of wisdom with nonsense which inspired it. Strauss has put plenty of good tunes, rather highly spiced harmonically and orchestrally to be sure, into his music. His orchestration, especially his attempts at conveying strange moods by means of strange noises, is at least as brilliant as that of Rimsky-Korsakov. The performance was painstaking, and often admirable.

Next week Benno Moiseiwitsch will play with the orchestra a concerto for pianoforte by Tcherepnin. Mozart's E flat major symphony, Liszt's "Battle of the Huns" and a novelty by Vaughan Williams are the other numbers announced.

GLOBE - Oct. 21

From
AMERICAN
New York City
OCT 1 1922

Novelties which will be included in the Boston Symphony's programmes this season comprise Honneger's "Horace Victorieux;" Saint-Saens' "Carnival des Animaux;" Chausson's "Soir de Fete;" Strawinsky's suite from "Pulcinella" and the same composer's "Rites of Spring;" Skriabin's Symphony No. 3, "The Divine Poet;" Rimsky-Karsakoff's "Tsar Sultan;" new works by the English composers Holst, Vaughn, Williams and Goossens and others by Italian and Spanish writers.

REPUBLICAN,
Springfield, Mass.
Oct. 1

PREPARES FOR FINE SEASON

Monteux to Start Boston Symphony Rehearsing Tomorrow

Pierre Monteux, conductor of the Boston Symphony orchestra which is to give a concert here, is assembling the 100 musicians of the orchestra and has ordered the first rehearsal for 10 o'clock on tomorrow morning, in Symphony hall. The season opens in the orchestra's own city on Friday afternoon, the 13th.

Mr Monteux spent a part of the past summer in Europe, where he consulted many composers of note. As a result, the orchestra is to present a number of new works of importance, not only from America but from England, France Germany Italy, Russia and Spain. As a matter of course, the accepted master works of the classic symphonic repertory will predominate in all the programs.

The splendid personnel of last season remains intact, and with a wealth of fine music in prospect and a maximum traveling schedule, the coming 42d season of the Boston Symphony orchestra promises to be one of the most successful that this celebrated organization has ever had.

In Boston, virtually all of the seats for the regular series of 48 concerts have been taken by advance subscription, and for the extra concerts, the Young People's concerts, and the pension fund concerts, there is a like demand, making a total of 59 concerts to be given in Boston. There will also be 28 concerts in the various cities of New England and 26 concerts in other cities, as far north as Montreal and Toronto and as far south as Richmond, Washington and Baltimore, making a sum total of 113 concerts, which is as large a number as the orchestra can possibly undertake.

ADVERTISER,
Boston, Mass.

Familiar Works for Symphony Opening

TOMORROW morning the Boston Symphony Orchestra will assemble for the first rehearsal of the season, which begins October 13. The personnel remains intact.

Pierre Monteux has made the following program for the first pair of concerts: Berlioz' "Fantastic Symphony," "Theme and Variations" by Enrico Bossi and Wagner's "Die Meistersinger" prelude.

[14]

PROVIDENCE
R. I.
JOURNAL
OCT 1 1922

Boston Symphony Starts Rehearsals

To-morrow the Boston Symphony Orchestra will start rehearsals in preparation for the opening of its season in Boston, Oct. 13. Indications are that the orchestra is about to embark on one of the most successful years it has ever had.

In Boston virtually all the seats for the regular series of 48 concerts have been taken in advance by subscription and for the extra concerts, the Young People's concerts, and the Pension Fund concerts, there is a like demand, making a total of 59 concerts to be given in Boston. There will also be 28 concerts in the various cities of New England and 26 concerts in other cities, as far north as Montreal and Toronto, and as far south as Richmond, Washington and Baltimore, making a sum total of 113 concerts.

During his summer in Europe, Mr. Monteux consulted many composers of note, and as a result the orchestra is to present in the course of the season a number of new works of importance, not only from America but from England, France, Germany, Italy, Russia and Spain. As a matter of course, the accepted masterworks of the classic symphony repertory will predominate upon all the programmes.

The splendid personnel of last season remains intact, and with a wealth of fine music in prospect and a maximum traveling schedule, the coming 42nd season of the Boston Symphony Orchestra promises to be one of the most successful this celebrated organization has ever had.

Russian music, which is expected to take a large place in our concert halls this season, will be represented on Mr. Monteux's programmes among other pieces by Scriabin's Third Symphony, Stravinsky's suite from "Pulcinella," and Rimsky-Korsakoff's suite, "The Tsar Saltan."

Among English composers there will be Eugene Goosens, Holst and Vaughan Williams; among Italians, Tommasini and Davico, and the Spaniard, Turina.

France will be represented by Saint-Saens's "Carnival of Animals," of which only "The Swan" has been played—and danced here by Pavlowa; Chausson's "Soir d'Ete" and Honneger's "Horace Victorieux" for first performances in this country.

N. Y.
HERALD
OCT 1 - 1922

Having interviewed several composers during his sojourn in Europe last July, Pierre Monteux, who is now preparing to open the forty-second season of the Boston Symphony Orchestra in Boston on October 13, announces a number of new works of interest.

Three French scores are to have their first performances in America at these concerts, Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fete." Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese; extracts from his "Rites of Spring;" Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan," in the form of a suite. The English composers, Holst, Vaughn Williams and Eugene Goosens, will be represented; the Italian composers Tommasini and Davico and the Spanish composer "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger and Strauss's "Zarathustra."

WORLD, OCT 1 - 1922
New York City.

NEW WORKS FOR BOSTON SYMPHONY'S SEASON

Pierre Monteux to Offer Several American "Premieres"

Three French scores are to have their first performances in America during the forty-second season of the Boston Symphony Orchestra, which opens Oct. 13 in Boston, according to an announcement from the director, Pierre Monteux. They are: Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux" and Chausson's "Soir de Fete." The burlesque of Saint-Saens is particularly familiar to the conductor, who, at its early performance, took the viola part in the double string quartet of the Parisian private society, La Trompette, with the composer at the piano. Honneger's score has been called, both in Paris and London, the most important work which has so far come from the Parisian "Six."

Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers, Holst, Vaughn Williams, and Eugene Goosens, will be represented; the Italian composers, Tommasini and Davico, and the Spanish composer "Turina." A number of works by native composers are to be announced later. There will be several revivals [illegible]

[illegible] the masterpieces of the established repertory will comprise the greater part of the Boston Symphony programme, to which the works mentioned above will yield first consideration.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
OCT 2 - 1922

Every sign points to an unusually successful season for the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music on the following Friday evenings: Dec. 1, Jan. 5, Feb. 2, March 16, and April 6. Pierre Monteux, the conductor, is assembling the one hundred musicians of the orchestra and has ordered the first rehearsal for to-day in Symphony Hall, Boston, in preparation for the opening of the season in the orchestra's own city on Friday afternoon, Oct. 13. The soloists to be heard at the five concerts of the Boston Symphony Orchestra in Brooklyn are undoubtedly the very greatest artists of the day. They will be Emma Calve, the eminent dramatic singer of France; Frieda Hempel, the coloratura soprano; Olga Samaroff, Georges Enesco and Pablo Casals.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
OCT 8 1922

BOSTON SYMPHONY SEASON.

Five Concerts to Be Given at the Academy of Music.

Pierre Monteux, who is to be conductor of the Boston Symphony Orchestra for his fourth successive season, has assembled the 101 musicians and is now rehearsing daily for the opening of the season in Boston, which will take place in Symphony Hall next Friday afternoon, Oct. 14.

The usual series of five concerts will be given in the Academy of Music, Brooklyn, on the following Friday evenings: Dec. 1, Jan. 5, Feb. 2, March 18 and April 6.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
OCT 8 1922

Pierre Monteux, who is to be conductor of the Boston Symphony Orchestra for his fourth successive season, has assembled his 101 musicians and is now rehearsing daily for the opening of the season in Boston, which will take place in Symphony Hall next Friday afternoon, Oct. 13. The usual serie sof five concerts will be given in the Academy of Music, Brooklyn, under the auspices of the Institute and the Brooklyn Philharmonic Society, on the following Friday evenings: December 1, January 5, February 2, March 16 and April 6.

EVE. POST
NEW YORK CITY

The Boston Symphony Orchestra concerts next season at the Brooklyn Academy of Music will be December 1, January 5, February 2, March 16, and April 6.

The Oratorio Society of New York

FROM OCT 8 1922
WORLD,
New York City.

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EAGLE Oct. 8
Brooklyn, New York

Mr. Monteux' Programs

Pierre Monteux, director of the Boston Symphony Orchestra, spent a part of the past summer in Europe, where he consulted a number of composers of note. As a result, the orchestra is to present in the course of the season a number of new works of importance, not only from America but from England, France, Germany, Italy, Russia and Spain. The accepted master-works of the classic symphonic repertory will, of course, predominate upon the programs.

OCT 8 1922
N.Y. TIMES

Boston Orchestra Resuming.

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Mr. Hale in The Boston Herald notes that Mr. Monteux has made the following program for the first pair of concerts: Berlioz's "Fantastic Symphony" will be the first number; this masterwork includes these descriptive episodes: Dream; Passions; A Ball; Scene in the Meadow; March to the Scaffold; A Witch's Sabbath; "Theme and Variations," by the Italian composer Enrico Bossi will also be played, and the prelude to Wagner's "Die Meistersinger."

WORLD OCT 15 1922
New York City

Pierre Monteux, who is to be conductor of the Boston Symphony Orchestra for his fourth successive season, with his 101 musicians, opened the season in Boston, in Symphony Hall, last Friday afternoon. The usual series of five concerts will be given in the Academy of Music, Brooklyn, Friday evenings, Dec. 1, Jan. 5, Feb. 2, March 16 and April 6. As regards the soloists announced to appear at these concerts, it would be hard to find a more brilliant list of celebrities, and yet it is a curious fact that only one of these—Olga Samaroff, the celebrated pianist—has before appeared as a Boston Symphony Orchestra soloist at these concerts. The two singers, Frieda Hempel and Emma Calve, have until, recently largely confined their careers to the operatic stage, and the fact that each of them has proved herself as much or even more a mistress of concert singing adds to the anticipation of the two programmes on which they are to figure. Of the two remaining instrumental artists, Pablo Casals, the Spanish genius, who is absolutely unchallenged as a master of the violoncello, is of course well known. Georges Enesco, on the other hand, we know only as a composer, for he has never before visited our country.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
OCT 15 1922

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BROOKLYN
N. Y.
CITIZEN
ISSUE OF
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NEW YORK
N. Y.
EVENING GLOBE
ISSUE OF
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Frances Alda of the Metropolitan Opera Company is the soloist with the Boston Symphony Orchestra in Boston to-day. She sings the prayer from "Tosca" and two songs with orchestra by Joseph Marx. The orchestral numbers selected by Mr. Monteux for this concert are Dvorak's third symphony, never before performed in Boston; Rimsky-Korsakoff's "Conte feerique," and Richard Strauss's "Also sprach Zarathustra."

[15]

EVE. POST OCT 21 1922
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The Boston Symphony Orchestra will reappear here at Carnegie Hall on November 30. The dates for later concerts are December 2, 4; January 4, 6; February 1, 3; March 15, 17; April 5, 7. It will be the fourth season under M. Monteux. Among the novelties he brought back from Europe are Saint-Saëns's "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fête."

SYMPHONY SOLOIST

Benno Moiseiwitsch, the great Russian pianist, will appear as soloist at the third pair of symphony concerts, to be given in Symphony hall Friday afternoon and Saturday evening. He will play with the orchestra Tcherennin's concerto. Pierre Monteaux will conduct.

TRAV. Oct. 21.

SYMPHONY CONCERT

"ZARATHUSTRA" AND ASSORTED PREFACES

Strauss's Tone-Poem Understandingly and Roundly Played — The Book of Life That It Opens and the Riddle That It Leaves Unread — Rimsky-Korsakov Catalogues Himself — Dvorak's Pretty Music Repeated—Mme. Alda and Songs

SET one of the longer and later tone poems of Strauss upon the programme of a symphony concert and the sense of impending dread or delight overshadows all that preceded it. A prudent conductor does not often begin afternoon or evening with such a lengthy, exacting piece. Before he passes to it he would warm his orchestra to the playing, his audience to the hearing, of music. Besides, perish the thought that late-comers by so little as five minutes, should wait behind closed doors through the thirty more usually necessary to Strauss in this field of self-expression. Accordingly, minded that "Thus Spake Zarathustra," tone-poem unheard through six years at Symphony Hall, Mr. Monteux put it yesterday afternoon at the end of the listed pieces. There it was altogether in place and there it held an audience so intent that few departures blurred the progress of the music; while little dressing of hair and donning of hats obscured the questioning, enigmatic close. Yet, as inevitably as usual, the earlier numbers of the day seemed less to advance toward "Zarathustra" than to recede from it toward some limbo of pieces filling a waiting hour.

Four of these five, however, were music unheard previously in Boston; while no less than fourteen times in twenty-five years has "Zarathustra" stalked and sounded through Symphony Hall. One of these waifs and wayfarers was Dvorak's little Symphony in F major, heard with lively pleasure the preceding evening in Cambridge, described and discussed in these columns only yesterday; and on that very afternoon received with no less happy warmth by an audience truly Bostonian. Another was Rimsky-Korsakov's curious epitome of his abilities and idiosyncrasies in musical composition, "A Fairy Tale." Two more were songs with orchestra by the Viennese, Joseph Marx, who is seldom bidden into American concert-rooms. Mme. Alda of the Metropolitan Opera House, appearing for the first time "at these concerts," sang them. She sang also the soliloquy and petition, "Vissi d'Arte" of Tosca in Puccini's like-named music-drama.

A singular choice, it is easy to say, hackneyed these twenty years in a hundred operatic concerts; much dependent for significance upon the moment at which it is heard in the opera; less of Puccini as talent for music than as talent for the theatre. Mme Alda would have preferred to bring the witsful musing air to the lute sung by Marietta in the first act of Korngold's recent music-drama, "The Dead City"; yet somehow the orchestral parts—of a "repertory piece" at the Metropolitan—were undiscoverable. She waived a idea. Mr. Monteux's suggestion of Elsa recounting of her dream in "Lohengrin" and upon "Vissi d'Arte" fastened. In all fairness be it said, she sang the fragment well and heartily the audience applauded both her and it.

From another angle, little more fortunate to Mme. Alda were the songs of Marx. A dozen years ago, he was possibly the genius about to flower in whom Mr. Newman and other discoverers put a printed faith. Not yet has he fulfilled these anticipations. Since he is now in his forty-first year, if the stress of Vienna still spares him, he is not too likely to justify them. For the expectation, even, it is hard to find warrant in the two pieces heard yesterday—"A Song to Mary" and "If Love Hath Entered Thy Heart"—the latter at least written in the days of the prophets. None the less, it seemed in 1922 no better or no worse than the songs that properly practised and properly sentimental German composers write by the ream. It unfolds the frequent mystical rhetoric in a fluent melody, otherwise undistinguished. It advances viably through as familiar progressions and modulations. It proved a serviceable "vehicle" for Mme. Alda, as it would to any other well graced singer. "The Song to Mary" cultivated simplicity, won it more artfully, gained savor, even, of quiet folk-song.

Neither piece suffered under performance. Mme. Alda's voice was clear, bright, suave, sensitive. She summoned at will the workadays arts and the more sophisticated refinements of song. The matter and the mood of the music lay quite within her grasp. As readily she conveyed them to hearers. Yet Marx's well conducted commonplace could hardly stir good-willed, yet discerning ears; while it was easier to believe in the musical perception and discrimination of Mme Alda when she [illegible] into a gently piteous musing upon the [illegible] of life and the prayer into as gentle entreaty over its mysteries. A Puccini so mitigated from the theatre becomes a Puccini the more graphic and individual in the concert-hall.

The prying maker of the programme-book did no more than date Rimsky-Korsakov's "Fairy Tale"; enumerate the instruments employed; recite the fantastic word-picturing wherewith Poushkin prefaces the music. That fragment resembles nothing so much as the curtains that Russians sometimes set in their theatres or the frescoes that "primitive" artists of the folk, like Larionov or Mme. Gontcharova, design for receptive walls and eyes, jumbling together learned cats, enchanted cottages, ambling mortars, maids in trees, knights and ladies bespelled, like portents prodigies, signs and wonders. All this is "Russian spirit," Poushkin affirms. "It smells of Russia." There is no doubting.

It would be as interesting, however, to know why Rimsky-Korsakov, writing in tones the tale that in Poushkin's ear the cat left untold, should no more than catalogue his powers, as though he were replying to a proffered commission. To paper he puts music that moves with Oriental tang over Oriental intervals; music that hints at his spiral-like, ascendant, aromatic melody; music that anticipates the clanging fêtes of "Scheherasade" and the young pair that sat in the garden and all day spoke of love; music that underscores his skill with short figures and sharp rhythms, his imagination and ingenuity with harmonies and timbres. In fine, a catalogue raisonné of Rimsky-Korsakov's abilities as composer is this "Fairy Tale"; an epitome of his contributions to modern music-making, by no means disagreeable to hear. But why "Fairy Tale"? These talents, this fruition, are substantial, established facts.

So to "Zarathustra" and so, also, to the pity that music, quite able to speak for itself, should be encumbered in every self-respecting programme-book by so many pages of Nietzschean gospelling. "Freely after Friedrich Nietzsche" wrote Strauss on the title-page. Upon the flyleaf he also set a note out of Nietzsche's book wherein Zarathustra explains his withdrawal from the haunts of men, his return to them, exhorting and exemplifying. Therewith the composer might have stopped and let his music otherwise convey its own purport. Yet he strewed the score with chapter-heads as it were—"Of the Great Longing"; "Of Joys and Passions"; "The Dance-Song"; "The Night-Song"; so forth and so onward. Therewith everyone concerned should also have paused; but the unquenchable commentators, the insatiable "programmists," proceeded to adorn each sub-title with glosses and expansions from Nietzsche's precious—and also spacious—pages. The outcome was inevitable for every hearer with so much as a tithe of New England conscience in the concert-room. Minded to grasp "Zarathustra," he reads Nietzsche when he should be listening to Strauss. Primarily concerned with music, he drugs himself with print.

No doubt "Zarathustra" is a tone-poem "freely after Friedrich Nietzsche." The listeners must take Strauss's written word for it. Yet the music happens also to be a tone-poem deeply and poignantly out of life as men live it, try to understand it, more than half conquer it, give back a little, with the eternal riddle questioning discordant in their ears. At the beginning Strauss writes saturate, striding splendors—the sustained surge of the basses; the piercing trumpets, the shrilling answering strings; the brightening color suffusing, animating the tonal mass; the final upsweep of a hundred instrumental voices fastening on a single chord, outspreading, proclaiming it. Zarathustra may be awakening, descending, as the Nietzscheans say; but the Book of Life is also opened and therein are written the minds and the hearts of men.

Thereafter Strauss reads in tones off its pages, man unto man. Darkly stir the human impulses, forever seeking the ideal zest, happiness, achievement. Wherewith shall this "great longing" be fed to fulfillment? Not with sombre meditation, since they dull and dwarf. Not with learning since it is dry and lifeless. Not with the pains and penalties of death, for they will not fructify. It is possible to hear all these things in the first stretches of Strauss's tone-poem. Yet still men struggle forward. Wherewith shall they be fortified and stimulated? With the joy that is in living and with the freedom that is pathway thereto. It is possible to hear both in "The Dance-Song," "The Night-Song." Man so touches exaltation, and "The Night-Wanderer's Song" swells and clangs with it. The bell—"Fate's bell—cleaves and rends his high-heart d[illegible] ing. Into his musings creeps again the riddle of living, curling anew upon his s[illegible]. There is no answer, hint the soft dissonances, the gently jangled keys at the end. "Vanity of vanities"—there is no answer. Not the book of Zarathustra, but the Book of Life" wrote Strauss in his tone-poem; not programme-music, but music of human spirits in travail.

Strauss wrote also in "Zarathustra" a music that apart from all significances, actual or imagined, may in itself engross the minds and move the hearts of men. As some indeed say, to do so is the first and also the last end of music-making. The mounting measures of the beginning draw near to sublimity. The music of the "great longing" searches and glows with the beauty and the power of Straussian melody. The ironic Strauss writes the bitter fugato "Of Learning." The music that gropes forward and struggles upward to joy, quivers with striving, pierces with anticipation. "The Dance-Song" glimmers, brightens, rises radiant through the tonal web. If it falls away—the waltz-rhythm is a pitfall—yet does it mount again through the climacteric songs of Night. Fate's bell, Fate's riddle—there is no questioning the imagery of Strauss's tones. H. T. P.

TRANS-Oct. 21

PROVIDENCE
R. I.
JOURNAL
OCT 1 192

Boston Symphony Starts Rehearsals

To-morrow the Boston Symphony Orchestra will start rehearsals in preparation for the opening of its season i Boston, Oct. 13. Indications are that th orchestra is about to embark on on of the most successful years it has eve had.

In Boston virtually all the seats fo the regular series of 48 concerts hav been taken in advance by subscription and for the extra concerts, the Youn People's concerts, and the Pension Fun concerts, there is a like demand, making a total of 59 concerts to be given in Boston. There will also be 28 concerts in the various cities of New England and 26 concerts in other cities, as far north as Montreal and Toronto, and as far south as Richmond, Washington and Baltimore, making a sum total of 113 concerts.

During his summer in Europe, Mr. Monteux consulted many composers of note, and as a result the orchestra is to present in the course of the season a number of new works of importance, not only from America but from England, France, Germany, Italy, Russia and Spain. As a matter of course, the accepted masterworks of the classic symphony repertory will predominate upon all the programmes.

The splendid personnel of last season remains intact, and with a wealth of fine music in prospect and a maximum traveling schedule, the coming 42nd season of the Boston Symphony Orchestra promises to be one of the most successful this celebrated organization has ever had.

Russian music, which is expected to take a large place in our concert halls this season, will be represented on Mr. Monteux's programmes among other pieces by Scriabin's Third Symphony, Stravinsky's suite from "Pulcinella," and Rimsky-Korsakoff's suite, "The Tsar Saltan."

Among English composers there will be Eugene Goosens, Holst and Vaughan Williams; among Italians, Tommasini and Davico, and the Spaniard, Turina.

France will be represented by Saint-Saens's "Carnival of Animals," of which only "The Swan" has been played—and danced here by Pavlowa; Chausson's "Soir d'Ete" and Honneger's "Horace Victorieux" for first performances in this country.

N. Y.
HERALD
OCT 1 - 1922

Having interviewed several composers during his sojourn in Europe last July, Pierre Monteux, who is now preparing to open the forty-second season of the Boston Symphony Orchestra in Boston on October 13, announces a number of new works of interest.

Three French scores are to have their first performances in America at these concerts, Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux," and Chausson's "Soir de Fete." Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese; extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan," in the form of a suite. The English composers, Holst, Vaughn Williams and Eugene Goosens, will be represented; the Italian composers Tommasini and Davico and the Spanish composer "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger and Strauss's "Zarathustra."

WORLD, OCT 1 - 1922
New York City.

NEW WORKS FOR BOSTON SYMPHONY'S SEASON.

Pierre Monteux to Offer Several American "Premieres."

Three French scores are to have their first performances in America during the forty-second season of the Boston Symphony Orchestra, which opens Oct. 13 in Boston, according to an announcement from the director, Pierre Monteux. They are: Saint-Saens's "Carnival des Animaux," Honneger's "Horace Victorieux" and Chausson's "Soir de Fete." The Burlesque of Saint-Saens is particularly familiar to the conductor, who, at its early performance, took the viola part in the double string quartet of the Parisian private society, La Trompette, with the composer at the piano. Honneger's score has been called, both in Paris and London, the most important work which has so far come from the Parisian "Six."

Russian music will include Stravinsky's suite from his "Pulcinella," after Pergolese, extracts from his "Rites of Spring," Scriabin's Third Symphony, "The Divine Poem," and Rimsky-Korsakoff's "The Tsar Saltan" in the form of a suite.

The English composers, Holst, Vaughn Williams, and Eugene Goosens, will be represented; the Italian composers, Tommasini and Davico, and the Spanish composer "Turina." A number of works by native composers are to be announced later. There will be several revivals of German pieces, notably those of Bruckner, Mahler, Max Reger and Strauss's "Zarathustra." Naturally, the masterpieces of the established repertory will comprise the greater part of the Boston Symphony programme, to which the works mentioned above will yield first consideration.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
OCT 2 - 192

Every sign points to an unusually successful season for the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music on the following Friday evenings: Dec. 1, Jan. 5, Feb. 2, March 16, and April 6. Pierre Monteux, the conductor, is assembling the one hundred musicians of the orchestra and has ordered the first rehearsal for to-day in Symphony Hall, Boston, in preparation for the opening of the season in the orchestra's own city on Friday afternoon, Oct. 13. The soloists to be heard at the five concerts of the Boston Symphony Orchestra in Brooklyn are undoubtedly the very greatest artists of the day. They will be Emma Calve, the eminent dramatic singer of France; Frieda Hempel, the coloratura soprano; Olga Samaroff, Georges Enesco and Pablo Casals.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
OCT 8 192

BOSTON SYMPHONY SEASON.

Five Concerts to Be Given at the Academy of Music.

Pierre Monteux, who is to be conductor of the Boston Symphony Orchestra for his fourth successive season, has assembled the 101 musicians and is now rehearsing daily for the opening of the season in Boston, which will take place in Symphony Hall next Friday afternoon, Oct. 14.

The usual series of five concerts will be given in the Academy of Music, Brooklyn, on the following Friday evenings: Dec. 1, Jan. 5, Feb. 2, March 18 and April 6.

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EVE. POST
NEW YORK CITY

The Boston Symphony Orchestra concerts next season at the Brooklyn Academy of Music will be December 1, January 5, February 2, March 16, and April 6.

The Oratorio Society of New York

FROM
WORLD,
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A singular choice, it is easy to say, hackneyed these twenty years in a hundred operatic concerts; much dependent for significance upon the moment at which it is heard in the opera; less of Puccini as talent for music than as talent for the theatre. Mme Alda would have preferred to bring the witsful musing air to the lute, sung by Marietta in the first act of Korngold's recent music-drama, "The Dead City"; yet somehow the orchestral parts—of a "repertory piece" at the Metropolitan—were unscoverable. She waived a ide Mr. Monteux's suggestion of Elsa recounting of her dream in "Lohengrin" and upon "Vissi d'Arte" fastened. In all fairness be it said, she sang the fragment well and heartily the audience applauded both her and it.

From another angle, little more fortunate to Mme. Alda were the songs of Marx. A dozen years ago, he was possibly the genius about to flower in whom Mr. Newman and other discoverers put a printed faith. Not yet has he fulfilled these anticipations. Since he is now in his forty-first year, if the stress of Vienna still spares him, he is not too likely to justify them. For the expectation, even, it is hard to find warrant in the two pieces heard yesterday—"A Song to Mary" and "If Love Hath Entered Thy Heart"—the latter at least written in the days of the prophets. None the less, it seemed in 1922 no better or no worse than the songs that properly practised and properly sentimental German composers write by the ream. It unfolds the frequent mystical rhetoric in a fluent melody, otherwise undistinguished. It advances viably through as familiar progressions and modulations. It proved a serviceable "vehicle" for Mme. Alda, as it would to any other well graced singer. "The Song to Mary" cultivated simplicity, won it more artfully, gained savor, even, of quiet folk-song.

Neither piece suffered under performance. Mme. Alda's voice was clear, bright, suave, sensitive. She summoned at will the workadays arts and the more sophisticated refinements of song. The matter and the mood of the music lay quite within her grasp. As readily she conveyed them to hearers. Yet Marx's well conducted commonplace could hardly stir good-willed, yet discerning ears; while it was easier to believe in the musical perception and discrimination of Mme Alda when she softened Tosca's soliloquy into a gently piteous musing upon the issues of life and the prayer into as gentle entreaty over its mysteries. A Puccini so mitigated from the theatre becomes a Puccini the more graphic and individual in the concert-hall.

The prying maker of the programme-book did no more than date Rimsky-Korsakov's "Fairy Tale"; enumerate the instruments employed; recite the fantastic word-picturing wherewith Poushkin prefaces the music. That fragment resembles nothing so much as the curtains that Russians sometimes set in their theatres or the frescoes that "primitive" artists of the folk, like Larionov or Mme. Gontcharova, design for receptive walls and eyes, jumbling together learned cats, enchanted cottages, ambling mortars, naiads in trees, knights and ladies bespelled, like portents prodigies, signs and wonders. All this is "Russian spirit," Poushkin affirms. "It smells of Russia." There is no doubting.

It would be as interesting, however, to know why Rimsky-Korsakov, writing in tones the tale that in Poushkin's ear the cat left untold, should no more than catalogue his powers, as though he were replying to a proffered commission. To paper he puts music that moves with Oriental tang over Oriental intervals; music that hints at his spiral-like, ascendant, aromatic melody; music that anticipates the clanging fêtes of "Scheherazade" and the young pair that sat in the garden and all day spoke of love; music that underscores his skill with short figures and sharp rhythms, his imagination and ingenuity with harmonies and timbres. In fine, a catalogue raissonné of Rimsky-Korsakov's abilities as composer is this "Fairy Tale"; an epitome of his contributions to modern music-making, by no means disagreeable to hear. But why "Fairy Tale"? These talents, this fruition, are substantial, established facts.

So to "Zarathustra" and so, also, to the pity that music, quite able to speak for itself, should be encumbered in every self-respecting programme-book by so many pages of Nietzschean gospelling. "Freely after Friedrich Nietzsche" wrote Straus on the title-page. Upon the flyleaf he als set a note out of Nietzsche's book wherei Zarathustra explains his withdrawal fron the haunts of men, his return to them, exhorting and exemplifying. Therewith th composer might have stopped and let hi music otherwise convey its own purport Yet he strewed the score with chapter-heads as it were—"Of the Great Longing"; "Of Joys and Passions"; "The Dance-Song"; "The Night-Song"; so forth and so onward. Therewith everyone concerned should also have paused; but the unquenchable commentators, the insatiable "programmists," proceeded to adorn each sub-title with glosses and expansions from Nietzsche's precious—and also spacious—pages. The outcome was inevitable for every hearer with so much as a tithe of New England conscience in the concert-room. Minded to grasp "Zarathustra," he reads Nietzsche when he should be listening to Strauss. Primarily concerned with music, he drugs himself with print.

No doubt "Zarathustra" is a tone-poem "freely after Friedrich Nietzsche." The listeners must take Strauss's written word for it. Yet the music happens also to be a tone-poem deeply and poignantly out of life as men live it, try to understand it, more than half conquer it, give back a little, with the eternal riddle, questioning discordant in their ears. At the beginning Strauss writes saturate, striding, splendors—the sustained surge of the basses; the piercing trumpets, the shrilling, answering strings; the brightening color suffusing, animating the tonal mass; the final upsweep of a hundred instrumental voices fastening on a single chord, outspreading, proclaiming it. Zarathustra may be awakening, descending, as the Nietzscheans say; but the Book of Life is also opened and therein are written the minds and the hearts of men.

Thereafter Strauss reads in tones off its pages, man unto man. Darkly stir the human impulses, forever seeking the ideal zest, happiness, achievement. Wherewith shall this "great longing" be fed to fulfillment? Not with sombre meditation, since they dull and dwarf. Not with learning since it is dry and lifeless. Not with the pains and penalties of death, for they will not fructify. It is possible to hear all these things in the first stretches of Strauss's tone-poem. Yet still men struggle forward. Wherewith shall they be fortified and stimulated? With the joy that is in living and with the freedom that is pathway thereto. It is possible to hear both in "The Dance-Song," "The Night-Song." Man so touches exaltation, and "The Night-Wanderer's Song" swells and clangs with it. The bell—"Fate's bell—cleaves and rends his high-hearted visioning. Into his musings creeps again the riddle of living, curling anew upon his s iri There is no answer, hint the soft dissonances, the gently jangled keys at the end. "Vanity of vanities"—there is no answe Not the book of Zarathustra, but the Book of Life" wrote Strauss in his tone-poem; not programme-music, but music of human spirits in travail.

Strauss wrote also in "Zarathustra" a music that apart from all significances, actual or imagined, may in itself engross the minds and move the hearts of men. As some indeed say, to do so is the first and also the last end of music-making. The mounting measures of the beginning draw near to sublimity. The music of the "great longing" searches and glows with the beauty and the power of Straussian melody The ironic Strauss writes the bitter fugato "Of Learning." The music that gropes forward and struggles upward to joy, quivers with striving, pierces with anticipation "The Dance-Song" glimmers, brightens rises radiant through the tonal web. If it falls away—the waltz-rhythm is a pitfall—yet does it mount again through the climacteric songs of Night. Fate's bell, Fate's riddle—there is no questioning the imagery of Strauss's tones. H. T. P.

TRANS-Oct. 21

SYMPHONY PROGRAM

Benno Moiseiwitsch, Rusian pianist, will be the soloist at the Boston Symphony Orchestra's concerts in Symphony Hall next Friday afternoon and Saturday evening. He will play Tcherepnin's Piano Concerto. The symphony will be Mozart's in E-flat major (K. No. 543). Mr. Monteux will also conduct a fantasia on a theme by Thomas Tallis for double stringed orchestra by Vaughan Williams, the English composer, known to Boston by his London Symphony and song cycle, "On Wenlock Edge." This fantasia has not yet been played here. The concert program will close with Liszt's symphonic poem, "The Battle of the Huns."

HERALD-Oct 22

Friday at 2:30 and Saturday at 8:15: Boston Symphony Orchestra, third program, Symphony in E flat major, Mozart; Fantasia on a Theme by Tallis, Vaughn Williams; Concerto for pianoforte and orchestra, Tcherepnin; "The Battle of the Huns," Liszt. Soloist, Benno Moiseiwitsch.

GLOBE Oct 22

Symphony Programme

Benno Moiseiwitsch, the great Russian pianist, will appear as soloist with the Boston Symphony Orchestra at the third pair of concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening. He will be heard in the unfamiliar Pianoforte Concerto of the Russian, Tcherepnine. The symphony will be that of Mozart in E-flat major (K. No. 543). Mr. Monteux will also conduct A Fantasia on a Theme, by Thomas Tallis, for double stringed orchestra by Vaughan Williams, the English composer, known to Boston by his London Symphony. The programme will close with Liszt's Symphonic Poem for orchestra and organ. "The Battle of the Huns."

POST-Oct. 22

Frederick E. Lowell has resigned from the board of trustees of the Boston Symphony Orchestra pending a two years' travel in Europe and his place has been taken by E. Sohier Welsh.

Nikisch's Grave

Student and orchestral players of the Leipsic Gewandhaus concerts where Arthur Nikisch, conductor, for a period, of the Boston Symphony directed so often in the later years of his life, are subscribing to a fund to make Nikisch's grave "a place of solemn beauty." Subscriptions for the fund are spreading through Germany, Austria and other countries of Europe. The Manchester Guardian recently paid this tribute to memory of the distinguished conductor:

There is an old taunt that death snuffs out the fame of an actor or performer when it snuffs out his life, while that of the creative artist endures. The conductor cannot even be called a performer in any strict sense, and it might be argued that his fame is more intangible than that of the performer even while he is alive.

"Yet we think no musician would venture to pit the fame of any mere performer against the fame of Arthur Nikisch, the conductor. Richter and Nikisch were the first men to make themselves famous by the art of conducting alone. There were conductors before them, but none of note who had not some greater claim on the musician's allegiance. Today the conductor has become the outstanding figure of our modern musical life, and it is mainly through him that enthusiasms for the creative works of musical genius are fostered. Men like Richter and Nikisch have created an art, and it has taken its stamp so strongly from their example that their art is a long way from dying with them.

"With Nikisch, to make music was never anything less than a ceremony. He was the priest of genius. No priest could regard the ritual of his office with more awe than did Nikisch the act of music-making. But he was a priest all on fire. No everyday beginning was for him. Everyone had to be strung up to the pitch of their highest endeavor before he ventured on the first note, and he kept them up to that pitch until the last note was ended. Music in his hands underwent a transforming intensity. It was never merely itself, but itself plus Arthur Nikisch and the sum of all the abilities under him. Yet this intensity Nikisch was able to illumine with an equally wonderful versatility. Under no conductor was the composer himself more truly heard than under Nikisch. In his hands music became a sort of rapture."

Russian Fairy Tales

There is a great consolation for those disappointed in any piece of music heard at the Boston Symphony concerts for the first time. That is, the manifold seductions of the programme book with the notes of Mr. Philip Hale. And so, after pricking up our ears and listening vainly for one little sign of inspiration in the new piece of Rimsky-Korsakoff's "A Fairy-tale," we turned the leaves of our programme book and found there the needed consolation. It was contained in this gorgeous passage from the Russian poet Pushkin, published on the fly leaf of the score of Rimsky-Korsakoff's totally inadequate composition—the famous passage of description and homage by Pushkin, to the spirit of Russian folklore.

"In a round spot on the edge of the sea is a green oak. A golden chain hangs from this tree. A well-informed cat is attached to the chain and prowls about the oak by day and by night. When he goes to the right he hums a song; when he goes to the left he tells a tale. There are prodigies on one side and the other. A satyr wanders about; a naiad sits on a branch; the footprints of marvellous beasts are seen in unfamiliar paths. On hen's claws is a cottage without doors or windows. The forest and the valley swarm with thousands of spectres.

"It is there that at daybreak the billows dash on the lonely, sandy beach and 30 handsome knights leave in rows the crystal waves, followed by their counsellor of the sea. A young captive monarch is temporarily a terrible sovereign. There in the clouds and in the sight of the folk, a magician bears a hero across woods and the seas.

"There in her prison a young queen sheds tears, having for sole servant and companion a faithful wolf. There walks a mortar rambling with an old sorceress. There King Kostchie is dying as he looks at his gold. There is Russian spirit: there everything smells of Russia.

"I have gone there; I have drank hydromel; I have seen the green oak near the sea; I have sat at the roots of the tree; the learned cat has told me his stories.

"One of them I recall. Here it is."

The Bogey of "Form"

Conservatives of the old school look askance on anybody who flings a taunt at a respectable symphony or suggests that a man might well omit a few of the variations Brahms wrote on a theme of Paganini when he performs them at a concert. We consider the growing discontent with the merely respectable symphony a good sign, and not merely a symptom of flippancy and disregard of high tradition. It used to be a very fine and laudable thing if a composer could so much as write a plausible sounding symphony with a first theme in the tonic and the second theme in dominant or related minor. They would talk of form. "Form" must be the basis of art.

Surest thing you know! But what form? Dvorak tried to write symphonies and with the exception of the "New World" symphony he wrote very bad ones. His form—the form ideal for self-expression on the part of Dvorak—proved to be the "Slavonic Dance," or the simple song or instrumental piece, and not at all that of the orthodox presbyterian symphony. He was at a awful disadvantage when he tried to put himself into the straightjacket of the classiest. And when a man writes unnaturally, however correct his style, we call it bad and not good form or anything like it. Symphony concerts of Friday afternoon and last night were truth to say, deadly dull. This though Dvorak, having elected to write a symphony, saw his duty and carried it out like a man.

"Empty as a Jug"

That, if you like, is mastery of "form." That is the thing, according to tradition, lacking which to his credit a man who writes tunes cannot call himself a composer. We think the mastery of form not so easy, nor the theory of form so simple a thing. For us, "form" is not a given number of measures of music, filled out in a certain way. "Form" is the particular shape and mold demanded by a particular idea. There is a much finer form in Debussy's "L'Apres-midi d'un Faune" than there is in Dvorak's F major symphony, because Debussy's form strikes out into a new realm and proves the vehicle of vehicles, the one just and inevitable expression of a very subtle musical idea. That is form. Dvorak's symphony is only hollow imitation and is empty as a jug in days of prohibition (And what could be more empty than that?) Let us have an end of respectability for respectability's sake in music. Let us give no quarter to the composer who says the proper thing merely because he thinks he ought to say something, and has nothing to say.

POST-Oct. 22

SYMPHONY PROGRAM.

Benno Moiseiwitsch, the great Russian pianist, will appear as soloist with the Symphony Orchestra next Friday afternoon and Saturday evening. He will be heard in Tcherepnin's pianoforte concerto. Mozart's E-flat major symphony, and Liszt's symphonic poem for orchestra and organ. "The Battle of the Huns," are on the program.

ADVTSR. Oct 22

FULL SCORE FROM A PLENTIF WEEK-END

Mr. Monteux's Debated Version of "Zar thustra"—The People's Symphony O chestra Begins Promisingly—Titta Ru Again Illustrious and Potent Singer Miss Walch's Young Abilities—An A niversary for George Henschel

ON Saturday as well as on Friday Symphony Hall, many were dissenters to Mr. Monteux's v sion of "Thus Spake Zarath tra." Their own ears and eyes told th that, alike in afternoon and in eveni Strauss's music, sounding through voices of conductor and orchestra, held a whole audience rapt. None the less they persisted in the view that he had tamed, even dulled the tone-poem. In their opinion, he should have borne it forward more sweepingly and emphatically; indulged oftener in "great [illegible] and [illegible] the power of the band; made the music "epical," even if, so played, it did at moments sound confused and obscure. In such fashion, they recalled, was "Zarathustra" heard hereabouts when it was novel piece.

Beyond doubt, the music has been, and will be, so conveyed with corresponding effect upon hearers—but not when Strauss himself was conductor, as last autumn in New York, or when another leader, like Dr. Muck six years ago in Boston, had with him studied the score. In both instances Strauss plainly desired a luminous, plastic, well-poised "reading" of his music that should keep the lines clear, the details adjusted, the color warm, the tonal design and progress both firm and supple. Nowhere did he or Dr. Muck, following his counsels, seek "big effects," unless they were obviously ordained—say at the beginning of the tone-poem or at the climax of "The Night-Wanderer's Song."

Strauss, in fine, purposed "Zarathustra" as meditation in music over the riddle of life rather than as vast proclamation of Nietzschean gospels or resounding glorification of Nietzsche's hero. Zarathustra and he who created him became indeed but as means to this end. Here, as elsewhere, Strauss writes music for the sake of the music, and not primarily to project through tones an imaginary figure or to impart a minutely devised programme. He would have the musical content of "Zarathustra" clarified, sustained, exalted, confident that all else within his purpose would thereby be added unto it. Like Dr. Muck, Mr. Monteux followed these prescriptions. Had the resulting performance been twice as loud and sweeping it would not have praised him half as much. H. T. P.

Auspicious Beginnings

For an orchestra to reveal at the opening concert of the season a lack of finish and precision in its playing is so common an occurrence that an acceptable performacne in such circumstance is always a matter for comment. Let it then be recorded forthwith that at the St. James Theatre yesterday afternoon the People's Symphony Orchestra, beginning the third year of its existence, gave an excellent account of itself. Never, so it seemed, has that band given a better balanced, more effective presentation of all the pieces on a single programme. Often in previous concerts one or two numbers have betrayed shortcomings in the band, whether arising from numerical deficiencies, lack of preparation or some cause less easily definable. The members of yesterday's audience, many of whom no doubt were hearing some or all of the pieces for the first time, may be assured that one and all were heard in adequate if not in brilliant or illuminating performance.

Herein lies cause for satisfaction, and for still greater satisfaction if the standard set yesterday can be maintained throughout the score of concerts to come. As those who are its public voice have repeatedly asserted, the purpose of the People's Orchestra is deliberately educational. To present to those generally unacquainted with such matters suitable performances of standard orchestral compositions is a righteous act. Per contra a halting version of classical symphony or fragment of Wagnerian music-drama gains the composer no new friends it may even win him undeserved enemies.

Quite exceptionally Mr. Mollenhauer, or whoever has the matter in hand, has set forth, subject to minor changes, the programmes for all the concerts of the impending series. In this list there is to be noted, first of all, a decided widening of the repertory. Many later and some earlier composers, hitherto undeservedly neglected are now included. And there is a commendable attempt, not only to present a wide range of music, but also to place on each programme at least one composition of lighter character. The untrained listener will find the symphony by Beethoven or Mozart more palatable if a waltz by Strauss or Komzak or a bit of ballet-music stands beside it. Wisely the People's Orchestra does not adhere too rigidly to the sacerdotal standard of traditional symphony concerts. For that matter, not a few would like occasionally to hear from Mr. Monteux some of the pieces relegated to the "Pops." Their performance by the full band, thoroughy rehearsed, might prove both revelation and pleasurable experience. By a curious coincidence the Symphony Concerts of Friday and Saturday made known here a "Fairy Legend" by Rimsky-Korsakov, and at the St. James yesterday afternoon there was to be heard an unfamiliar waltz by Johann Strauss bearing the title "Fairy Tales." In intricacy and variety of musical and instr mental device, the Russian's piece has cle ascendancy over the Austrian's. But b the saving grace of spontaneous melody call it inspiration if you will—the walt proved diverting, and by the lack of tha precious quality the symphonic piec proved dull to hear.

Besides the Waltz yesterday's pr gramme embraced the sparkling Overtu to "Figaro's Wedding," the Fourth Beethoven's Symphonies, and the balle music from Massenet's opera, "The Cid Except in the brilliant "Aragonnaise Massenet here falls below Bizet and Cha brier, not to mention Debussy and Ravel as musical evocator of Spain. Neverthe less these pieces are effectively made an they hold well their thirty-seven years Regarding Beethoven's symphonies an in genious commentator once declared tha each of the nine surpassed its predecessor A pretty conceit, this; but it will not bear analysis. As the "Pastoral" Symphony falls below the Fifth, so—if not to the same degree—does the Fourth fail to reach the heights of the "Eroica." Yet this Fourth Symphony has its moments. The first movement with its mystical Introduction is a masterpiece. The theme of the Adagio, though treated at undue length, is beautiful, and the Finale abounds in the rollicking good humor of which Beethoven was on rare occasion capable. W. S. S.

TRANS-Oct. 23

[16]

[illegible]

TO GOOD ADVANTAGE

Auditorium Provides Proper Setting for Well Balanced Program.

It spoke well for the manifestly increasing interest in good music that the first symphony concert in the new Memorial Auditorium found the great hall well filled.

These concerts are now hopefully established here as regular features of the musical season, but last night for the first time the Boston Symphony orchestra played in an auditorium suited in every respect to a program of the kind. Tested and found satisfactory for the purposes of song, the Auditorium proved an admirable place for the enjoyment of instrumental music. The platform gave space enough for the comfortable seating of the great orchestra, although there was not a great deal to spare, and the choir gallery back of the stage served as an excellent sounding board to transmit the resonance of the music as well as its more delicate passages.

Mr. Monteux had chosen a program well calculated to maintain the interest of the audience, with a symphony and a tone poem for the strong meat of the menu, sundry pieces of the dance music of the stage for pleasing variety and a standard overture for the final course. In detail the list follows:

Tchaikovsky—Symphony No. 4 in F Minor, Op. 36
- I. Andante sostenuto; moderato con anima
- II. Andantino in modo di canzona
- III. Scherzo; Pizzicato ostinato: Allegro
- IV. Finale: Allegro con fuoco

Liszt—Symphonic Poem No. 3, "Les Préludes."

Berlioz—Three Pieces from "The Damnation of Faust"
- (a) Menuet
- (b) Valse des Sylphes
- (c) Rákoczy March

Wagner—Overture to "Tannhäuser."

Due in part to its environment, and in great measure to the spirit and enthusiasm with which Mr. Monteux directed his men, the superb band has never been heard here to better advantage. The Tschaikowsky symphony, the motive of which has already been set forth in these columns, is one that may be enjoyed for the beauty of the music alone.

From the first sonorous trumpet call of the introduction, the Fate motive, which gives the key to the whole, through the more or less intricate development of the first movement, it was played in masterly fashion, culminating in the dramatic coda in which the brass again sounds the tragic note.

The songful andante of the second movement with its plaintive melody for the oboe, exquisitely played, and gradually merging into a march movement, is tuneful music in itself and needs no pondering over program notes to mar the pure enjoyment of it.

Having worked out these movements in regular symphonic form the composer was ready to let his fancy play, and so follows the playful scherzo, opened by the strings played pizzicato. The virtuosi of the string choirs plucked the measures with remarkable gradations of shading and accent, as Mr. Monteux indicated his will with them. Small wonder that on the first performance of this movement the orchestra was obliged to repeat it. That might easily have happened last evening had not long established custom forbidden it. So with like grace and more flowing melody the old folk song of the Birch tree was developed and transformed through various musical guises.

Doubtless for the popular qualities of this scherzo and for the stirring and vigorous march movement of the finale, played with really thrilling effect, Mr. Monteux had chosen the symphony for his Lowell program.

Somewhat akin in motive, but different in conception and treatment, Liszt's tone poem "Les Préludes" gave opportunity to note the smooth quality of the wood-wind, the flutes, clarinets, the higher and lower pitched reeds, against the shimmering accompaniment of the strings. Here was less of intricacy and more of flowing melody, perhaps, as in the pastorale melody sounded at various times by the horn, the oboe or the clarinet, but not without its moments of stress, as in the martial theme which Mr. Monteux brought out so incisively toward the close.

Once again Mr. Monteux showed his practiced skill with music of the ballet, for the rhythm and accent of which he has an especial flair, in the dance music which Berlioz arranged for "The Damnation of Faust," eerie and palpitating music incidental to the spectacle upon the stage, but not without its charm in the concert hall. So the minuet, the serenade of Will-o'-the-Wisps, was fairylike rather than reminiscent of the stately graces of the ball room and the waltz of the sylphes airy in its all too fleeting graces. Long a standby of the Pop concerts in Boston, it is safe to say that the Hungarian march has rarely been given with the elastic vigor and esprit to which the conductor urged his band last night. No question but the number made its appeal. It was music which all could understand and which even the connoisseurs in music need not be ashamed to enjoy.

No overture in the standard repertory displays the virtuosity of the orchestra, the rich beauty of its brass choir, the quality of flutes and reeds, and the skill of the strings in intricate adornment of a melodic theme than Wagner's "Tannhäuser." From the Pilgrims' chorus, through the seductive music of the Venusburg, to the sonorous climax, Mr. Monteux conducted and instrumentalists played with a verve that dispelled any impression of routine, although routine it must have been to players so long accustomed to its performance.

That same freshness and elasticity [illegible] the program [illegible] might call [illegible] Recalled [illegible] and again [illegible] Mr. Monteux bade his band share in the evident appreciation.

Next March on the 27th of the month Mr. Albert E. Brown, local manager announces a second concert by the orchestra, at which Elly Ney, skilled and expert pianist, will be the soloist. S. R. F.

LOWELL CITIZEN, Oct. 2

SION FUND CONCERT

[illegible] all-Russian program, with the [illegible] Russian prima donna, Mme Oda Slobodskaja, will characterize the Pension Fund concert of the Boston Symphony Orchestra, to be given at Symphony hall on Sunday afternoon, Nov. 12, at 3:30. Mme. Oda Slobodskaja is a newcomer to America and known as the leading soprano of the Petrograd grand opera. She will sing Russian operatic arias with the orchestra.

SYMPHONY PROGRAM

Saint-Saens's humorous score, "The Carnival of the Animals," will be performed for the first time here at the next pair of Boston Symphony concerts, to be given next Friday afternoon and Saturday evening in Symphony hall. Two short pieces, "Clouds" and "The White Peacock," by Charles T. Griffes, the late American composer, will also be played.

TRAV-Oct. 28

Third Concert by Boston Symphony

The third concert by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mozart, Symphony in E flat major (Koechel No. 543).

Vaughan Williams, Fantasia on a theme by Thomas Tallis for double-stringed orchestra.

Tcherepnin, Concerto for piano and orchestra, Op. 30.

Liszt, Symphonic Poem, "The Battle of the Huns."

Benno Moiseiwitsch was the pianist. Vaughan Williams' Fantasia was played for the first time in Boston and the Concerto by Tcherepnin was played for the first time at these concerts. The fantasia is a revival of the concerto form as practiced by Corelli, Handel and many less illustrious composers. It would perhaps be more exact to say that it is a revival of the spirit of these old concerti grossi, for of course it does not attempt to conform to the more rigid rules of these compositions, nor is it in more than one movement, yet the resemblance is there, nevertheless, particularly in the employment of a smaller body of players which responds antiphonally to the larger group. By the employment of modal harmonies, the composer also evokes the atmosphere of the sixteenth and seventeenth centuries. The fantasia suffers from its rhythmic monotony; the succession of one long-drawn harmony after another continually cries for relief, and Tallis' theme finally becomes lost in the web of sound which is spun around it.

Tcherepnin's Concerto is frankly virtuoso music, written for the display of the pianist, and yet for all that it is never tawdry. It opens with a vigorous theme of strongly Russian character which is quite extensively developed by the piano and orchestra. This is succeeded by a slow section in which a less distinctive melody is given out first by the piano and then by various solo instruments accompanied by the latter. In this section there are passages à la Thalberg which might well have been dispensed with and the composer lingers somewhat too long over his theme, which often borders on the sugary. It is grateful music for both soloist and orchestra, however, and after all, good tunes are so rare in present day music that when a composer happens to light on one he may be forgiven for tarrying. A long cadenza for the piano alone and a few measures of brilliant passage work conclude the work. It is a relief to hear an unfamiliar concerto. To be sure, a new piece of this character means hard work for both soloist and orchestra when time for rehearsal is necessarily limited, but the concertos of Schumann, Beethoven and others of the classical repertory, effective as they may be, are over familiar. Mr. Moiseiwitsch is a pianist who needs no praise; he is always welcome; his playing is always satisfying to ear and intellect. All his charm of style, beauty of tone, well restrained virtuosity and sound musicianship were again in evidence yesterday afternoon.

In conclusion, Mr. Monteux revived Liszt's boisterous "Battle of the Huns." It was given a spirited reading. In hearing Liszt's music one is always reminded of the debt owed him by his son-in-law, the great Richard. How much the world owes Liszt, the composer, through Wagner, it is just beginning to find out, and for this reason, if for no other, the revival of these symphonic poems is justifiable.

And yet the most beautiful music of the afternoon was Mozart's symphony. Assuredly Mozart was one of the most finished of musicians and yesterday his symphony was given one of the most finished performances. S. M.

MONITOR-Oct. 28

SYMPHONY CONCERT

MR. MONTEUX ARRAYS A WARRING PROGRAMME

Cherepnin's Reverberant Concerto and Liszt's Empty Tone-Poem of Huns Em[illegible] Side by Side with the Graces of [illegible] and the Charm of Vaughan-Williams—Mr. Moiseiwitsch Also

SHARPER contrast Mr. Monteux could hardly have made between the halves of the programme that he set yesterday for the Symphony Concert. It began with Mozart's Symphony in E-flat, first and lightest of the three in which the composer sealed his handiwork in such form. It continued with the Fantasia fostered in Vaughan Williams, Briton of the present, by a hymn of Thomas Tallis, Elizabethan maker of music. Mr. Williams uses only a string orchestra, often divided into two. He cultivates archaic harmonies appropriate to Tallis's time and theme. He seeks and gains the tranquility, the reticence, the pervading measure of this elder music. Fitly then, his piece of 1910 companioned the serene, pellucid, rippling Symphony set to paper by Mozart in 1788. Hearing both, the audience dwelt for an hour in such an Arcadia of music as Poussin was wont to set visualized, upon his canvases.

Over the intermission leapt the transition. Mr. Moiseiwitsch, called anew to the Symphony Concerts and again warmly welcomed, proffered a Concerto for Piano and Orchestra by the Russian, Cherépnin, faintly remembered as the composer of the ballet "Narcissus" in which Nijinsky once danced no farther away than the Metropolitan Opera House. Nearly every Russian composer writes such a Concerto—one, two, even three—since music for the piano flourished in Muscovy—and still flourishes in Bolshevy—to high esteem. Usually he succeeds in the writing of a piece taxing the pianist and displaying the piano to the utmost. Half as often he also infuses into the Concerto poetic suggestion, emotional implication, moments of songful beauty, flights of instrumental power. Of such, for remembered examples, are Rakhmaniov's Concertos—when the composer plays the piano part.

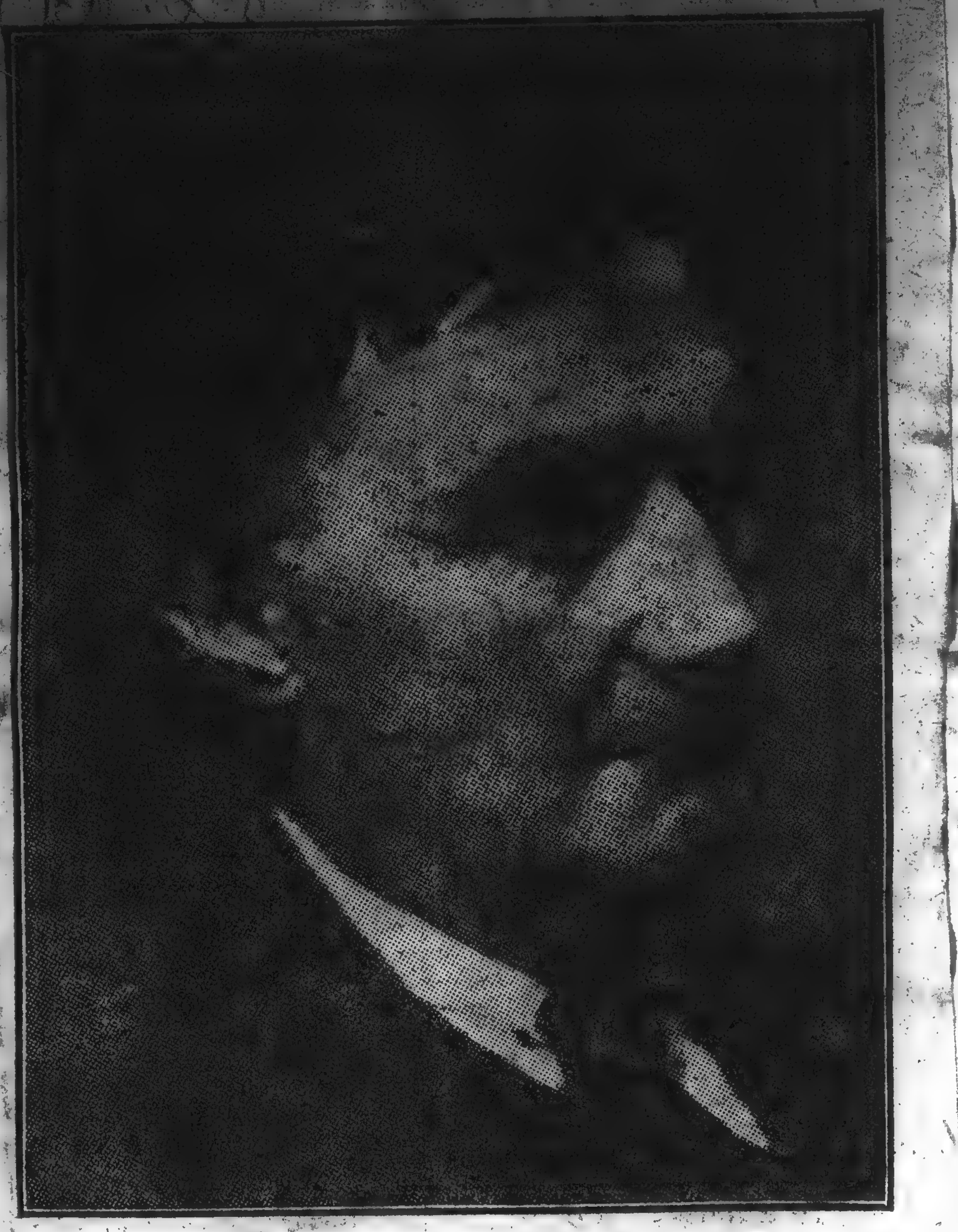
Cherépnin, however, like Liapunov from Mme. Leginska's hands a few seasons ago, may not gain even these modest heights. With his feet firmly fixed to the pedals and eyes, fingers, mind and heart fastened to the keyboard, he writes a Concerto that shall keep the pianist hurdling over difficulties; providing that virtuoso with a full ten minutes of unaccompanied display; doubly and triply affirming the piano to be a pulsatile instrument, quite innocent of the voice of song. Cherépain sets the pianist to the scribbling of large-lined arabesques upon the surface of a tonal wall sustained by the orchestra. He bids them declaim stoutly, sweepingly. He whips him through the labyrinth of a skeletonized cadenza that articulates difficulty to difficulty and feat to feat. He sends the pianist shepherding the orchestra with shouts and blows through a brief finale. He condescends, incidentally and dutifully, to a few songful measures for that much-enduring man—and also for a much-enduring audience. It is quite possible to write a Concerto that shall be no more than a sonorous machine; to make it an anatomical chart, as it were, of the pianist's larger technical powers and of the larger mechanics of the piano. In this very piece, Cherépnin has proved the possibility—and therewith stopped rather than ended.

Now such a Concerto is precisely the music that Mr. Moiseiwitsch should not play. Of course, he could and did play it to the hilt, while loud and long plaudits answered him. He rode over every feat of strength and agility. He unrolled the arabesque like a tapestry of sonorities. His declamation was proclamation. He mapped the cadenza-like interlude in large and intricate design. He martialled the orchestra before him. No whit of the desired force, the square-cut progress, the occasional splendor of tone did he miss. His eloquence was as incessant, strenuous, dry and hollow as Chérepnin's own. What his mind perceived and willed, his hand accomplished. Yet nowhere in the playing was there hint of mood or fancy. Imagination took cover, felicity fled away from these incessant sonorities, these vasty tapestries of display. There was no poetry; the only audible passion was the passion that conquering resounds. Now the shortcoming of Mr. Moiseiwitsch when he plays pieces of Beethoven, say, or Schumann, or Chopin or even Brahms, is dryness of voice and mood. He makes them an exercise in mentality, rather than sensibility, of insight and power rather than of feeling and poetry. He most reveals his finer self when he prefers to seek—and sometimes gain—poetized passion. But yesterday, back and forth, he and Cherépnin only juggled and thundered.

As though the Concerto were not enough, upon it, Mr. Monteux piled Liszts tone-poem "The Battle of the Huns," mute but no doubt chafing at Symphony Hall these nine years. By common consent of twentieth-century ears, one and another of Liszt's Symphonic Poems is still good to hear as romantic, ornate flamboyant exercise in music-making—say "Orpheus" or "Mazeppa." Others characterize or picture so graphically and showily that, like "Tasso," they deserve occasional revival. Two more, "Preludes" and "The Voices of the Mountain" vision in tones enough to clear routine romantic commonplace. Nearly all the remainder ring too hollow and sound too cheap and obvious ever to be resurrected. Upon the verge of that category hangs "The Battle of the Huns" and into the pit, it should forthwith be thrust.

Mystery, illusion there are not when Liszt bids his hosts of Heathen and Christians rise from the dead and in the air renew fighting. His battle-piece is thin platitude. Only the rhythmic figure that haunts the Hunnish host gives life to the conflict. The hymn of the victorious Christians rises; and the listener hears the soft [illegible] of coin into the contribution-box while [illegible] sings the Offertory, [illegible] cus. For the love of the Muse of music and her eight sisters, "The Battle of the Huns" should be irrevocably banished from symphony concerts, A. D. 1922. If not, some one should revise the piece and give the victory in music to Attila's hosts. They have at least that graphic, snapping, rhythmic figure. Strauss would have made it snarl.

Vision and Virility



Vaughan Williams

Composer of the London and the Pastoral Symphonies and of the "Tallis Fantasia" of Yesterday

With reason, then, did Mozart prevail; while becomingly Vaughan Williams kept him company. The wind-choir of the orchestra has seldom sounded more supple and limpid than it did yesterday through Mozart's songful measures, suffusing them with an opalescent radiance, keeping them in curve and motion with sensitive, changeful, lips and fingers. Mr. Monteux held to just and pliant paces; shaped phrases, moulded contours, set in accents, yet seldom over-stressed them. Probably even his diminished string-choir was too heavy, too sharp, for Mozart's running figures and light, firm "tuttis." A bit too well those strings feel the oats of their unified power. None the less, Mozart prevailed and by nothing else than the persisting beauty, the inexhaustible felicity, of a music that expresses naught but itself. Here flows pure design in tones. As well question the pattern of a Grecian border or a Chinese lacquer. Here also flows song that writes its own loveliness upon the air; while Mozart is ever shading and quirking the pen. It needs no other virtues. Here stateliness marches as in the minuet or high spirits flash and race as in the finale, with Mozart, the alchemist, transmuting mood into tones in a whisk of his magic. Yet the song spontaneous as it seems, owes not a little to his shaping elegance, incessant fancies, inexhaustible dexterities. After all, he does marshal these "tuttis," set in those modulations, array contrasts, ordain halts and dashes. By a hundred musical ways do the composers accomplish these useful, pleasing things. Beyond all others, Mozart's ways endure as the processes of genius.

Writing music, Vaughan Williams takes thought, not always the custom of composers in our speed-ridden, rough-edged time. If the thought run grave and deep and large, he gives it form and speech in such music as the "London Symphony" of warm and moving memory. If his spirit brood and pulse and glow, with an inner eagerness and illumination we listeners hear such music as the recent "Pastoral Symphony." If he is content to muse and fancy and charm in gentle introspection then do we receive these "Tallis Variations." Moreover, whatever the utterance, the composer's expressive means completely and economically fulfill his ends. Often he is reticent; always he is poised; but in this moderation, this certainty, dwells a quiet beauty, a gently penetrating power. Vaughan Williams's music, each piece according to kind, first attracts, then persuades, and finally suffuses the hearer. Mind, imagination, heart, all stir to it. The final sensation is a wholly content submission to the composer. Without an audible effort, he imposes will, purpose, mood, suggestion.

The theme of Tallis's hymn-tune engages the ear—open, changeful, supple, warm-voiced as music went in sixteenth-century England. Gradually disclosing it, Vaughan Williams gradually works its spell upon hearers. Therewith he sets to variations upon it. His smaller orchestra occasionally echoes these plays of invention, fancy, resource. His solo-instruments isolate, embroider, diversify. His full string choir amplifies and enriches. Often he courts, with the smile of scholarship, archaic or churchly harmonies. Yet in his own fertile skill, in Ravel's teaching as well, dwells an ultra-modern sensibility to divided, merged, contrasted, shaded timbres in a string choir. The matter of these "Tallis Variations" runs serene and full. Fancy and resource play hand in hand over them; the musing mind finds the apt means; out of serenity speaks charm; out of finesse puris felicity. Too many composers in the newest modes splotch, spur and spice their music. In this "Tallis Fantasia" Vaughan Williams stays and muses that he may more finely chisel and glint his cameos.

MOISEIWITSCH WINS SYMPHONY AUDIENCE

Pianist at His Best in Tcherepnin Concerto

Ralph Vaughan Williams Also Is Pleasing

Benno Moiseiwitsch was warmly applauded at yesterday's Symphony concert after his performance of an unfamiliar piano concerto by Tcherepnin. An extraordinary command of every resource of his instrument, added to his sound and subtle musicianship make him one of the most remarkable of living pianists. Boston has had too few chance to hear him.

Techerepnin, a pupil of Rimsky Korsakoff and a teacher in the Petrograd Conservatory, has in this concerto written music which recalls the bombast and sentimentality of Rubinstein or Tchaikovsky rather than the work of the newer Russian composers. The orchestration has little of the clarity and elegance of style that distinguish Rimsky Korsakoff's work. It is turgid and confused. But show pieces must not be taken too seriously.

The audience also seemed greatly pleased by the first performance here of a "Fantasia on a Theme by Tallis," by Ralph Vaughan Williams. Tallis was a 16th century Engish church composer, some of whose tunes are still sung with conventionally modernized harmonirations in our Protestant churches. Mr Williams, known here by his "London Symphony" as one of the more ambitious of the younger English composers, has in this piece for double string orchestra given free reign to his decided gift for modal harmony, and produced music in keeping with Tallis' period.

This Fantasia must have sounded its best in the original performance in the Gloucester, Eng. Cathedral. It is ecclesiastical in tone and depends more upon atmosphere than upon musical construction for its effect. Yesterday's performance was movingly eloquent.

Liszt's "Battle of the Huns," the concluding number, dates as obviously and tiresomely from the 1850s as does Kaulbach's mural painting in Berlin, which suggested it to the composer. It is sonorous, theatrical, empty music, saying nothing at great length and with tiresome reiterations. One wonders how the composer capable of writing the "Faust" symphony and the B minor piano sonata could have produced anything so banal and inept.

The first number was Mozart's Symphony in E-flat major, one of the most miraculous of all musical masterpieces, before which written comments become pointless. Mr Monteux, with all his pains, could not hide the fact the delicacy of this music is marred by performance in a huge hall by more than twice the proper number of players. Yet despite this drawback, it eclipsed everything in the concert for at least one listener, who, hearing it, could nnderstand why men brought up on Mozart used to object to Beethoven and the whole 19th century as noisy and vulgar, without, of course, sharing their horror of novelty and of romantic intensity.

Next week Brahms' Fourth Symphony, Saint Saens' quasi-humorous "Carnival of the Animals," Glazunov's "Stenka Razin," and for important American novelty, two pieces by the late Charles T. Griffes, are numbers [illegible]

GLOBE-Oct. 28

ON the programme for the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux has set the long promised and long anticipated jeu d'esprit of Saint-Saëns, "The Animals' Carnival." There it is listed in these serio-comic subdivisions: (1) Introduction and "Royal March of the Lion"; (2) Hens and Roosters; (3) "Hémiones—A Swift Species"; (4) Tortoises; (5) The Elephant; (6) Kangaroos; (7) Aquarium; (8) Persons with Long Ears; (9) The Cuckoo Deep in the Woods; (10) Aviary; (11) Pianists; (12) Fossils; (13) The Swan; (14) Finale. Two pianos dot the little orchestra imposed by the composer. Messrs. de Voto and Stevens will play them. Otherwise the programme for these Symphony Concerts traverses; Brahms's Fourth Symphony, in E minor; two pictorial pieces by the imagining Griffes—"Clouds" and "The White Peacock"—orchestral versions of piano-scores; and Glazunov's tone-poem of the Russian hero, "Stenka Razine."

Sunday afternoon, Nov. 12, in Symphony Hall, a concert by the Boston Symphony Orchestra for the profit of its Pension Fund, with Mr. Monteux conducting; the band on its mettle and Russian pieces filling the programme viz. Rimsky-Korsakov's Suite, "Scheherazade"; the Polovtsian Dances from Borodin's opera, "Prince Igor"; Glazunov's tone-poem, "Stenka Razine"; Chaikovsky's Overture, "1812." Mme. Slobodskaja, lately heard here with the Ukrainian Choir, will be the assisting singer, also in Russian numbers.

TRANS-Oct. 28

WILLIAMS' MUSIC BY SYMPHONY

English Fantasia Wins Approval—Russian Soloist

BY OLIN DOWNES

One walks about Boston today and goes up on Beacon Hill, looks at old buildings and landmarks, recalls this and that episode of the history of great America, and then perceives, let us say, Boylston street, and wonders whether a present like ours can ever have an atmosphere, or approach in artistic or dramatic significance the times that are with us no longer. And then one walks into Symphony Hall and hears the Fantasia on a theme by the old English composer, Thomas Tallis, by the modern English composer, Vaughan Williams, played by Mr. Monteux and the Boston Symphony Orchestra, and wonders still more a similar thing—namely, whether there will ever be a time as fit for music-making as the age which produced that haunting old tune and moved Vaughan Williams, who is living today, to string it out into such beautiful music.

SINGULARLY BEAUTIFUL

Vaughan Williams' Fantasia, for double string orchestra, was the crowning feature of the third Symphony programme of the season. It is singularly beautiful music, practically a set of free variations on a lovely and archaic tune by an Elizabethan composer. But here at last are developments which do not aim merely to astonish the hearer, which spring inevitably, not merely from the musical structure of a chosen melody, but from the emotional moods which that melody has inevitably provoked in the breast of a sensitive creative musician.

The opening, once heard, would never be forgotten, with the antiphonal responses of the one orchestra to the other, the sense of dim, far-off, ineffably beautiful things. The composer adheres both in spirit and letter to the harmonic character of the old music, and the result is the effect of an ancient cloistral grey, of something at once noble and shadowy and beautiful and austere.

To Be Reckoned With

Mme. de Stael made the celebrated remark, now bromidic, about music being frozen architecture. Searching in vain in our mind for some simile to give the reader an impression only to be realized, probably, by the hearer, it seemed to us the spirit of old architecture was in this music, the expression of a composer suddenly reminded of his heritage, feeling profoundly the beautiful and tragic past of his land. This composer retrospects, not merely through the past years of his own life, but the very life of the country that bore him. He finds, at the moment of creation, more living companions in the ages past than in the bus-drivers and the clerks and the money-changers of the present.

Vaughan Williams, of the "London" Symphony, the song cycle, "On Wedlock Edge," and this Fantasia, is indeed a poet and an English composer to be reckoned with.

Mr. Noisiewitch's Playing

Of the Fantasia the orchestra gave a superb performance. An equally brilliant performance was given by Benno Noisiewitch, piano soloist of the occasion, when he introduced a work of far less merit—the Tcherepnin piano concerto. As a vehicle of a magnificent virtuoso performance the concerto was acceptable. Whether in and by itself as a musical creation, it would stand dispassionate examination, is a different matter. We are rather certain that it wouldn't, in spite of a vigorous opening theme, of very pretentious orchestration, of an occasional and not terrifying Russianism.

It is a virtuoso's piece. As such Mr. Noisiewitch gave it a memorable interpretation. It is difficult to conceive of this concerto better played. Mr. Noisiewitch has a prodigious technic, but equal beauty of tone; the clearest sense of form, and yet true imagination; dramatic fire, and a very acute sense of values.

Liszt's Music Still Young

The programme opened with a classic, Mozart's E flat major symphony, delightfully played, and came to an end with what is still modern, Liszt's "Battle of the Huns," after the picture of Kaulbach, wherein the spirits of defeated warriors rise again from the plain to battle with the soldiers of Christianity, with the organ as well as the orchestra, and "Veni creator" and "Crux fidelis" to tell the tale. And, acknowledging the customary Listzian bombast and striving for the greatest, the ultimate effect, it is a fine-sounding piece of music.

How did the man do these things, with all his piano playing and fetes and letter writing and amours and the rest of it? To answer that may explain how his symphonic poems, with all their tawdriness, keep their place decade after decade on orchestral programmes, and how wonders are achieved by genius.

POST-Oct. 28.

Russian Pianist Symphony Star

Benno Moiseiwitsch, a young Russian who has won a place among the leading pianists, is the star of this week's Symphony concerts. He won an ovation at the matinee yesterday, when Tcherepnin's concerto for piano and orchestra was given its first performance in Boston. It was a brilliant effort, inspired by one of the finest compositions Mr. Monteux has so far introduced at these concerts. Another enjoyable novelty was the Vaughan Williams fantasia for string orchestra, a work of ecclisiastical character, based upon a tune from an old English psalter.

The program, which will be repeated tonight, also includes the classic Mozart symphony in E-flat major and one of Liszt's imposing symphonic poems, "The Battle of the Huns."

ADVTSR-Oct. 28.

THIRD CONCERT OF SYMPHONY

Two Unfamiliar Pieces Played — A Churchly Fantasia by Williams

PERFORMANCE BY PIANIST BRILLIANT

By PHILIP HALE

The third program of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Mozart, Symphony in E flat major; Vaughan Williams, Fantasia on a Theme by Tallis, for double stringed orchestra (first time here); Tcherepnin, Concerto for piano, with orchestra (first time nere); Liszt, Symphonic Poem No. 11, "The Battle of the Huns." Benno Moiselwitsch was the pianist.

After a sympathetic performance of Mozart's symphony, which is characterized in the first two movements by the grace, the suavity and the tender melancholy peculiar to that composer; in the Scherzo and Finale by the light-heartedness that differs from the frank jollity of Haydn's lively movements, came the Fantasia by Vaughan Williams, which, composed for a festival at Gloucester, England, was performed there in the Cathedral in 1910.

Tallis is known to us chiefly by a hymn tune which bears his name, and a chant or two. Yet he was a great man, not only in his day and generation but in the history of music. The theme chosen by Williams for the exercise of his inventive ability is one of eight tunes written by Tallis for Archbishop Parker's psalter in 1567. At the time this tune was curiously described as one that rages and roughly brays. To modern ears it appears stately, solemn, sombre, reminding one of old Herew chants. The Fantasia preserves an ecclesiastical character throughout, music eminently fitted [illegible] cathedral, [illegible] concert [illegible]

[17]

Trans Oct 28

SYMPHONY CONCERT

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The theme of Tallis's hymn-tune engages the ear—open, changeful, supple, warm-voiced as music went in sixteenth-century England. Gradually disclosing it, Vaughan Williams gradually works its spell upon hearers. Therewith he sets to variations upon it. His smaller orchestra occasionally echoes these plays of invention, fancy, resource. His solo-instruments isolate, embroider, diversify. His full string choir amplifies and enriches. Often he courts, with the smile of scholarship, archaic or churchly harmonies. Yet in his own fertile skill, in Ravel's teaching as well, dwells an ultra-modern sensibility to divided, merged, contrasted, shaded timbres in a string choir. The matter of these "Tallis Variations" runs serene and full. Fancy and resource play hand in hand over them; the musing mind finds the apt means; out of serenity speaks charm; out of finesse purls felicity. Too many composers in the newest modes splotch, spur and spice their music. In this "Tallis Fantasia" Vaughan Williams stays and muses that he may more finely chisel and glint his cameos.

ON the programme for the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux has set the long promised and long anticipated jeu d'esprit of Saint-Saëns, "The Animals' Carnival." There it is listed in these serio-comic subdivisions: (1) Introduction and "Royal March of the Lion"; (2) Hens and Roosters; (3) "Hémiones—A Swift Species"; (4) Tortoises; (5) The Elephant; (6) Kangaroos; (7) Aquarium; (8) Persons with Long Ears; (9) The Cuckoo Deep in the Woods; (10) Aviary; (11) Pianists; (12) Fossils; (13) The Swan; (14) Finale. Two pianos dot the little orchestra imposed by the composer. Messrs. de Voto and Stevens will play them. Otherwise the programme for these Symphony Concerts traverses; Brahms's Fourth Symphony, in E minor; two pictorial pieces by the imagining Griffes—"Clouds" and "The White Peacock"—orchestral versions of piano-scores; and Glazunov's tone-poem of the Russian hero, "Stenka Razine."

Sunday afternoon, Nov. 12, in Symphony Hall, a concert by the Boston Symphony Orchestra for the profit of its Pension Fund, with Mr. Monteux conducting; the band on its mettle and Russian pieces filling the programme viz. Rimsky-Korsakov's Suite, "Scheherazade"; the Polovtsian Dances from Borodin's opera, "Prince Igor"; Glazunov's tone-poem, "Stenka Razine"; Chaikovsky's Overture, "1812." Mme. Slobodskaja, lately heard here with the Ukrainian Choir, will be the assisting singer, also in Russian numbers.

TRANS-Oct 28

MOISEIWITSCH WINS SYMPHONY AUDIENCE

Pianist at His Best in Tcherepnin Concerto

Ralph Vaughan Williams Also Is Pleasing

Benno Moiseiwitsch was warmly applauded at yesterday's Symphony concert after his performance of an unfamiliar piano concerto by Tcherepnin. An extraordinary command of every resource of his instrument, added to his sound and subtle musicianship make him one of the most remarkable of living pianists. Boston has had too few chance to hear him.

Techerepnin, a pupil of Rimsky Korsakoff and a teacher in the Petrograd Conservatory, has in this concerto written music which recalls the bombast and sentimentality of Rubinstein or Tchaikovsky rather than the work of the newer Russian composers. The orchestration has little of the clarity and elegance of style that distinguish Rimsky Korsakoff's work. It is turgid and confused. But show pieces must not be taken too seriously.

The audience also seemed greatly pleased by the first performance here of a "Fantasia on a Theme by Tallis," by Ralph Vaughan Williams. Tallis was a 16th century Engish church composer; some of whose tunes are still sung with conventionally modernized harmonirations in our Protestant churches. Mr Williams, known here by his "London Symphony" as one of the more ambitious of the younger English composers, has in this piece for double string orchestra given free reign to his decided gift for modal harmony, and produced music in keeping with Tallis' period.

This Fantasia must have sounded its best in the original performance in the Gloucester, Eng, Cathedral. It is ecclesiastical in tone and depends more upon atmosphere than upon musical construction for its effect. Yesterday's performance was movingly eloquent.

Liszt's "Battle of the Huns," the concluding number, dates as obviously and tiresomely from the 1850s as does Kaulbach's mural painting in Berlin, which suggested it to the composer. It is sonorous, theatrical, empty music, saying nothing at great length and with tiresome reiterations. One wonders how the composer capable of writing the "Faust" symphony and the B minor piano sonata could have produced anything so banal and inept.

The first number was Mozart's Symphony in E-flat major, one of the most miraculous of all musical masterpieces, before which written comments become pointless. Mr Monteux, with all his pains, could not hide the fact the delicacy of this music is marred by performance in a huge hall by more than twice the proper number of players. Yet despite this drawback, it eclipsed everything in the concert for at least one listener, who, hearing it, could understand why men brought up on Mozart used to object to Beethoven and the whole 19th century as noisy and vulgar, without, of course, sharing their horror of novelty and of romantic intensity.

Next week Brahms' Fourth Symphony, Saint Saens' quasi-humorous "Carnival of the Animals," Glazunov's "Stenka Razin," and for important American novelty, two pieces by the late Charles T. Griffes, are numbers an-

GLOBE-Oct, 28

WILLIAMS' MUSIC BY SYMPHONY

English Fantasia Wins Approval—Russian Soloist

BY OLIN DOWNES

One walks about Boston today and goes up on Beacon Hill, looks at old buildings and landmarks, recalls this and that episode of the history of great America, and then perceives, let us say, Boylston street, and wonders whether a present like ours can ever have an atmosphere, or approach in artistic or dramatic significance the times that are with us no longer. And then one walks into Symphony Hall and hears the Fantasia on a theme by the old English composer, Thomas Tallis, by the modern English composer, Vaughan Williams, played by Mr. Monteux and the Boston Symphony Orchestra, and wonders still more a similar thing—namely, whether there will ever be a time as fit for music-making as the age which produced that haunting old tune and moved Vaughan Williams, who is living today, to string it out into such beautiful music.

SINGULARLY BEAUTIFUL

Vaughan Williams' Fantasia, for double string orchestra, was the crowning feature of the third Symphony programme of the season. It is singularly beautiful music, practically a set of free variations on a lovely and archaic tune by an Elizabethan composer. But here at last are developments which do not aim merely to astonish the hearer, which spring inevitably, not merely from the musical structure of a chosen melody, but from the emotional moods which that melody has inevitably provoked in the breast of a sensitive creative musician.

The opening, once heard, would never be forgotten, with the antiphonal responses of the one orchestra to the other, the sense of dim, far-off, ineffably beautiful things. The composer adheres both in spirit and letter to the harmonic character of the old music, and the result is the effect of an ancient cloistral grey, of something at once noble and shadowy and beautiful and austere.

To Be Reckoned With

Mme. de Staël made the celebrated remark, now bromidic, about music being frozen architecture. Searching in vain in our mind for some simile to give the reader an impression only to be realized, probably, by the hearer, it seemed to us the spirit of old architecture was in this music, the expression of a composer suddenly reminded of his heritage, feeling profoundly the beautiful and tragic past of his land. This composer retrospects, not merely through the past years of his own life, but the very life of the country that bore him. He finds, at the moment of creation, more living companions in the ages past than in the bus-drivers and the clerks and the money-changers of the present.

Vaughan Williams, of the "London" Symphony, the song cycle, "On Wedlock Edge," and this Fantasia, is indeed a poet and an English composer to be reckoned with.

Mr. Noisiewitch's Playing

Of the Fantasia the orchestra gave superb performance. An equally brilliant performance was given by Benno Noisiewitch, piano soloist of the occasion, when he introduced a work of far less merit—the Tcherepnin piano concerto. As a vehicle of a magnificent virtuoso performance the concerto was acceptable. Whether in and by itself as a musical creation, it would stand dispassionate examination, is a different matter. We are rather certain that it wouldn't, in spite of a vigorous opening theme, of very pretentious orchestration, of an occasional and not terrifying Russianism.

It is a virtuoso's piece. As such Mr. Noisiewitch gave it a memorable interpretation. It is difficult to conceive of this concerto better played. Mr. Noisiewitch has a prodigious technic, but equal beauty of tone; the clearest sense of form, and yet true imagination; dramatic fire, and a very acute sense of values.

Liszt's Music Still Young

The programme opened with a classic, Mozart's E flat major symphony, delightfully played, and came to an end with what is still modern, Liszt's "Battle of the Huns," after the picture of Kaulbach, wherein the spirits of defeated warriors rise again from the plain to battle with the soldiers of Christianity, with the organ as well as the orchestra, and "Veni creator" and "Crux fidelis" to tell the tale. And, acknowledging the customary Listzian bombast and striving for the greatest, the ultimate effect, it is a fine-sounding piece of music.

How did the man do these things, with all his piano playing and fetes and letter writing and amours and the rest of it? To answer that may explain how his symphonic poems, with all their tawdriness, keep their place decade after decade on orchestral programmes, and how wonders are achieved by genius.

POST-Oct. 28.

Russian Pianist Symphony Star

Benno Moiseiwitsch, a young Russian who has won a place among the leading pianists, is the star of this week's Symphony concerts. He won an ovation at the matinee yesterday, when Tcherepnin's concerto for piano and orchestra was given its first performance in Boston. It was a brilliant effort, inspired by one of the finest compositions Mr. Monteux has so far introduced at these concerts. Another enjoyable novelty was the Vaughan Williams fantasia for string orchestra, a work of ecclisiastical character, based upon a tune from an old English psalter.

The program, which will be repeated tonight, also includes the classic Mozart symphony in E-flat major and one of Liszt's imposing symphonic poems, "The Battle of the Huns."

ADVTSR-Oct. 28.

THIRD CONCERT OF SYMPHONY

Two Unfamiliar Pieces Played — A Churchly Fantasia by Williams

PERFORMANCE BY PIANIST BRILLIANT

By PHILIP HALE

The third program of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Mozart, Symphony in E flat major; Vaughan Williams, Fantasia on a Theme by Tallis, for double stringed orchestra (first time here); Tcherepnin, Concerto for piano, with orchestra (first time here); Liszt, Symphonic Poem No. 11, "The Battle of the Huns." Benno Moiseiwitsch was the pianist.

After a sympathetic performance of Mozart's symphony, which is characterized in the first two movements by the grace, the suavity and the tender melancholy peculiar to that composer; in the Scherzo and Finale by the light-heartedness that differs from the frank jollity of Haydn's lively movements, came the Fantasia by Vaughan Williams, which, composed for a festival at Gloucester, England, was performed there in the Cathedral in 1910.

Tallis is known to us chiefly by a hymn tune which bears his name, and a chant or two. Yet he was a great man, not only in his day and generation but in the history of music. The theme chosen by Williams for the exercise of his inventive ability is one of eight tunes written by Tallis for Archbishop Parker's psalter in 1567. At the time this tune was curiously described as one that rages and roughly brays. To modern ears it appears stately, solemn, sombre, reminding one of old Herew chants. The Fantasia preserves an ecclesiastical character throughout, music eminently fitted for a cathedral, impressive in a concert hall. Williams has shown [illegible]

[17]

[illegible] of the [illegible] using the [illegible] of strings and solo players so as to produce contrasting, fine and beautiful effects. It is truly devotional music, needing no words to incite "contemplation of the first composer"; devotional, but not dull, not disfigured by the sentimental passages which too often are found in modern English music for the church. Yet the Fantasia would be still more impressive if it were a little shorter. M. Jean-Aubry has well said in his "Music and the Nations" that the general tendency of English music is to be too long. "It has allowed itself to be inoculated with wholly debatable ideas concerning development." This is true even of the romantic and poetic Arnold Bax. Mr. Monteux with the players gave a superb performance of the Fantasia which was to the glory of the incomparable strings.

Tcherepnin's Concerto was awarded the Bellaiev prize in 1909. In spite of its being a prize composition, it is a virtuoso piece for pianist, orchestra and conductor, bristling with difficulties for all of them. While it abounds in brilliant pages, there are pages of little musical significance, pages of nothing more or less than padding. The more important sections are those that are purely lyrical; these have genuine emotional quality and charm. In them there is melodic individuality. There is occasionally in the more brilliant pages a barbaric wildness that is not displeasing, with instrumentation that is at times peculiar and effective, at other times chiefly singular as in a use of the Glockenspiel with the piano.

The performance was one to be remembered, if only for the triumphant surmounting of difficulties by pianist, conductor and orchestra. It has been well said of Mr. Moiseiwitsch by a foreign critic that he has a pronounced sense of style. That is to say in his case that he grasps and expresses the style of the composer whose music he happens to play. Yesterday his singing of the melodic lines, his exquisite delicacy and fleetness in arabesques, his quiet authority, his musical feeling which gave life to futile measures, and they were not a few, were as remarkable as the vigor and the dash of his bravura. And in his performance he was eloquently supported by Mr. Monteux and the orchestra.

Liszt's Symphonic poem, suggested by Kaulbach's mural painting, wears better than some of Liszt's other works in this field. How modern it is in certain passages! How succeeding composers have profited by him—Wagner especially! There were times yesterday when one thought the "Ride of the Valkyries" was to be played in full. Liszt was at work on "The Battle of the Huns" early in 1857. "The Valkyrie" was completed in 1856. Did the musical idea of strange doings in the air occur to both composers about the same time? The typical rhythmic figure? The spirited performance brought an end to a most interesting concert.

The performance will be repeated tonight. The program of the concerts next week comprises Brahms's Fourth Symphony; "Clouds" and "The White Peacock," by Griffes (first time at these concerts); Saint-Saens's "Animal's Carnival" (first time in Boston), and Glazounov's Symphonic poem, "Stenka Razin."

HERALD-Oct. 28.

Symphony Programme

At the fourth pair of Boston Symphony concerts, to be given next Friday afternoon and Saturday evening in Symphony Hall, Pierre Monteux will conduct for the first time in Boston the posthumous score of the late French composer, Saint-Saens, "Carnival of the Animals." This burlesque of the menagerie and the piano virtuoso is familiar to Mr. Monteux, in that he played viola in one of the two string quartets in its early performance under the composer at the semi-private Parisian society, "The Trumpet." The following appear successively in the score: Lion, chickens, turtles, elephant, kangaroo, cuckoo and birds of the air, aquarium, "persons with long ears," pianists, fossils and the swan. The piano parts will be taken by Alfred deVoto and Richard E. Stevens.

Another interesting number will be "Clouds," and "The White Peacock," two short descriptive pieces by Charles T. Griffes, the late American composer, whose "Pleasure Dome of Kubla Khan" has been notably performed at these concerts.

The symphony will be the fourth of Brahms in E minor, and the closing number Glazounov's symphonic poem "Stenka Razine," which is based on Russian folk tunes.

Critics Who Are Late

The rule at the Symphony concerts is now quite rigidly followed, that if a symphony in four movements opens a programme there will be a chance for late arrivals to gain their seats between the first and the second movement, but not between any of the other movements of the symphony, during which the doors will be kept closed. It is a good rule, for everybody but reviewers who arrive late and have to listen through cracks in the door or jiu-jitsu an usher, shake him until his teeth rattle and, bellowing critical indignation at this insult to their rank, jam their way into the perturbed auditorium.

POST- Oct. 29.

PENSION FUND

A concert with a program entirely of Russian music will be given in Symphony hall on Sunday afternoon, Nov. 12, at 3:30. The proceeds will be given to the pension fund for retired musicians of the Boston Symphony orchestra.

Mr. Monteux has chosen a program of unusual interest for the occasion, to be headed by Rimsky-Korsakov's famous symphonic suite, "Scheherazade." The rhythmic and barbaric Polovtsian dances from Borodin's "Prince Igor" will be played, also Glazounov's symphonic poem, "Stenka Razin," with its use of the Volga Bargemen's Song. The closing number will be Tchaikovsky's "1812" overture.

The interest will be further enhanced by the appearance of Mme. Oda Slobodskaja, who will sing Russian [illegible] [illegible] orchestra.

[illegible] aja is [illegible] She took leading roles at the Imperial Opera at Petrograd until only 10 months ago. She is already known in Boston by her recent [illegible] with the Ukrainian chorus.

SYMPHONY PROGRAM

At the fourth pair of Boston Symphony concerts, next Friday afternoon and Saturday evening in Symphony hall, Mr. Monteux will conduct for the first time in Boston Saint-Saens' "Carnival of Animals." This burlesque of the menagerie and the piano virtuoso is familiar to Mr. Monteux in that he played viola in one of the two string quartets in an early performance under the composer at the semi-private Parisian society "The Trumpet." The following appear successively in the score: Lion, cocks and hens, tortoises, elephant, kangaroos, cuckoo and birds of the air, aquarium, "persons with long ears," pianists, fossils and the swan. The piano parts will be taken by Alfred deVoto and Richard E. Stevens. "Clouds" and "The White Peacock," two short descriptive pieces by Charles T. Griffes, will be played. The symphony will be the Fourth of Brahms in E minor; the closing number, Glazounov's symphonic poem, "Stenka Razin."

HERALD-Oct. 29,

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteux will conduct for the first time in Boston the posthumous score of the late French composer, Saint-Saens, "Carnival of the Animals," a burlesque of the managerie. The piano parts will be taken by Alfred deVoto and Richard E. Stevens. "Clouds" and "The White Peacock," two short descriptive pieces by Charles T. Griffes; the Brahms Symphony in E minor and Glazounov's symphonic poem, "Stenka Razine," are the other numbers.

PENSION FUND CONCERT

A concert with a program of Russian numbers will be given in Symphony Hall, Sunday afternoon, November 12, for the Boston Symphony Orchestra pension fund. Rimsky-Korsakov's "Scheherazade" suite, the Polovtsian Dances from Borodin's opera, "Prince Igor," Glazounov's symphonic poem, "Stenka Razine," and Tchaikovsky's "1812" overture are the numbers chosen by Pierre Monteux. Oda Slobodskaja, Russian prima donna, will sing operatic arias with the orchestra.

ADVTSR-Oct. 29.

Friday at 2:30 and Saturday at 8:15. Boston Symphony Orchestra, fourth program. Fourth Symphony, Brahms; "Carnival of the Animals," Saint-Saëns; "Clouds," and "The White Peacock," Griffes; "Stenka Razine," Glazounov. There will be no soloist.

The Symphony program this week pays deserved tribute to the late Griffes by including two short pieces of his. "The White Peacock" was interpreted last season by the Bolm Ballet at the Shubert Theatre. "Clouds" has not been given in Boston. "Khubla Khan," familiar to the Symphony audience, first proved to this city that Griffes was what a press agent would probably call "the Eugene O'Neill of American music," the one real genius we have produced in this century.

GLOBE-Oct. 29.

THE string-choir of the Symphony Orchestra deserves the praise it is the custom to heap upon it. With tireless pains Mr. Monteux chose and maintains it; while the sixty-three players are as ambitious and diligent as he. For the most part, they are young men advancing, or proved virtuosi in the prime of middle age. They now play with an exceeding unanimity and precision—in the shaping of phrases and the turning of modulations, in rhythmic accent and whatever other stress the composer may ordain. As one, moreover, go the quality and the balance of their tone. The basses are firm and rich; the violoncellos vibrate darkly and songfully; the violas have gained in characteristic color; the second violins have individuality and do not merely "fill in" a pattern; the first shimmer or stride at conductor's and composer's will. More than any other division of the orchestra this string-choir is Mr. Monteux's handiwork. It vies now with the wood-winds. both steadily praise him.

Sixty-three men, however, are sixty-three men. Playing upon stringed instruments, they produce no small body of tone. The sixty-three and the conductor, guiding and swaying them, are also human. Therefore they are not unconscious of their present virtue or unwilling to display it. Consequently, more than once through the six concerts of the current season, they have tended to be over-emphatic and insistent; to press against the whole orchestral balance with too large and firm a weight of tone; to blur and coarsen measures wherein they should have been limpid of voice and fine-cut of line. They were so in the Prelude to "Die Meistersinger" at the first pair of concerts. At the second, they did not altogether escape this pitfall in Dvorák's pretty, simple Symphony. Once and again, last week, though reduced in numbers, they overdid Mozart's Symphony in E-flat. With reason the conductor and the string-players cultivate weight and power. Often enough, as in "Zarathustra," the composer demands such abilities. Yet to measure weight and to control power is crown to the gaining thereof. Too frequently of late Mr. Monteux and the sixty-three have erred in an excess of zeal. Every string-choir should have supple vigors at command. It is not necessary also to be muscular.

H. T. P.

TRANS-Oct. 30.

NOVEL PIECES: OTHER PLEASING PROSPECTS

Saint-Saens's Menagerie and Fine-Grained Tone-Poems by Griffes at the Symphony Concert Tomorrow — Belioz Fashionable as Well as Fantastic—Skriabin, According to Monteux—Enter Isa Kremer—A New Piece by Mr. Chadwick—Resurrecting Spohr

TO many who are wholly or largely ignorant of the bulk of his music, Camille Saint-Saëns is known as the composer of two alluring melodies—the aria "Mon Cœur s'Ouvre à Ta Voix" from "Samson and Delilah and the flowing tune and undulating accompaniment known as "The Swan." Originally written for the violoncello, the latter piece has been transferred to the violin, transcribed for the piano, and subjected to various arrangings. In most editions the title is supplemented by the information that "The Swan" is an "extract" from "The Carnival of Animals." But familiar as the swan itself had become, the other animals were never made known to us. Here follows the explanation.

In February, 1886, Saint-Saëns wrote a "Grand Zoölogical Fantasy," this same "Carnival of Animals," largely humorous in character, to be played as a surprise at the annual Mardi-Gras concert of one Lebouc, a violoncellist. A few days later the Fantasy was repeated. Learning of it as he passed through Paris, Liszt requested and received a private hearing. For several years Saint-Saëns permitted performances under special conditions; then finally forbade them altogether. Fortunately a clause in his will provided for the lifting of the ban and the publication of the "Carnival." Henceforth and anywhere it may now be heard without restriction. Lately brought to performance in New York by Mr. Damrosch's orchestra, Mr. Monteux and our own band will reveal it to Bostonian ears tomorrow and Saturday. The score of the curious composition calls for two pianos, flute, clarinet, harmonica, xylophone, two violins, violas, violoncello and double-bass. For the harmonica—a device of musical glasses now obsolete—the celesta furnishes excellent substitute, and here as in New York, the full string-band will play the parts assigned to the quintet.

Set on the printed programme the fourteen divisions of the "Carnival" present a formidable appearance, but most of them are extremely brief. By way of introduction comes a "Royal March of the Lion," for the two pianos and the strings. From time to time in the pompous march are chromatic scales that roar appropriately. The next section, "Hens and Roosters," for clarinet, piano, violins and violas, reveals musical procedures familiar since the days of Daquin and his "Cockoo." Number three, "Wild Asses" ("Swift Animals," as the composer terms them), is no more than a series of exceedingly rapid scale passages for the two pianists. In the fourth piece, "Turtles," the lively tune that concludes the Overture to Offenbach's "Orphée aux Enfers" is played with great deliberation by all the strings in their lower register, against repeated chords for the piano. To characterize The Elephant (number five), a solo double-bass plays as part of a lengthy arioso a few bars of the "Waltz of the Sylphs" from Berlioz's "Damnation of Faust," and later a few measures of the Scherzo from Mendelssohn's music to "A Midsummer Night's Dream." A piano provides the sole accompaniment. Through staccato chords for the piano Saint-Saëns suggests the hopping and posing of Kangaroos (number six). And the ensuing piece, by title "Aquarium," suggestive both of waters and of the creatures that swim therein, falls to the flute, celesta, pianos and strings, without basses. To first and second violins, who bray in high-pitched harmonies descending to prolonged tones on the G string, is assigned the portrayal of the eighth species, "The Gentlemen with Long Ears." Number nine, "The Cuckoo in the Woods," consists of faint calls from a clarinet behind the scenes, sounding through soft chords for the piano. Birds in general are suggested in the tenth piece, "Aviary," by dizzy scales for the flute, the pianos and strings accompanying.

Among the "animals" Saint-Saëns included pianists, and number eleven is a farcical parody on the practice-hour. The two pianists play, "in the clumsy fashion of a beginner," five-finger exercises, ascending by semi-tones, and similar contrivances, absurdly punctuated and reënforced by the rest of the orchestra. In the twelfth piece, "Fossils," the composer displays tunes of which he is weary—the xylophone-tune from his own "Danse Macabre," several old French songs ("J'ai du Bon Tabac," "Ah! Vous Dirai-je Maman," "Partant pour la Syrie" and "Au Clair de la Lune"), and the air, "Una Voce Poco Fa" from Rossini's "Barber of Seville." The thrice familiar melody of The Swan, number thirteen, is of course played by a solo 'cello, both pianos providing the waves on which it swims and sings. In the fourteenth and final number all the instruments are for the first time heard together; most of the animals reappear, and the Long-Eared Gentlemen—thought by some to be the reviewers—have the final word. W. S. S.

Griffes's Miniatures

Very different from these pranks and fancies are the other "novelties" of this week's programme—two highly imaginative pieces by the late Charles T. Griffes, "Clouds" and "The White Peacock." Originally written for the piano, both of these have been thus heard here, and "The White Peacock" was mimed, with the accompaniment of small orchestra, in Mr. Bolm's matinee at the Shubert Theatre last spring. The instrumentation for full orchestra is from the composer's own hand and it should enhance the poetic and pictorial quality of his music. Poems by William Sharp, herewith reproduced, served him for inspiration, and they should prove sufficient clue to the content of the music.

Clouds

Mountainous [illegible]

[illegible]
Are sunk in the valleys
Of fathomless [illegible]

THE WHITE PEACOCK

Here where the sunlight
Floodeth the garden,
Where the pomegranate
Reareth its glory
Of gorgeous blossom;
Where the oleanders
Dream through the noontides;
. . . .
where the heart lies
Pale blue in the hollows.
. . . .
Here where the dream-flowers,
The cream-white poppies,
Silently hover
. . . .
Here as the breath, as the soul of this beauty
Moveth in silence, and dreamlike, and slowly,
White as a snowdrift in mountain valleys
Where swiftly upon it the gold light lingers;
. . . .
Moves the white peacock, as tho' through the noontide
A dream of the moonlight were real for a moment.
Dim on the beautiful fan that he spreadeth,
. . . .
Dim on the cream-white are blue adumbrations
. . . .
Pale, pale as the breath of blue smoke in far woodlands.
Here, as the breath, as the soul of this beauty,
Moves the white peacock. W. S. S.

There will be no Symphony Concerts next week wherein Mr. Monteux and the orchestra journey north and west to cities in Canada and cities in New York. The next pair of concerts, then, will befall on Nov. 17 and 18, and for them the conductor proposes a Suite of Bach in D major; "Polyphemus," a tone-poem by the "new Italian" composer, Davico; and "The Divine Poem" of Skriabin, the ecstatic Russian. "Polyphemus" presumably harks back to the one-eyed monster of Greek myth and verse, lingering, perhaps, over the like-named play by the Parisian poet, Albert Samain. A rhapsodic piece by Davico was once played at a concert of the Boston Musical Association, but so cloudily that it yielded no notion of the composer. With that exception, he is newcomer hereabouts. Not since Mr. Fiedler's day, moreover, has any of the symphonies of Skriabin been heard in Boston. He chose "The Poem of Ecstasy." Mr. Monteux prefers "The Divine Poem."

TRANS. NOV. 2.

The program book of the Symphony concerts last week said that one of the movements in Saint-Saens's "Animals' Carnival," to be played tomorrow afternoon and Saturday evening, was entitled, "The Buckoo in the Depth of the Forest." As this "Carnival" is said to be a humorous piece, many undoubtedly thought that the "Buckoo" was an animal invented by Saint-Saens, to be classed with the "Whimbamper" and the great "Gyascutus." For "Buckoo" read "Cuckoo."

This "Animals' Carnival" will be worth hearing. (Among the animals are "Pianists." So will two little pieces by the late Charles T. Griffes: "Clouds" and "The White Peacock," inspired by poems of William Sharp. They were originally two of the four piano pieces entitled "Roman Sketches." "The White Peacock" was given here last March, mimed at the Shubert Theatre by Enid Brunova at an entertainment for the music school at Rheims.

HERALD - NOV. 2.

4TH CONCERT BY SYMPHONY

Audience Finds Saint-Saens's Mood in "Animals' Carnival" Contagious

UNFAMILIAR PIECE BY GRIFFES PLAYED

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Symphony No. 4; Griffes, Clouds and The White Peacock (first time at these concerts); Saint-Saeens, the Animals' Carnival (first time in Boston); Glazounov, Stenka Razin, Symphnoic poem.

Griffes, whose untimely death was a serious loss to American art and probably to the whole world of music, wrote a set of four piano pieces entitled "Roman Sketches." They were inspired by poems of William Sharp. "Clouds" was played for the first time in the orchestral version at Philadelphia in 1919. "The White Peacock," also orchestrated, was first performed at the Rivoli Theatre, New York, with stage setting and action. It was seen here at the Shubert Theatre in March of this year, when Enid Brunova mimed the peacock at an entertainment for the rebuilding of the Municipal School of Music at Rheims. The music as a piano piece had been played here before.

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But "The White Peaco[illegible] poetic music, free from any [illegible] absurd attempt at realism, bringing [illegible] the hearer the thought of the sunli[illegible] garden richly flowered with the cre[illegible] white peacock, the soul of this [illegible] Now was it seriously disturbin[illegible] sight in this garden for a moment [illegible] Debussy's Faun and hear the [illegible] his flute. Beautiful music [illegible] ranked with the [illegible] Dome of Kubla Khan."

Saint-Saens, a man of wit and iron[illegible] wrote his "Carnival of Animals: a Grand Zoological Fantasia" as a joke for a Mardi-Gras concert of Lebouc, a violoncellist. That was in 1886. Played in a semi-private fashion several times, the Suite was not published as a whole [illegible] this year, for permision was granted [illegible] Saint-Saens in his will. "The Swan," however, was published in 1887 and has been made familiar in concert halls and by the dance of Anna Pavlowa.

For once the Symphony audience laughed not at a composer, but with a composer. Deliberately funny music is as a rule about as humorous as a railway accident. Many a "Humoreske" is funereal. Saint-Saens was too clever to fall into a trap. Here is music that is amusing, witty, and without the assistance of words. The lion roars, the barnyard is vocal, tortoises moved to the can-can from Offenbach's "Orpheus" played at a slow pace; pianists are among the animals, practising their exercises; in "Fossils" Saint-Saens does not spare himself; the unwieldy elephant "to make them mirth us'd all his might and wreath'd his lithe proboscis"; kangaroos leap and donkeys bray. By the side of this musical jesting are the charming Aquarium, the "Aviary" (with the flute brilliantly played by Mr. Laurent) and "The Swan."

The performance was characterized by what Hazlitt would have called gusto. Mr. Kunze played the double bass in "The Elephant" as seriously as if the music were by Johannes Brahms; the pianists, Messrs. De Voto and Stevens, having no easy task, were wholly adequate, and Mr. Bedetti played the Swan's song with adorable simplicity, beauty of tone and feeling.

Does some one say: "But such music is beneath the dignity of a Symphony concert?" Go to; pish; likewise piffle. We take our music too seriously. Does one always wish it to be "educational"? Trying to solve problems, to put philosophical theories into music, to be psychical? There are many rooms in the great temple of the muse. One of the chambers is a banqueting hall. There is room there for Offenbach, for Johann Strauss, for the Sullivan of the operettas.

It is a pleasure to find Saint-Saens, unbuttoned and in a jocose mood. Let us remember the saying in the "Deipnosophists" of Athenaeus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentlemanlike joy."

The joy of Saint-Saens in "The Animals' Carnival" is gentlemanlike. And his joy yesterday was contagious.

A most interesting concert, with its impressive performance of Brahms's Symphony, a performance distinguished by clarity, emotional expression,—and in this symphony Brahms is now tender and contemplative, now rugged, austere, granitic—and by episodic treatment free from undue attention to the less essential measures.

No doubt Glazounov's "Stenka Razin" is to be preferred to many of his later academic reminiscent and laborious works. In this early composition he is more pictorial, more dramatic. An uneven symphonic poem, most effective when he portrays the river Volga using the famous song of the bargemen; elsewhere not without scrappy and futile measures in spite of the rush and the din.

The concert will be repeated tonight. The orchestra will give concerts at Montreal, Toronto and certain cities of New York state next week. The program of the concerts in Boston on Nov. 17, 18, will be as follows: Bach, Suite in D major, No. 3, for orchestra; DaVico, "Polyphemus," symphonic poem (first time here); d'Indy, Symphony No. 2, B flat.

HERALD - NOV. 4.

HUMOROUS MUSIC BY SYMPHONY

Saint-Saens "Animals' Carnival" Well Liked

BY OLIN DOWNES

The amusing work of Saint-Saens, "The Animals' Carnival," was a leading novelty of the fourth programme of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. A veritable Noah's ark procession issued from the instruments: The "Ro[illegible] March of the Lion," "Cocks [illegible] Hens"; "Horses of Tart[illegible] animals); "Tortoises," [illegible] phant," "K[illegible]

[illegible] using the two bands of strings and solo players so as to produce contrasting, fine and beautiful effects. It is truly devotional music, needing no words to incite "contemplation of the first composer"; devotional, but not dull, not disfigured by the sentimental passages which too often are found in modern English music for the church. Yet the Fantasia would be still more impressive if it were a little shorter. M. Jean-Aubry has well said in his "Music and the Nations" that the general tendency of English music is to be too long. "It has allowed itself to be inoculated with wholly debatable ideas concerning development." This is true even of the romantic and poetic Arnold Bax. Mr. Monteux with the players gave a superb performance of the Fantasia which was to the glory of the incomparable strings.

Tcherepnin's Concerto was awarded the Beliaiev prize in 1909. In spite of its being a prize composition, it is a virtuoso piece for pianist, orchestra and conductor, bristling with difficulties for all of them. While it abounds in brilliant pages, there are pages of little musical significance, pages of nothing more or less than padding. The more important sections are those that are purely lyrical; these have genuine emotional quality and charm. In them there is melodic individuality. There is occasionally in the more brilliant pages a barbaric wildness that is not displeasing, with instrumentation that is at times peculiar and effective, at other times chiefly singular as in a use of the Glockenspiel with the piano.

The performance was one to be remembered, if only for the triumphant surmounting of difficulties by pianist, conductor and orchestra. It has been well said of Mr. Moiseiwitsch by a foreign critic that he has a pronounced sense of style. That is to say in his case that he grasps and expresses the style of the composer whose music he happens to play. Yesterday his singing of the melodic lines, his exquisite delicacy and fleetness in arabesques, his quiet authority, his musical feeling which gave life to futile measures, and they were not a few, were as remarkable as the vigor and the dash of his bravura. And in his performance he was eloquently supported by Mr. Monteux and the orchestra.

Liszt's Symphonic poem, suggested by Kaulbach's mural painting, wears better than some of Liszt's other works in this field. How modern it is in certain passages! How succeeding composers have profited by him—Wagner especially! There were times yesterday when one thought the "Ride of the Valkyries" was to be played in full. Liszt was at work on "The Battle of the Huns" early in 1857. "The Valkyrie" was completed in 1856. Did the musical idea of strange doings in the air occur to both composers about the same time? The typical rhythmic figure? The spirited performance brought an end to a most interesting concert.

The performance will be repeated tonight. The program of the concerts next week comprises Brahms's Fourth Symphony; "Clouds" and "The White Peacock," by Griffes (first time at these concerts); Saint-Saens's "Animal's Carnival" (first time in Boston), and Glazounov's Symphonic poem, "Stenka Razin."

HERALD-Oct.28

Symphony Programme

At the fourth pair of Boston Symphony concerts, to be given next Friday afternoon and Saturday evening in Symphony Hall, Pierre Monteux will conduct for the first time in Boston the posthumous score of the late French composer, Saint-Saens, "Carnival of the Animals." This burlesque of the menagerie and the piano virtuoso is familiar to Mr. Monteux, in that he played viola in one of the two string quartets in its early performance under the composer at the semi-private Parisian society, "The Trumpet." The following appear successively in the score; Lion, chickens, turtles, elephant, kangaroo, cuckoo and birds of the air, aquarium, "persons with long ears," pianists, fossils and the swan. The piano parts will be taken by Alfred deVoto and Richard E. Stevens.

Another interesting number will be "Clouds," and "The White Peacock," two short descriptive pieces by Charles T. Griffes, the late American composer, whose "Pleasure Dome of Kubla Khan" has been notably performed at these concerts.

The symphony will be the fourth of Brahms in E minor, and the closing number Glazounov's symphonic poem "Stenka Razine," which is based on Russian folk tunes.

Critics Who Are Late

The rule at the Symphony concerts is now quite rigidly followed, that if a symphony in four movements opens a programme there will be a chance for late arrivals to gain their seats between the first and the second movement, but not between any of the other movements of the symphony, during which the doors will be kept closed. It is a good rule, for everybody but reviewers who arrive late and have to listen through cracks in the door or jiu-jitsu an usher, shake him until his teeth rattle and, bellowing critical indignation at this insult to their rank, jam their way into the perturbed auditorium.

POST-Oct.29.

PENSION FUND

A concert with a program entirely of Russian music will be given in Symphony hall on Sunday afternoon, Nov. 12, at 3:30. The proceeds will be given to the pension fund for retired musicians of the Boston Symphony orchestra.

Mr. Monteux has chosen a program of unusual interest for the occasion, to be headed by Rimsky-Korsakov's famous symphonic suite, "Scheherazade." The rhythmic and barbaric Polovtsian dances from Borodin's "Prince Igor" will be played, also Glazounov's symphonic poem, "Stenka Razin," with its use of the Volga Bargemen's Song. The closing number will be Tchaikovsky's "1812" overture.

The interest will be further enhanced by the appearance of Mme. Oda Slobodskaja, who will sing Russian operatic arias with the orchestra. Mme. Slobodskaja is a recent [illegible] to America. She took leading roles at the Imperial Opera at Petrograd until only 10 months ago. She is already known in Boston by her recent appearance with the Ukrainian chorus.

SYMPHONY PROGRAM

At the fourth pair of Boston Symphony concerts, next Friday afternoon and Saturday evening in Symphony hall, Mr. Monteux will conduct for the first time in Boston Saint-Saens' "Carnival of Animals." This burlesque of the menagerie and the piano virtuoso is familiar to Mr. Monteux in that he played viola in one of the two string quartets in an early performance under the composer at the semi-private Parisian society "The Trumpet." The following appear successively in the score: Lion, cocks and hens, tortoises, elephant, kangaroos, cuckoo and birds of the air, aquarium, "persons with long ears," pianists, fossils and the swan. The piano parts will be taken by Alfred deVoto and Richard E. Stevens. "Clouds" and "The White Peacock," two short descriptive pieces by Charles T. Griffes, will be played. The symphony will be the Fourth of Brahms in E minor; the closing number, Glazounov's symphonic poem, "Stenka Razin."

HERALD-Oct.29.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteux will conduct for the first time in Boston the posthumous score of the late French composer, Saint-Saens, "Carnival of the Animals," a burlesque of the managerie. The piano parts will be taken by Alfred deVoto and Richard E. Stevens. "Clouds" and "The White Peacock," two short descriptive pieces by Charles T. Griffes; the Brahms Symphony in E minor and Glazounov's symphonic poem, "Stenka Razine," are the other numbers.

PENSION FUND CONCERT

A concert with a program of Russian numbers will be given in Symphony Hall, Sunday afternoon, November 12, for the Boston Symphony Orchestra pension fund. Rimsky-Korsakov's "Scheherazade" suite, the Polovtsian Dances from Borodin's opera, "Prince Igor," Glazounov's symphonic poem, "Stenka Razine," and Tchaikovsky's "1812" overture are the numbers chosen by Pierre Monteux. Oda Slobodskaja, Russian prima donna, will sing operatic arias with the orchestra.

ADVTSR-Oct.29

Friday at 2:30 and Saturday at 8:15. Boston Symphony Orchestra, fourth program. Fourth Symphony, Brahms; "Carnival of the Animals," Saint-Saëns; "Clouds," and "The White Peacock," Griffes; "Stenka Razine," Glazunov. There will be no soloist.

The Symphony program this week pays deserved tribute to the late Griffes by including two short pieces of his. "The White Peacock" was interpreted last season by the Bolm Ballet at the Shubert Theatre. "Clouds" has not been given in Boston. "Khubla Khan," familiar to the Symphony audience, first proved to this city that Griffes was what a press agent would probably call "the Eugene O'Neill of American music," the one real genius we have produced in this century.

GLOBE-Oct.29

The string-choir of the Symphony Orchestra deserves the praise it is the custom to heap upon it. With tireless pains Mr. Monteux chose and maintains it; while the sixty-three players are as ambitious and diligent as he. For the most part, they are young men advancing, or proved virtuosi in the prime of middle age. They now play with an exceeding unanimity and precision—in the shaping of phrases and the turning of modulations, in rhythmic accent and whatever other stress the composer may ordain. As one, moreover, go the quality and the balance of their tone. The basses are firm and rich; the violoncellos vibrate darkly and songfully; the violas have gained in characteristic color; the second violins have individuality and do not merely "fill in" a pattern; the first shimmer or stride at conductor's and composer's will. More than any other division of the orchestra this string-choir is Mr. Monteux's handiwork. It vies now with the wood-winds. both steadily praise him.

Sixty-three men, however, are sixty-three men. Playing upon stringed instruments, they produce no small body of tone. The sixty-three and the conductor, guiding and swaying them, are also human. Therefore they are not unconscious of their present virtue or unwilling to display it. Consequently, more than once through the six concerts of the current season, they have tended to be over-emphatic and insistent; to press against the whole orchestral balance with too large and firm a weight of tone; to blur and coarsen measures wherein they should have been limpid of voice and fine-cut of line. They were so in the Prelude to "Die Meistersinger" at the first pair of concerts. At the second, they did not altogether escape this pitfall in Dvořák's pretty, simple Symphony. Once and again, last week, though reduced in numbers, they overdid Mozart's Symphony in E-flat. With reason the conductor and the string-players cultivate weight and power. Often enough, as in "Zarathustra," the composer demands such abilities. Yet to measure weight and to control power is crown to the gaining thereof. Too frequently of late Mr. Monteux and the sixty-three have erred in an excess of zeal. Every string-choir should have supple vigors at command. It is not necessary also to be muscular.

H. T. P.

TRANS-Oct.30.

[18]

MUSIC HERE

NOVEL PIECES: OTHER PLEASING PROSPECTS

Saint-Saens's Menagerie and Fine-Grained Tone-Poems by Griffes at the Symphony Concert Tomorrow—Belioz Fashionable as Well as Fantastic—Skriabin, According to Monteux—Enter Isa Kremer—A New Piece by Mr. Chadwick—Resurrecting Spohr

To many who are wholly or largely ignorant of the bulk of his music, Camille Saint-Saëns is known as the composer of two alluring melodies—the aria "Mon Cœur s'Ouvre à Ta Voix" from "Samson and Delilah and the flowing tune and undulating accompaniment known as "The Swan." Originally written for the violoncello, the latter piece has been transferred to the violin, transcribed for the piano, and subjected to various arrangings. In most editions the title is supplemented by the information that "The Swan" is an "extract" from "The Carnival of Animals." But familiar as the swan itself had become, the other animals were never made known to us. Here follows the explanation.

In February, 1886, Saint-Saëns wrote a "Grand Zoölogical Fantasy," this same "Carnival of Animals," largely humorous in character, to be played as a surprise at the annual Mardi-Gras concert of one Lebouc, a violoncellist. A few days later the Fantasy was repeated. Learning of it as he passed through Paris, Liszt requested and received a private hearing. For several years Saint-Saëns permitted performances under special conditions; then finally forbade them altogether. Fortunately a clause in his will provided for the lifting of the ban and the publication of the "Carnival." Henceforth and anywhere it may now be heard without restriction. Lately brought to performance in New York by Mr. Damrosch's orchestra, Mr. Monteux and our own band will reveal it to Bostonian ears tomorrow and Saturday. The score of the curious composition calls for two pianos, flute, clarinet, harmonica, xylophone, two violins, violas, violoncello and double-bass. For the harmonica—a device of musical glasses now obsolete—the celesta furnishes excellent substitute, and here as in New York, the full string-band will play the parts assigned to the quintet.

Set on the printed programme the fourteen divisions of the "Carnival" present a formidable appearance, but most of them are extremely brief. By way of introduction comes a "Royal March of the Lion," for the two pianos and the strings. From time to time in the pompous march are chromatic scales that roar appropriately. The next section, "Hens and Roosters," for clarinet, piano, violins and violas, reveals musical procedures familiar since the days of Daquin and his "Cockoo." Number three, "Wild Asses" ("Swift Animals," as the composer terms them), is no more than a series of exceedingly rapid scale passages for the two pianists. In the fourth piece, "Turtles," the lively tune that concludes the Overture to Offenbach's "Orphée aux Enfers" is played with great deliberation by all the strings in their lower register, against repeated chords for the piano. To characterize The Elephant (number five), a solo double-bass plays as part of a lengthy arioso a few bars of the "Waltz of the Sylphs" from Berlioz's "Damnation of Faust," and later a few measures of the Scherzo from Mendelssohn's music to "A Midsummer Night's Dream." A piano provides the sole accompaniment. Through staccato chords for the piano Saint-Saëns suggests the hopping and posing of Kangaroos (number six). And the ensuing piece, by title "Aquarium," suggestive both of waters and of the creatures that swim therein, falls to the flute, celesta, pianos and strings, without basses. To first and second violins, who bray in high-pitched harmonies descending to prolonged tones on the G string, is assigned the portrayal of the eighth species, "The Gentlemen with Long Ears." Number nine, "The Cuckoo in the Woods," consists of faint calls from a clarinet behind the scenes, sounding through soft chords for the piano. Birds in general are suggested in the tenth piece, "Aviary," by dizzy scales for the flute, the pianos and strings accompanying.

Among the "animals" Saint-Saëns included pianists, and number eleven is a farcical parody on the practice-hour. The two pianists play, "in the clumsy fashion of a beginner," five-finger exercises, ascending by semi-tones, and similar contrivances, absurdly punctuated and reënforced by the rest of the orchestra. In the twelfth piece, "Fossils," the composer displays tunes of which he is weary—the xylophone-tune from his own "Danse Macabre," several old French songs ("J'ai du Bon Tabac," "Ah! Vous Dirai-je Maman," "Partant pour la Syrie" and "Au Clair de la Lune"), and the air, "Una Voce Poco Fa" from Rossini's "Barber of Seville." The thrice familiar melody of The Swan, number thirteen, is of course played by a solo 'cello, both pianos providing the waves on which it swims and sings. In the fourteenth and final number all the instruments are for the first time heard together; most of the animals reappear, and the Long-Eared Gentlemen—thought by some to be the reviewers—have the final word. W. S. S.

Griffes's Miniatures

Very different from these pranks and fancies are the other "novelties" of this week's programme—two highly imaginative pieces by the late Charles T. Griffes, "Clouds" and "The White Peacock." Originally written for the piano, both of these have been thus heard here, and "The White Peacock" was mimed, with the accompaniment of small orchestra, in Mr. Bolm's matinée at the Shubert Theatre last spring. The instrumentation for full orchestra is from the composer's own hand and it should enhance the poetic and pictorial quality of his music. Poems by William Sharp, herewith reproduced, served him for inspiration, and they should prove sufficient clue to the content of the music.

CLOUDS

Mountainous glories,
[illegible]
The golden domes
Are sunk in the valleys
Of fathomless snows.

THE WHITE PEACOCK

Here where the sunlight
Floodeth the garden,
Where the pomegranate
Reareth its glory
Of gorgeous blossom;
Where the oleanders
Dream through the noontides;

. . . . . .

. . . where the heart lies
Pale blue in the hollows,

. . . . . .

Here where the dream-flowers,
The cream-white poppies,
Silently hover

. . . . . .

Here as the breath, as the soul of this beauty
Moveth in silence, and dreamlike, and slowly,
White as a snowdrift in mountain valleys
Where swiftly upon it the gold light lingers;

. . . . . .

Moves the white peacock, as tho' through the noontide
A dream of the moonlight were real for a moment.
Dim on the beautiful fan that he spreadeth,

. . . . . .

Dim on the cream-white are blue adumbrations

. . . . . .

Pale, pale as the breath of blue smoke in far woodlands,
Here, as the breath, as the soul of this beauty,
Moves the white peacock. W. S. S.

There will be no Symphony Concerts next week wherein Mr. Monteux and the orchestra journey north and west to cities in Canada and cities in New York. The next pair of concerts, then, will befall on Nov. 17 and 18, and for them the conductor proposes a Suite of Bach in D major; "Polyphemus," a tone-poem by the "new Italian" composer, Davico; and "The Divine Poem" of Skriabin, the ecstatic Russian. "Polyphemus" presumably harks back to the one-eyed monster of Greek myth and verse, lingering, perhaps, over the like-named play by the Parisian poet, Albert Samain. A rhapsodic piece by Davico was once played at a concert of the Boston Musical Association, but so cloudily that it yielded no notion of the composer. With that exception, he is newcomer hereabouts. Not since Mr. Fiedler's day, moreover, has any of the symphonies of Skriabin been heard in Boston. He chose "The Poem of Ecstasy." Mr. Monteux prefers "The Divine Poem."

TRANS. NOV. 2.

The program book of the Symphony concerts last week said that one of the movements in Saint-Saens's "Animals' Carnival," to be played tomorrow afternoon and Saturday evening, was entitled, "The Buckoo in the Depth of the Forest." As this "Carnival" is said to be a humorous piece, many undoubtedly thought that the "Buckoo" was an animal invented by Saint-Saens, to be classed with the "Whimbamper" and the great "Gyascutus." For "Buckoo" read "Cuckoo."

This "Animals' Carnival" will be worth hearing. (Among the animals are "Pianists." So will two little pieces by the late Charles T. Griffes: "Clouds" and "The White Peacock," inspired by poems of William Sharp. They were originally two of the four piano pieces entitled "Roman Sketches," "The White Peacock" was given here last March, mimed at the Shubert Theatre by Enid Brunova at an entertainment for the music school at Rheims.

HERALD-NOV.2.

4TH CONCERT BY SYMPHONY

Audience Finds Saint-Saens's Mood in "Animals' Carnival" Contagious

UNFAMILIAR PIECE BY GRIFFES PLAYED

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Sharp, better known as "Fiona Macleod" saw near Rome clouds that suggested to him a city "with spires and gested to him a city "with spires of amber and golden domes, wide streets of topaz and amethyst ways"; mountainous glories moving superbly and crumbling [illegible] would be difficult for [illegible] this vision [illegible] that Griffes in [illegible] the well-nigh im[illegible] of dissonances [illegible] the hearer's [illegible] pathy for the poet [illegible] for it was hard to find a reason [illegible] the employment of these dissonances which did not give gorgeous coloring [illegible] express stately motion and fading [illegible]

But "The White Peacock" is beautiful poetic music, free from any anxious and absurd attempt at realism, bringing to the hearer the thought of the sunlit garden richly flowered with the cream-white peacock, the soul of this beauty. Now was it seriously disturbing to catch sight in this garden for a moment of Debussy's Faun and hear the echo of his flute. Beautiful music, worthy to be ranked with the composer's "Pleasure Dome of Kubla Khan."

Saint-Saens, a man of wit and irony, wrote his "Carnival of Animals: a Grand Zoological Fantasia" as a joke for a Mardi-Gras concert of Lebouc, a violoncellist. That was in 1886. Played in a semi-private fashion several times, the Suite was not published as a whole till this year, for permision was granted by Saint-Saens in his will. "The Swan," however, was published in 1887 and has been made familiar in concert halls and by the dance of Anna Pavlowa.

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The performance was characterized by what Hazlitt would have called gusto. Mr. Kunze played the double bass in "The Elephant" as seriously as if the music were by Johannes Brahms; the pianists, Messrs. De Voto and Stevens, having no easy task, were wholly adequate, and Mr. Bedetti played the Swan's song with adorable simplicity, beauty of tone and feeling.

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It is a pleasure to find Saint-Saens, unbuttoned and in a jocose mood. Let us remember the saying in the "Deipnosophists" of Athenaeus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentlemanlike joy."

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HERALD-NOV.4.

HUMOROUS MUSIC BY SYMPHONY

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BY OLIN DOWNES

The amusing work of Saint-Saens, "The Animals' Carnival," was a leading novelty of the fourth programme of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. A veritable Noah's ark procession issues from the instruments: The "Royal March of the Lion," "Cocks and Hens", "Horses of Tartary" (fleet animals); "Tortoises," "The Elephant," "Kangaroos," "Aquarium," "Persons [illegible]

Cuckoo in the Depth of the Forest," "Aviary," "Pianists," "Fossils," "The Swan"—and a grand finale, in which the lion roars, the hens cackle and roosters crow, the horses again gallop wildly up the scale, the kangaroos leap about, and the "people with long ears" insist once more on being heard. With those and other reminiscences of the preceding musical tableaux the witty and ingenius series of little pieces comes to an end. The audience frequently laughed aloud. It is not often that a joke 36 years old has as much freshness and real, unexaggerated humor for the rising generation.

LOCKED UP SINCE 1886

"The Swan" is the one fragment of the "Animals' Carnival" which everybody knows and its performance on the solo 'cello by Mr. Bedetti brought a tumult of applause. It is indeed the musical climax of the series. But he was not the only soloist to triumph, as witness Mr. Max Kunze, solo double-bass, who took the orchestral role of the Elephant, and Mr. Georges Laurent, solo flute in "The Aquarium." These pieces Saint-Saens, in his 51st year, wrote in playful vein for the Mardi Gras concert of the 'cellist Lebouc. They were later performed by and before the famous composers' society, "La Trompetta," a performance in which Mr. Monteux took part as a viola player—in Paris, in the same year of 1886. And then Saint-Saens locked up this little "jeux d'esprit" for small orchestra, and only permitted its publication in his will.

This is real Gallic laughter. Always the musical jokes have point and esprit, and a very few measures make an astonishing effect. There is also the ingenious parodying of well known airs, such as the lumbering of the tortoises, to the air, very deep down and in ponderous tempo, of the "can-can," that gay, lively and indecent dance of the finale of Offenbach's music to "Orphee!" In the piece "Fossils," there is humorous reference to a number of airs such as "J'ai du bon tabac," and "Ah, vous dirai-je Maman," an air of Rosina from the "Barber of Seville" and a passing reference to material of Saint-Saens' "Danse Macabre."

No wonder the pianists are classed as "animals!" They set off on a five-finger exercise a la Czerny, the orchestra whacking out a modulatory chord now and again, which does not silence these indefatigable "pianists," but only causes them to repeat their exercises a half tone higher up the scale. And here a word should be said for the admirable virtuosity of the two officiating pianists, Alfred de Voto and Richard E. Stevens. In "the Aquarium" are charming tints of tone-color. The Cuckoo harps on his eternal question, on the same notes, variously harmonized by other orchestral instruments than the clarinet. And the cackling of the hens! In all this Saint-Saens excels. What, indeed, is his principal shortcoming as composer of grand operas or symphonies? That, writing serious music, he was never able to take himself sufficiently seriously.

Pieces by Griffes

Other novelties were two compositions by Charles Tomlinson Griffes. "Clouds" and "The White Peacock." Both compositions show strongly the influence of Debussy, and the relation between Debussy's "Nuages" and the first piece of Griffes is too obvious to be ignored. "Peacocks" is a little more pungent, harmonically, and has perhaps the more substance of the two compositions. Neither of them shows an original composer. That is their tragedy and the tragedy of Griffes, a musician of exceptional sensitiveness and promise, who died two years ago, at the age of 36, before he had found himself. A tragedy, indeed. Because, if he shows nothing else in this music, he shows a sensibility to color and nuance in a degree not shown by any other American composer.

The concert opened with the E minor symphony of Brahms, for us one of the most beautiful of all symphonies, a very flower of the composer's genius. And this was the finest performance of Brahms we ever heard Mr. Monteux give: It had the ruggedness and at the same time the contemplative beauty of Brahms' latest period. It is music purged of earthly dross—beauty that uplifts because of its selfless beauty. And the "passacaglia" continually grows on one. There, indeed, is a movement sufficient to immortalize Brahms if it were the only symphonic movement he ever wrote.

The performance of Stenka Razin, the symphonic poem inspired by the barbaric tale of the Russian pirate, who conquered at last by his enemies, flung the Circassian princess that he loved as tribute into the great river and fell in the battle—this performance was very brilliant and had when the composer made it possible the note of hugeness, savagery and splendor. But it is only now and again that Glazounoff, in this composition of his youth really strikes that note, as in the impressive invocation to the river, in moments of development too episodic to be very strong, and in the sonorous peroration, when the ancient song of the Volga boatmen is flung out with all the power of the orchestra. This was the end of an uncommonly varied and interesting programme, and a concert full of achievements by the orchestra.

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HUMOROUS HIT AT SYMPHONY

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Even Symphony audiences are human.

Back of all the make-believe that enables highbrows to sit in hushed awe as the orchestra endeavors—in vain, of course—to picture a white peacock spreading his tail lurks the telltale laugh.

It is only once in long years that the laugh is hear, but it was heard yesterday when the orchestra imitated roosters and hens, the donkey's he-haw, the lion's roar and the child pianist hard at work practising scales. All this fun, and much more, came in the Saint Saens novelty, "The Animals' Carnival," played here for the first time.

The funniest part of the "Carnival" was the piano practise movement, with Alfred DeVoto and Richard E. Stevens as soloists. It was almost heartily enjoyed. From a Symphony standpoint, you might say the greeting was uproarious.

Max Kunze's double-bass solo in the playful "Elephant" movement and Georges Laurent's pyrotechnic flute playing in the "Aquarium" pictures were also applauded: but the warmest applause rewarded Jean Bedetti for his charming cello solo in "The Swan" number—a familiar extract from the "Carnival," to which Pavlowa and others have often danced. That "Swan" movement has classic beauty.

C. T. Griffes' two tone pictures, "The Clouds" and "The White Peacock," were also played for the first time at Symphony concerts. "The Clouds" is delightful, in the Debussy manner; a happy translation of William Sharp's imaginative poem. The other piece left too much to the imagination.

Brahm's E minor symphony and Glazounov's tone poem, "Stenka Razin," are also on the program, which will be repeated tonight.

ADVTSR-NOV. 4.

GRIFFES' MUSIC PLEASES AT SYMPHONY CONCERT

Good-humored laughter is about the last thing one expects to hear from an audience during a Boston Symphony concert, though agonized chuckles have occasionally been evoked in the past by such startling musical novelties as Schoenberg's "Five Orchestral Pieces" or Milhaud's Suite. Yesterday afternoon, however, "The Carnival of the Animals," an elaborate and often extremely funny musical joke, arranged by the late Camille Saint-Saens nearly 40 years ago for a private musical party in Paris, reduced some of the audience to tears of mirth.

The funniest of the animals were "pianists" who murdered Czerny, and "persons with long ears" who sounded like a good Republican's opinion of the Democratic party. There were also "tortoises" which crawled with ludicrous solemnity through some of the liveliest of Offenbach's gay tunes, "kangaroos" which leaped up and down the piano "putsch, putsch, putsch," to borrow Beethoven's expressive phrase; and, curiously enough, Pavlowa's "Swan."

Mr Bedetti roused great enthusiasm by his beautiful playing of the latter number, but one listener who has always disliked it, wondered from the now revealed context whether Saint-Saens did not have his tongue in his cheek when he composed it. Mr Kunze as the double-bass "elephant", Mr Laurent in the "aquarium" and Messrs De Voto and Stevens, the pianists, executed difficult technical feats with a zest.

The significant musical novelty of the afternoon was not Saint-Saens' clever jest, but two exquisite pieces by the late Charles Tomlinson Griffes, which roused applause more genuine and more prolonged than American music by anyone else has done at these concerts in 15 years. "Clouds" and "The White Peacock" are stamped with the same delicate fastidious, romantic genius that made Griffes' "Khubla Khan" the one unmistakable American masterpiece of recent seasons. This music is no mere academic exercise in classicism or modernism, it stirs the performer's and the listener's imagination. Griffes' music is being more and more often played in public, but one wishes for still more of it.

Brahms' Fourth Symphony was given a performance which showed Mr Monteux at his patient best as an endeavorer to assimilate music temperamentally antipathetic to him. He did not avoid making it clumsy in style, but the fault was partly Brahms'. There was cordial applause after each movement.

Glazunov's "Stenka Razin," a heavy handed attempt to copy Rimsky Korsakov, incidentally gave away to one listener the fact that the composer of "Scheherezade" had after all a formula for composition easier to borrow than the sonata form of Beethoven, which Brahms has used with so great and toilful skill. A few good tunes, a lot of orchestral color, and much rhythmic energy are all Rimsky needed to work his miracles, which somehow on closer acquaintance begin to seem less miraculous than they did.

There are no concerts next week. For Nov 17 and 18 a Bach suite, an Italian novelty by Davico, and Skriabin's "The Divine Poem," too long unheard here, are the numbers announced.

GLOBE- NOV. 4.

Fourth Program of the Boston Symphony

The fourth concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Symphony Hall yesterday afternoon. The program was as follows:

Brahms, Symphony No. 4 in E minor, Op. 98.
Griffes, "Clouds" and "The White Peacock."
Saint-Saëns, "The Animals' Carnival."
Glazounoff, Symphonic Poem, "Stenka Razin," Op. 13.

The Saint-Saëns number was played for the first time in Boston and the Griffes pieces for the first time at these concerts.

"The Animals' Carnival" was in diverting contrast to the usual run of symphony concert offerings. Composed in 1886 for the private delectation of musicians and published in full only in the present year, it is a surpassing example of that kind of musical jesting with which only the most gifted composers can afford to experiment. The fact that Saint-Saëns would not permit the publication of this music during his life may seem to indicate that he himself was doubtful of its effect on his dignity as an artist. Yet the Boston audience, like those of Philadelphia and New York which recently heard it from Mr. Damrosch, gave itself unreservedly to the fun. In the sections devoted to the lion, cocks and hens, "Persons with long ears," and birds of the air, Saint-Saëns resorts to what is generally considered the lowest form of musical expression, imitation of sounds; yet he does it so delicately that there is no thought of an offense against taste. Everybody on the platform as well as in the audience was at the broad grin. There can hardly be great originality of treatment of the cries of birds. The call of the cuckoo in music preceded the writing of scores. The hen furnished a theme not only to Rameau but to Walter before him. Yet Saint-Saëns makes them amusing. The more imaginative representations, as of tortoises and kangaroos, by tempo and rhythm, are equally effective. Mr. Laurent's exquisite flute tones were the bubbling path of swift-darting fish in "The Aquarium." And Mr. Bedetti's cello revealed that "The Swan," the only one of the 14 sections hitherto generally known, is still beautiful when not bedeviled.

Griffes' tone-poems confirmed the excellent impression of the composer's powers left by his "Kubla Khan," of which, by the way, "The White Peacock" was reminiscent. By atmosphere, color and melodic line the composer suggests William Sharp's City of Cloud, and the progress of the peacock through a sun-bathed garden. These pieces were given cordial welcome.

But why was not the response to the splendid performance of Brahms' last symphony more understanding? Is it because people have heard so often that this is the last word of the most intellectual of composers on the symphonic form that they cannot perceive its qualities? True that the symphony is intellectual in the intricate and varied handling of its material; but true also that it is conspicuous for charm of melody, richness of design and stirring pulse of rhythm. When it is played as it was yesterday, there can be only one explanation of the fact that the applause was sufficient to recall the conductor only once; the hearers must have been listening, not to the music, but to the inward voice of prejudice.

MONTR- NOV. 4.

SYMPHONY PROGRAM

The next regular pair of Boston Symphony concerts in Symphony hall will take place a week from next Friday afternoon and Saturday evening, following the orchestra's annual tour, which will include appearances in Montreal, Toronto and cities of the West. The fifth Boston program will include Bach's D major Suite (the one including the air for G string); the Symphonic Poem, "Polifermo," by Davico, and the Third Symphony of Scriabin, "The Divine Poem."

PENSION FUND

Next Sunday afternoon, Nov. 12, in Symphony hall, at 3:30, the Boston Symphony Orchestra will give its concert for the pension fund of its retired members. Mr. Monteux has compiled a Russian program of absorbing interest. The principal number will be Rimsky-Korsakovs "Scheherazade." Mme. Oda Slobodskaja, prima donna of the Petrograd Grand Opera Company, who appeared in Boston with the Ukrainian chorus, has offered to appear as soloist at this concert. She will sing Lisa's aria from "Pique Dame" and Jaroslavna's aria from "Prince Igor." The remaining purely orchestral numbers will be the Polovtsian Dances from "Prince Igor," Glazounov's "Stenka Razin," and, to close, Tchaikovsky's thunderous piece, the "1812" Overture.

HERALD NOV 5.

PENSION FUND PROGRAMME

Slobodskaja, Soloist

Next Sunday afternoon, Nov. 12, in Symphony Hall at 3:30, the Boston Symphony Orchestra will give its customary concert, the proceeds to be added to the pension fund of its retired members.

Mr. Monteux has compiled a Russian programme of absorbing interest for this occasion. The principal number will be Rimsky-Korsakov's masterpiece, "Scheherazade," one of the most brilliant and gorgeously colorful scores ever written.

Mme. Oda Slobodskaja, the prima donna of the Petrograd Grand Opera Company, who has appeared in Boston with the Ukrainian Chorus, has offered to appear as soloist at this concert. She will sing the Lisa aria from Tschaikovsky's "Pique Dame," and the Jaroslavna Aria from Borodini's "Prince Igor."

The remaining purely orchestral numbers will be the Polovtsian Dances from "Prince Igor," Glozounov's "Stenka Razin," a symphonic poem based on Russian folk-themes, and to close Tschaikovsky's thunderous battle piece the "1812" Overture.

Fifth Symphony

The next regular pair of Boston Symphony concerts to be given in Symphony Hall will take place a week from next Friday afternoon and Saturday evening following the orchestra's annual tour, which is to include appearances in Montreal, Toronto, and cities of the West.

The fifth Boston programme will include Bach's D major Suite (the one including the air for G string); the Symphonic Poem, "Polifermo," by Davico, the Italian composer; and will close with the third symphony of Scriabin, "The Divine Poem," considered one of the foremost achievements of the recent Russian school, and hitherto unheard in Boston.

POST- NOV. 5

Russian Program Nov 12 By Boston Symphony

The Boston Symphony Orchestra, exactly as heard at its regular series of concerts, for which tickets are not always procurable, will give a program of Russian music next Sunday afternoon at Symphony Hall, with Pierre Monteux conducting. The proceeds of this concert go to the fund for pensioning retired members of the orchestra. Oda Slobodskaja, the Russian soprano, recently heard here as soloist with the Ukrainian Chorus, will sing arias from Tchaikovsky's opera, "The Queen of Spades," from Borodin's opera, "Prince Igor."

The orchestra will play two of the best-known and best-liked Russian masterpieces, Rimsky Korsakov's "Scheherezade," and Tchaikovsky's "1812 Overture." It also offers less familiar but attractive numbers by Borodin and Glazunov. Those who wish to hear the orchestra but once or twice a year have now their best chance to get seats.

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The next regular pair of Boston Symphony concerts to be given in Symphony Hall will take place a week from Friday afternoon and Saturday evening, following the orchestra's annual tour, which is to include appearances in Montreal, Toronto and cities of the West.

The fifth Boston program will include Bach's D major suite (the one including the air for G string); the symphonic poem, "Polifermo," by Davico, the modernist Italian composer, and will close with the third symphony of Scriabin, "The Divine Poem," considered one of the foremost achievements of the recent Russian school, hitherto unheard in Boston.

GLOBE- NOV. 5.

PENSION FUND PROGRAM

Next Sunday afternoon at Symphonq Hall the Boston Symphony Orchestra will give a pension fund concert, with a Russian program featuring Rimsky-Korsakov's masterpiece, the "Scheherazade" suite. Mme. Oda Slobodskaja, prima donna of the Petrograd Opera Company, will sing the Lisa aria from Tschaikovsky's "Pique Dame," and the Jaroslana aria from Borodin's "Prince Igor." The Polovtsian dances from "Prince Igor," Glozounov's "Stenka Razin" and Tschaikovsky's "1812" overture will be the other features.

ADVTSR. NOV. 5.

Concerning the Boston Symphony

The present season of the Boston Symphony Orchestra, which is to include five concerts in Infantry Hall on the Tuesday evenings of Nov. 21, Dec. 12, Jan. 23, Feb. 27 and April 10, is already well under way in Boston, where the orchestra has been playing weekly in Symphony Hall since Oct. 13. The orchestra has also given concerts elsewhere and during the coming week, prior to the first Providence concert, will visit Montreal, Toronto, Rochester, Buffalo, Cornell University and Dartmouth College.

Having spent last summer in Europe in quest of new scores of interest, according to his usual custom, Pierre Monteux has already produced several of them in Boston, notably, Saint-Saens's posthumous burlesque in music, "The Carnival of the Animals," which includes a whole menaggerie in most amusing fashion. In the early production of this score, at the semi-private society, "The Trumpet," in Paris, Mr. Monteux played in one of the two string quartets, while the composer conducted. Other new works that have been played are a Fantasia on an Old English Theme by the English composer, Vaughan Williams; Tcherepnin's Piano Concerto; Theme and Variations by the Italian composer, Bossi, and two short pieces by the late Charles T. Griffes, "Clouds" and "The White Peacock."

A [illegible] of unusual interest is promised [illegible] Providence, where also works of the modern schools will be played, although these will yield the first place, as elsewhere, to the established masterpieces of the symphonic repertory.

A splendid list of soloists will further increase the interest of each concert. Frieda Hempel, who will also appear with the orchestra in Boston, is now sailing from Europe to begin her season here. She has recently given a series of concerts in London, where the beauty of her voice and characterizing power immediately distinguished her from any other singer then in England. She has long been the idol of opera and concerts in this country, and her voice is such as to blend beautifully with a symphony orchestra.

The other soprano on the list, Clara Clemens, is purely a concert singer, yet in this field she has won for herself a high distinction and increasing attention in the cities in which she has sung. Her interpretations of songs reveal the cultured artist. Two finer pianists would be hard to find than Harold Bauer and Olga Samaroff, who are also to play in concertos with the orchestra. There will be a violoncello soloist in Jean Bedetti, the leader of that famous section in the Boston Symphony Orchestra.

PROV. NOV. 5.

BOSTON SYMPHONY PLAYS AT DARTMOUTH

HANOVER, N. H., Nov. 5.—The Boston Symphony orchestra received a large ovation at its concert here tonight in Webster Hall. A capacity throng greeted Conductor Monteau and his musicians. The concert was given under the auspices of the music department of Dartmouth College.

POST- NOV. 6.

MUSIC LOVERS ENTHUSED AT SYMPHONY CONCERT

Webster Filled When Boston Orchestra Appears and Pleases Audience

OPENS WITH "HEROIC"

Last Night's Program to Be First of Musical Series For This Season

By PROF. M. F. LONGHURST.

The Boston Symphony Orchestra, conducted by Pierre Monteux, made its first appearance before a Hanover audience in Webster Hall last evening under the auspices of the Department of Music. The hall was filled to capacity by an audience which followed with close attention and marked enthusiasm a program which, in its execution and interpretation, was indeed a tribute to this distinguished group of artists.

From the first crashing chords of the "Heroic" Symphony to the last massive tones of the "Mastersingers" overture the audience was under a spell.

The symphony as interpreted by Mr. Monteux was an artistic triumph. The opening theme so lovingly announced by the cellos, flitting its way hither and thither through the whole instrumentation, now boldly sung by the brass, now echoed softly by the wood-wind, invited the attention of the hearer.

Words cannot express the beauty of the majestic Funeral March. The strings and wood-wind linked to a melody so sad yet full of hope, were never more appealing. The scherzo, opening pianissimo, mysteriously, in the strings, works up to a tremendous climax, during which the main motive is heard, followed by the trio for French horns.

The Finale, a theme with variations, opening with passages for strings echoed by the wood wind, one of Beethoven's most masterly and individual works, brought this great symphony to a triumphant close.

Strauss, the greatest living composer, was well represented on this excellently contrasted program by one of his earlier works, "Don Juan." In this wonderfully vivid orchestral canvas, he has given the world a masterpiece of the tonal art, unusually effective as played last night.

Wagner's "Overture to the Mastersingers" was the concluding item on the program. The stirring martial character of this well-known work, introducing some of the composer's most inspiring melodies proved how well fitted Mr. Monteux is for that difficult role, a Wagnerian Conductor.

The concert by the Boston Symphony Orchestra is the first of a series of musicales.

DARTMTH. NOV. 6

[19]

Cuckoo in the Depth of the Forest," "Aviary," "Pianists," "Fossils," "The Swan"—and a grand finale, in which the lion roars, the hens cackle and roosters crow, the horses again gallop wildly up the scale, the kangaroos leap about, and the "people with long ears" insist once more on being heard. With those and other reminiscences of the preceding musical tableaux the witty and ingenius series of little pieces comes to an end. The audience frequently laughed aloud. It is not often that a joke 36 years old has as much freshness and real, unexaggerated humor for the rising generation.

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Brahms' Fourth Symphony was given a performance which showed Mr Monteux at his patient best as an endeavorer to assimilate music temperamentally antipathetic to him. He did not avoid making it clumsy in style, but the fault was partly Brahms'. There was cordial applause after each movement.

Glazunov's "Stenka Razin," a heavy handed attempt to copy Rimsky Korsakov, incidentally gave away to one listener the fact that the composer of "Scheherezade" had after all a formula for composition easier to borrow than the sonata form of Beethoven, which Brahms has used with so great and toilful skill. A few good tunes, a lot of orchestral color, and much rhythmic energy are all Rimsky needed to work his miracles, which somehow on closer acquaintance begin to seem less miraculous than they did.

There are no concerts next week. For Nov 17 and 18 a Bach suite, an Italian novelty by Davico, and Skriabin's "The Divine Poem," too long unheard here, are the numbers announced.

GLOBE- NOV. 4.

Fourth Program of the Boston Symphony

The fourth concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Symphony Hall yesterday afternoon. The program was as follows:

Brahms, Symphony No. 4 in E minor, Op. 98.
Griffes, "Clouds" and "The White Peacock."
Saint-Saëns, "The Animals' Carnival."
Glazounoff, Symphonic Poem, "Stenka Razin," Op. 13.

The Saint-Saëns number was played for the first time in Boston and the Griffes pieces for the first time at these concerts.

"The Animals' Carnival" was in diverting contrast to the usual run of symphony concert offerings. Composed in 1886 for the private delectation of musicians and published in full only in the present year, it is a surpassing example of that kind of musical jesting with which only the most gifted composers can afford to experiment. The fact that Saint-Saëns would not permit the publication of this music during his life may seem to indicate that he himself was doubtful of its effect on his dignity as an artist. Yet the Boston audience, like those of Philadelphia and New York which recently heard it from Mr. Damrosch, gave itself unreservedly to the fun. In the sections devoted to the lion, cocks and hens, "Persons with long ears," and birds of the air, Saint-Saëns resorts to what is generally considered the lowest form of musical expression, imitation of sounds; yet he does it so delicately that there is no thought of an offense against taste. Everybody on the platform as well as in the audience was at the broad grin. There can hardly be great originality of treatment of the cries of birds. The call of the cuckoo in music preceded the writing of scores. The hen furnished a theme not only to Rameau but to Walter before him. Yet Saint-Saëns makes them amusing. The more imaginative representations, as of tortoises and kangaroos, by tempo and rhythm, are equally effective. Mr. Laurent's exquisite flute tones were the bubbling path of swift-darting fish in "The Aquarium." And Mr. Bedetti's cello revealed that "The Swan," the only one of the 14 sections hitherto generally known, is still beautiful when not bedeviled.

Griffes' tone-poems confirmed the excellent impression of the composer's powers left by his "Kubla Khan," of which, by the way, "The White Peacock" was reminiscent. By atmosphere, color and melodic line the composer suggests William Sharp's City of Cloud, and the progress of the peacock through a sun-bathed garden. These pieces were given cordial welcome.

But why was not the response to the splendid performance of Brahms' last symphony more understanding? Is it because people have heard so often that this is the last word of the most intellectual of composers on the symphonic form that they cannot perceive its qualities? True that the symphony is intellectual in the intricate and varied handling of its material; but true also that it is conspicuous for charm of melody, richness of design and stirring pulse of rhythm. When it is played as it was yesterday, there can be only one explanation of the fact that the applause was sufficient to recall the conductor only once; the hearers must have been listening, not to the music, but to the inward voice of prejudice.

MONTR - NOV. 4.

SYMPHONY PROGRAM

The next regular pair of Boston Symphony concerts in Symphony hall will take place a week from next Friday afternoon and Saturday evening, following the orchestra's annual tour, which will include appearances in Montreal, Toronto and cities of the West. The fifth Boston program will include Bach's D major Suite (the one including the air for G string); the Symphonic Poem, "Polifermo," by Davico, and the Third Symphony of Scriabin, "The Divine Poem."

PENSION FUND

Next Sunday afternoon, Nov. 12, in Symphony hall, at 3:30, the Boston Symphony Orchestra will give its concert for the pension fund of its retired members. Mr. Monteux has compiled a Russian program of absorbing interest. The principal number will be Rimsky-Korsakovs "Scheherazade." Mme. Oda Slobodskaja, prima donna of the Petrograd Grand Opera Company, who appeared in Boston with the Ukrainian chorus, has offered to appear as soloist at this concert. She will sing Lisa's aria from "Pique Dame" and Jaroslavna's aria from "Prince Igor." The remaining purely orchestral numbers will be the Polovtsian Dances from "Prince Igor," Glazounov's "Stenka Razin," and, to close, Tchaikovsky's thunderous piece, the "1812" Overture.

HERALD NOV 5.

PENSION FUND PROGRAMME

Slobodskaja, Soloist

Nex Sunday afternoon, Nov. 12, in Symphony Hall at 3:30, the Boston Symphony Orchestra will give its customary concert, the proceeds to be added to the pension fund of its retired members.

Mr. Monteux has compiled a Russian programme of absorbing interest for this occasion. The principal number will be Rimsky-Korsakov's masterpiece, "Scheherazade," one of the most brilliant and gorgeously colorful scores ever written.

Mme. Oda Slobodskaja, the prima donna of the Petrograd Grand Opera Company, who has appeared in Boston with the Ukrainian Chorus, has offered to appear as soloist at this concert. She will sing the Lisa aria from Tschaikovsky's "Pique Dame," and the Jaroslavna Aria from Borodini's "Prince Igor."

The remaining purely orchestral numbers will be the Polovtsian Dances from "Prince Igor," Glozounov's "Stenka Razin," a symphonic poem based on Russian folk-themes, and to close, Tschaikovsky's thunderous battle piece the "1812" Overture.

Fifth Symphony

The next regular pair of Boston Symphony concerts to be given in Symphony Hall will take place a week from next Friday afternoon and Saturday evening following the orchestra's annual tour, which is to include appearances in Montreal, Toronto, and cities of the West.

The fifth Boston programme will include Bach's D major Suite (the one including the air for G string); the Symphonic Poem, "Polifermo," by Davico, the Italian composer; and will close with the third symphony of Scriabin, "The Divine Poem," considered one of the foremost achievements of the recent Russian school, and hitherto unheard in Boston.

POST - NOV. 5

Russian Program Nov 12 By Boston Symphony

The Boston Symphony Orchestra, exactly as heard at its regular series of concerts, for which tickets are not always procurable, will give a program of Russian music next Sunday afternoon at Symphony Hall, with Pierre Monteux conducting. The proceeds of this concert go to the fund for pensioning retired members of the orchestra. Oda Slobodskaja, the Russian soprano, recently heard here as soloist with the Ukrainian Chorus, will sing arias from Tchaikovsky's opera, "The Queen of Spades," from Borodin's opera, "Prince Igor."

The orchestra will play two of the best-known and best-liked Russian masterpieces, Rimsky Korsakov's "Scheherezade," and Tchaikovsky's "1812 Overture." It also offers less familiar but attractive numbers by Borodin and Glazunov. Those who wish to hear the orchestra but once or twice a year have now their best chance to get seats.

Fifth Symphony Program

The next regular pair of Boston Symphony concerts to be given in Symphony Hall will take place a week from Friday afternoon and Saturday evening, following the orchestra's annual tour, which is to include appearances in Montreal, Toronto and cities of the West.

The fifth Boston program will include Bach's D major suite (the one including the air for G string); the symphonic poem, "Polifermo," by Davico, the modernist Italian composer, and will close with the third symphony of Scriabin, "The Divine Poem," considered one of the foremost achievements of the recent Russian school, hitherto unheard in Boston.

GLOBE - NOV. 5.

PENSION FUND PROGRAM

Next Sunday afternoon at Symphonq Hall the Boston Symphony Orchestra will give a pension fund concert, with a Russian program featuring Rimsky-Korsakov's masterpiece, the "Scheherazade" suite. Mme. Oda Slobodskaja, prima donna of the Petrograd Opera Company, will sing the Lisa aria from Tschaikovsky's "Pique Dame," and the Jaroslana aria from Borodin's "Prince Igor." The Polovtsian dances from "Prince Igor," Glozouncv's "Stenka Razin" and Tschaikovsky's "1812" overture will be the other features.

ADVTSR. NOV. 5.

Concerning the Boston Symphony

The present season of the Boston Symphony Orchestra, which is to include five concerts in Infantry Hall on the Tuesday evenings of Nov. 21, Dec. 12, Jan. 23, Feb. 27 and April 10, is already well under way in Boston, where the orchestra has been playing weekly in Symphony Hall since Oct. 13. The orchestra has also given concerts elsewhere and during the coming week, prior to the first Providence concert, will visit Montreal, Toronto, Rochester, Buffalo, Cornell University and Dartmouth College.

Having spent last summer in Europe in quest of new scores of interest, according to his usual custom, Pierre Monteux has already produced several of them in Boston, notably, Saint-Saens's posthumous burlesque in music, "The Carnival of the Animals," which includes a whole menagerie in most amusing fashion. In the early production of this score, at the semi-private society, "The Trumpet," in Paris, Mr. Monteux played in one of the two string quartets, while the composer conducted. Other new works that have been played are a Fantasia on an Old English Theme by the English composer, Vaughan Williams; Tcherepnin's Piano Concerto; Theme and Variations by the Italian composer, Bossi, and two short pieces by the late Charles T. Griffes, "Clouds" and "The White Peacock."

A season of unusual interest is promised for Providence, where also works of the modern schools will be played, although these will yield the first place, as elsewhere, to the established masterpieces of the symphonic repertory.

A splendid list of soloists will further increase the interest of each concert. Frieda Hempel, who will also appear with the orchestra in Boston, is now sailing from Europe to begin her season here. She has recently given a series of concerts in London, where the beauty of her voice and characterizing power immediately distinguished her from any other singer then in England. She has long been the idol of opera and concerts in this country, and her voice is such as to blend beautifully with a symphony orchestra.

The other soprano on the list, Clara Clemens, is purely a concert singer, yet in this field she has won for herself a high distinction and increasing attention in the cities in which she has sung. Her interpretations of songs reveal the cultured artist. Two finer pianists would be hard to find than Harold Bauer and Olga Samaroff, who are also to play in concertos with the orchestra. There will be a violoncello soloist in Jean Bedetti, the leader of that famous section in the Boston Symphony Orchestra.

PROV. NOV. 5.

BOSTON SYMPHONY PLAYS AT DARTMOUTH

HANOVER, N. H., Nov. 5.—The Boston Symphony orchestra received a large ovation at its concert here tonight in Webster Hall. A capacity throng greeted Conductor Monteau and his musicians. The concert was given under the auspices of the music department of Dartmouth College.

POST-NOV. 6.

MUSIC LOVERS ENTHUSED AT SYMPHONY CONCERT

Webster Filled When Boston Orchestra Appears and Pleases Audience

OPENS WITH "HEROIC"

Last Night's Program to Be First of Musical Series For This Season

By PROF. M. F. LONGHURST.

The Boston Symphony Orchestra, conducted by Pierre Monteux, made its first appearance before a Hanover audience in Webster Hall last evening under the auspices of the Department of Music. The hall was filled to capacity by an audience which followed with close attention and marked enthusiasm a program which, in its execution and interpretation, was indeed a tribute to this distinguished group of artists.

From the first crashing chords of the "Heroic" Symphony to the last massive tones of the "Mastersingers" overture the audience was under a spell.

The symphony as interpreted by Mr. Monteux was an artistic triumph. The opening theme so lovingly announced by the cellos, flitting its way hither and thither through the whole instrumentation, now boldly sung by the brass, now echoed softly by the wood-wind, invited the attention of the hearer.

Words cannot express the beauty of the majestic Funeral March. The strings and wood-wind linked to a melody so sad yet full of hope, were never more appealing. The scherzo, opening pianissimo, mysteriously, in the strings, works up to a tremendous climax, during which the main motive is heard, followed by the trio for French horns.

The Finale, a theme with variations, opening with passages for strings echoed by the wood wind, one of Beethoven's most masterly and individual works, brought this great symphony to a triumphant close.

Strauss, the greatest living composer, was well represented on this excellently contrasted program by one of his earlier works, "Don Juan." In this wonderfully vivid orchestral canvas, he has given the world a masterpiece of the tonal art, unusually effective as played last night.

Wagner's "Overture to the Mastersingers" was the concluding item on the program. The stirring martial character of this well-known work, introducing some of the composer's most inspiring melodies proved how well fitted Mr. Monteux is for that difficult role, a Wagnerian Conductor.

The concert by the Boston Symphony Orchestra is the first of a series of musicales.

DARTMTH. NOV. 6

[19]

THOSE that still doubt the ripening of Mr. Monteux under the work and the standards of the Symphony Concerts should have heard his version of the Fourth Symphony of Brahms on Friday and Saturday last and may now profitably ponder it. There is no ascertainable record; yet, in all probability, until Mr. Monteux came as conductor to Boston, he had never lead in a symphony of Brahms. Parisians hear few of his pieces, major or minor. It is the custom to say that their minds, ears and spirits are at odds with his. Mr. Monteux's concerts, moreover, in those younger days, cultivated aspiring rather than established composers. Brahms's symphonies, he soon discovered, were integral and animate part of the repertory at the Symphony Concerts, and to them he set with ingrained alertness and thoroughness. His first efforts—upon one or the other of the middle symphonies—were obviously tentative; with the first, as played last year, he progressed far; with the fourth, as heard last week, he has now gained his ends.

Being a Latin, Mr. Monteux responds to the grave songfulness of Brahms. Being unfettered by any of the elder and mistaken Teutonic traditions, he gives this songfulness—abounding in the Fourth Symphony—free, full, supple and various voice. Having a keen ear for harmonic and instrumental color, for accent and progression, Mr. Monteux appreciates the pith and point and beauty with which Brahms in this last Symphony uses all four. Brahmsian indeed sounded his horns, clarinets, strings, drums, trombones, through these two performances. Brahmsian, too, was the distribution and proportioning of accent and color. Brahms knew sensuous symphonic beauty; but he could summon also loftiness and austerity. He did not forbear ruggedness. Occasionally he gratified himself with the abtruse. It is these Brahmsian qualities, audible though not paramount in the Fourth Symphony, that Latin conductors either miss or soften. Mr. Monteux now discovers and feels them, adjusts them scrupulously in the tonal fabric, in the moods behind. He is gaining the Brahmsian balance and integrity of beauty and of thought. And what aid at both concerts an orchestra on its mettle lent him!

H. T. P.

TRANS. NOV. 6.

PENSION FUND CONCERT

A splendid programme, consisting entirely of Russian music, with Madame Oda Slobodskaja, the Russian prima donna, as soloist, will be given by the Boston Symphony Orchestra this afternoon in Symphony Hall at 3:30, the proceeds to go to the orchestra's pension fund for retired members.

Pierre Monteux will present at this concert Rimsky-Korsakov's symphonic suite, "Scheherazade," a pictorial score of gorgeous splendor which is replete with brilliant solo passages by the various virtuosi of the orchestra.

Madame Slobodskaja, the leading soprano of the Petrograd grand opera, who came to this country recently to appear jointly with the Ukrainian Chorus, has offered her services for this concert and will sing with the orchestra arias from Tschaikowsky's opera, "Pique Dame," and Borodin's "Prince Igor." Mr. Monteux will also conduct the Polovtsian dances from this latter opera and close the concert with Glazounov's "Stenka Razin" and Tschaikowsky's "1912" overture.

Symphony Soloist

Carmela Ippoleto.

There is uncommon interest in the appearance with the Boston Symphony Orchestra next Thursday night in Cambridge of Miss Carmela Ippolito, the young violinist of this city. Miss Ippolito has been singularly fortunate, not only in her natural talent and perhaps racial sensitiveness to beauty, but also in the fact that this talent has benefited by the soundest training.

She could have become a mere precocity, and, probably, disappeared, as such youthful precocities do, with the passing of the seasons. She has studied very seriously and substantially, not only as a virtuoso with Charles Martin Loeffler and others, but solfege with Georges Longy, the teacher, conductor and oboist of the Boston Symphony Orchestra, and harmony with Frank Stuart Mason of the New England Conservatory of Music. She has, in short, elected to become a musician as well as a fiddler.

Miss Ippolito was born in Boston of [illegible]ilian parents in 1902. Her brother, [illegible]tore Ippolito, gave her her first [illegible]s on the vi[illegible] and she made her [illegible] survivors [illegible] earthquake in Sicily in 1908. She became a pupil at the Boston Music School Settlement, then studied for some seasons with Gertruda Marshall. She worked with Mr. Loeffler from 1916 to 1920. In 1918 she graduated and in 1919 won a medal for solfege from the Longy School of Music. She was soloist with the Cecilia Singing Society in 1919 and played the Mozart Violin Concerto with the MacDowell Club Orchestra, April, 1920. She gave the first performance of Blair Fairchild's "Legends" for violin and orchestra at a concert of the Boston Musical Association in Jordan Hall, Feb. 16, 1921. In the same year she was winner of the New York State competition held under the auspices of the National Federation of Women's Clubs. Miss Ippolito has twice appeared as soloist with the People's Symphony Orchestra of this city. By far the most important test of her capacities, however, comes with the concert next Thursday evening. She should go far, because she has been well advised, has not paid too much attention to the praise of irresponsible admirers, and has prepared herself solidly for her appearance before the big public.

POST-NOV. 12

SYMPHONY PLAYS FOR PENSION FUND

Gives Superb Performance of "Scheherazade" Suite

For the 42d concert in aid of the pension fund of the Boston Symphony Orchestra, yesterday afternoon in Symphony hall, Mr. Monteux arranged a program of Russian music: Rimsky-Korsakov's suite "Scheherazade," dances from Borodin's opera "Prince Igor," Glazinov's symphonic poem "Stenka Razin," and the Tchaikovsky overture "1812." Miss Oda Slobodskaja sang an air from "Prince Igor" and one from Tchaikovsky's "Pique Dame." There was a very large audience; it would tell more to the credit of Boston if one could report every seat filled.

The feature of the afternoon was the superb performance of the Scheherazade suite. The orchestra has never sounded better, Mr. Monteux has seldom reached a higher pitch of eloquence. Not a word more need be said—except that it is to be hoped that singers were present in numbers to listen to the third movement and learn therefrom what real song means. The audience evidently appreciated the quality of the performance, for it recalled again and again Mr. Monteux, who shared the acclaim with Mr. Burgin for his delightful playing of the measures for solo violin, and presently with the orchestra. The audience also heartily liked Miss Slobodskaja, recalling her many times after her airs.

R. R. G.

HERALD NOV 13.

ODA SLOBODSKAJA CONCERT SOLOIST

The splendid impression that Oda Slobodskaja, Russian soprano, made upon her Boston audience when she sang here about a month ago with the Ukrainian Chorus, was in every way strengthened when she appeared in the all-Russian program which Pierre Monteux arranged for the Pension Fund.

Mme. Slobodskaja has a voice that is remarkable in range, power and quality. She is a woman of distinctly regal appearance which enhances her native Russian beauty.

The "Scheherade," Rimsky-Korsakoff, beloved of every symphony audience the world over, was the opening number and in fairness to Mr. Monteux it must be said that it has never sounded better than on this occasion. Mr. Burgin received due applause for his various violin solos.

The latter half of the program was of shorter numbers for the orchestras and two arias from Russian operas for Mme. Slobodskaja.

AMECAN- NOV. 13

RUSSIAN PROGRAM BY BOSTON SYMPHONY

Concert for Benefit of Pension Fund

Playing of Korsakov Number Brings an Ovation

The Boston Symphony Orchestra gave a program of Russian music which aroused cordial applause from a large audience yesterday afternoon at Symphony Hall. Oda Slobodskaja, the Russian soprano, first heard here with the Ukrainian Chorus, was the soloist. The proceeds of this concert go to the pension fund for retired members of the orchestra.

Mr Monteux chose wisely in putting Rimsky Korsakov's "Scheherezade" on a program intended to attract a large popular audience. He conducted [illegible] with the dramatic and rhythmic [illegible] he used to bring to this [illegible] he was conducting [illegible] Ballet Russe. His hea[illegible] music, applauding eve[illegible] the piece vigorously and [illegible] end into an ovation which [illegible] brought the entire orchestra to its feet in acknowledgment.

The second half of the program, however, proved less interesting. The dances from Boredin's "Prince Igor," Glazunov's tone poem "Stenka Razin," the arias sung by Miss Slobodskaja, and finally Tchaikovsky's noisy trivial "1812" were monotonous collectively, however interesting separately. There would have been a far greater emotional range in an all-Beethoven or even an all-Wagner program, and incidentally if such a program had been offered, there would probably have been no vacant seats.

Tchaikovsky's "1812" was extraordinarily well played, sweeping the audience off its feet. The burst of applause came before the music quite stopped. The orchestra's share in the other numbers was capably performed.

Miss Slobodskaja is a typical Russian opera singer, abusing an extraordinarily good voice by misguided attempts at making her singing dramatic. Her tremolo, which often made one uncertain what note she was trying to sing, might seem dramatic in a blood and thunder operatic melodrama. In a concert hall, combined with her forcing of a naturally agreeable tone into a shrill and unbelievably loud shrieking, the effect was such as to make at least two listeners want to stuff their ears.

She reduces Chaliapin's musical faults to absurdity. Her one technical virtue, from the standpoint of concert singing was a diction so clear that even a listener unfamiliar with Russian could make out many of the words. She has a fine voice, as her few soft notes proved, though one wonders how any of it has survived her use of it. There was loud applause from yesterday's audience for Miss Slobodskaja, and several recalls.

GLOBE-NOV. 13.

Hempel with Boston Symphony

Frieda Hempel, the coloratura soprano, is to appear as soloist with the Boston Symphony Orchestra at the opening concert of the Providence season, which will take place a week from Tuesday, Nov. 21, in Infantry Hall. The singer returned recently from Europe, where she had been enjoying a series of memorable successes in London, in time to begin her American tour by appearances with the Boston Symphony Orchestra in Canada. The orchestra spent the past week visiting a number of cities, including Montreal, Toronto, Buffalo, Eastman School of Music at Rochester and the universities of Dartmouth at Hanover and Cornell at Ithaca.

Miss Hempel's reception at the two Canadian concerts was enthusiastic, the more so since she has not sung in that part of the world for a considerable period. She is to sing with the orchestra in Boston and in Brooklyn as well as in Providence. This trip of the Boston Symphony Orchestra met with the heartiest welcome and praise at every hand, and will culminate in a pension fund concert to be given in Boston today, with a Russian programme.

The Providence season of concerts includes the following Tuesday evenings: Nov. 21, Dec. 12, Jan. 23, Feb. 27 and April 10. The other soloists will be Harold Bauer and Olga Samaroff, pianists; Clara Clemens, concert soprano, whose recent recital in New York caused much enthusiasm and favorable discussion, and Jean Bedetti, the 'cello soloist of the orchestra.

PROV. JOURNAL-NOV. 12

Music and Musicians

By MARY M. HOWARD

A detailed account of how the Boston Symphony orchestra, which comes to Elmwood Music hall on Thursday evening, November 9th, has risen to its present world wide distinction, and how it has made Boston an important musical center, would constitute a long and impressive record of endeavor and fruition. In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston a full sized symphony orchestra believing that there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill its ranks, and brought to this country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvement of the ensemble. The Boston Symphony orchestra in its original form had only 60 players, and its conductor was George Henschel, a celebrated musician of the day. The initial aims were that the musicians should play under one conductor in one orchestra and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic consideration should always be paramount, and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programmes, even the wisdom of the whole venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the orchestra added growth and success to the last. The second conductor, Wilhelm Gericke, engaged in 1884, was a thorough and arduous musician, who did much toward training the ensemble to its now traditional state of perfection. In 1889 came Arthur Nikisch, one of the most brilliant conductors of all time, who in turn was succeeded by [illegible] Paner in 1893. In [illegible] phony hall was built especially for the orchestra in 1900. The conductors since then have been: Karl Muck, 1906-1908, Max Fielder, 1908-1912; Karl Muck, 1912-1918; Henry Raband 1918-1919, and since, Pierre Monteaux. The fame of the orchestra during these years rose to pre-eminence. The perfection of the Boston Symphony performances became the marvel of America, and even the musical world at large. Nothing comparable was to be heard elsewhere. In the autumn of 1919, Mr. Monteux, was offered the post of conductor, but could not obtain his release from existing engagements except for a short period, when he conducted the opening Boston symphony concerts of that season. In the season of 1919-1920 he became permanent conductor of the orchestra. His genius has added new qualities of beauty to the famous organization. In the present season, which in more ways than one is proving one of the most successful of them all, there will be given besides the regular 50 concerts in Boston and additional young people's concerts there, fifteen in greater New York, nine in Cambridge, five in Providence and other concerts in Baltimore, Washington, Richmond, New Bedford, New Haven, Hartford, Springfield, Fall River Lynn, Brockton, Portland, Northampton, Manchester, Syracuse, Itahaca, Binghamton, Middlebury, Burlington, Montreal. Seats for the Buffalo engagement are now on sale at the Musical Arts office, No. 230 Delaware avenue.

BUFFALO SUN EXPSS
Oct 29.

NEW YORK
N. Y.
TIMES
OCT 29 1922

MUSIC

By RICHARD ALDRICH.

H. T. PARKER has been writing musical criticisms for The Boston Transcript for a good many years. Now he has collected, or rather a friend has "astutely assembled and ingeniously co-ordinated," a number of his articles in a volume entitled "Eighth Notes" (Dodd, Mead & Co.) The book, he says, is, "of purpose," fragmentary. Eighth notes are short, and so are most of the articles. It is enough if the impressions recorded "capture a sensation, decant a mood, reflect a trait, recall achievement, isolate an individualizing quality, hazard an opinion or, best of all, from the tinder of words rekindle the sparks of pleasure remembered." There is a general division of these impressions into classes—those concerning conductors, "singing actors," singers of songs, pianists, violinists and so on.

Mr. Parker has definite ideas and expresses them energetically in choice phraseology. These articles are not simply criticisms of particular occasions. They mostly have a wider significance or are general estimates. Thus, in his discussion of Toscanini he shows how he gave a final blow to the tradition that music and conductors must necessarily come from Germany. He is a "subjective" conductor, says Mr. Parker; what he would impress upon his hearers is his own reaction to the music in hand. Dr. Muck, on the other hand, regards himself only as a means to an end. His personal distinction was to be impersonal before his music; and of him Mr. Parker says: "No living conductor has assembled in himself more of the attributes of a great conductor or held them in juster balance than Dr. Muck." In the present and recent temper of Boston this verges upon treason. But Mr. Parker saves the day by remarking of Mr. Monteux that none has served the Boston Orchestra better than he in his "rescue" of it at a critical time. Mr. Mengelberg, Mr. Stock and Mr. Stransky are also adjudicated; of the last he says that "where he falls short is in the sensitive modulation of his music by the fine instinct and imagination that dwell in conductors of the first rank and the subtlety—and also the truth—that makes an effect seem not an effect but the inevitable and irresistible voice of the music of the moment."

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NEW YORK
N. Y.
TIMES
OCT 29 1922

MUSIC NOTES AFIELD.

Mr. Monteux is going to have the [illegible]ton Symphony Orchestra play at [illegible] of its home concerts Gustav [illegible] suite, "The Planets."

The San Francisco Orchestra, [illegible]

NEW YORK
N. Y.
TIMES
OCT 29 1922

The Boston Symphony Orchestra, which opened its forty-second season and its fourth under Pierre Monteux's direction on Oct. 13 at Symphony Hall, Boston, will be heard later than usual in New York this year. The ten concerts here on Thursday evenings and Saturday afternoons fall on Nov. 30 [illegible] Dec. 2, Jan. 4 and 6, Feb. 1 a[illegible] March 15 and 17 and April 5 and 7. The personnel of the orchestra remains practically that of last season.

In Boston virtually all seats for the regular series of forty-eight concerts have been taken in advance by subscription, while for the extra concerts, including a "Young People's series and the annual Pension Fund benefits, there is a like demand, making a total of fifty-nine concerts to be given in the orchestra's home town.

There will be twenty-eight conc[illegible] afield in various cities, as far N[illegible] Montreal and Toronto and as far [illegible] as Richmond, Washington and [illegible]more, making a sum total of 113 concerts, which the official prospectus declares to be as large a number as the orchestra can possibly undertake.

From NOV 4 1922
Evening Sun
New York City

Boston Symphony Plans.

The usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall are to be given this season by the Boston Symphony Orchestra on the following dates: November 30 and December 2, January 4 and 6, February 1 and 3, March 15 and 17 and April 5 and 7.

The present season is the forty-second of the Boston Symphony Orchestra, the thirty-seventh in New York city and the fourth under the leadership of Pierre Monteux. The personnel of last season remains intact. The demand for concerts in Boston and in the number of cities visited is greater than ever before.

Pierre Monteux will introduce a number of new scores of interest, largely as a result of his trip to Europe last summer, where he consulted several composers. There have already been played at the concerts in Symphony Hall, Boston, which began October 13, Vaughan Williams's fantasia for strings on a theme by Thomas Tallis, Saint-Saens's "Carnival of the Animals" and Griffes's "Clouds" and "The White Peacock."

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N. Y.
EVE. POST
ISSUE OF
NOV 4 1922

Prospectus of Boston Orchestra

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THOSE that still doubt the ripening of Mr. Monteux under the work and the standards of the Symphony Concerts should have heard his version of the Fourth Symphony of Brahms on Friday and Saturday last and may now profitably ponder it. There is no ascertainable record; yet, in all probability, until Mr. Monteux came as conductor to Boston, he had never lead in a symphony of Brahms. Parisians hear few of his pieces, major or minor. It is the custom to say that their minds, ears and spirits are at odds with his. Mr. Monteux's concerts, moreover, in those younger days, cultivated aspiring rather than established composers. Brahms's symphonies, he soon discovered, were integral and animate part of the repertory at the Symphony Concerts, and to them he set with ingrained alertness and thoroughness. His first efforts—upon one or the other of the middle symphonies—were obviously tentative; with the first, as played last year, he progressed far; with the fourth, as heard last week, he has now gained his ends.

Being a Latin, Mr. Monteux responds to the grave songfulness of Brahms. Being unfettered by any of the elder and mistaken Teutonic traditions, he gives this songfulness—abounding in the Fourth Symphony—free, full, supple and various voice. Having a keen ear for harmonic and instrumental color, for accent and progression, Mr. Monteux appreciates the pith and point and beauty with which Brahms in this last Symphony uses all four. Brahmsian indeed sounded his horns, clarinets, strings, drums, trombones, through these two performances. Brahmsian, too, was the distribution and proportioning of accent and color. Brahms knew sensuous symphonic beauty; but he could summon also loftiness and austerity. He did not forbear ruggedness. Occasionally he gratified himself with the abtruse. It is these Brahmsian qualities, audible though not paramount in the Fourth Symphony, that Latin conductors either miss or soften. Mr. Monteux now discovers and feels them, adjusts them scrupulously in the tonal fabric, in the moods behind. He is gaining the Brahmsian balance and integrity of beauty and of thought. And what aid at both concerts an orchestra on its mettle lent him!

H. T. P.

TRANS. NOV. 6.

PENSION FUND CONCERT

A splendid programme, consisting entirely of Russian music, with Madame Oda Slobodskaja, the Russian prima donna, as soloist, will be given by the Boston Symphony Orchestra this afternoon in Symphony Hall at 3:30, the proceeds to go to the orchestra's pension fund for retired members.

Pierre Monteux will present at this concert Rimsky-Korsakov's symphonic suite, "Scheherazade," a pictorial score of gorgeous splendor which is replete with brilliant solo passages by the various virtuosi of the orchestra.

Madame Slobodskaja, the leading soprano of the Petrograd grand opera, who came to this country recently to appear jointly with the Ukrainian Chorus, has offered her services for this concert and will sing with the orchestra arias from Tschaikowsky's opera, "Pique Dame," and Borodin's "Prince Igor." Mr. Monteux will also conduct the Polovtsian dances from this latter opera and close the concert with Glazounov's "Stenka Razin" and Tschaikowsky's "1912" overture.

Symphony Soloist

Carmela Ippoleto.

There is uncommon interest in the appearance with the Boston Symphony Orchestra next Thursday night in Cambridge of Miss Carmela Ippolito, the young violinist of this city. Miss Ippolito has been singularly fortunate, not only in her natural talent and perhaps racial sensitiveness to beauty, but also in the fact that this talent has benefited by the soundest training.

She could have become a mere precocity, and, probably, disappeared, as such youthful precocities do, with the passing of the seasons. She has studied very seriously and substantially, not only as a virtuoso with Charles Martin Loeffler and others, but solfege with Georges Longy, the teacher, conductor and oboist of the Boston Symphony Orchestra, and harmony with Frank Stuart Mason of the New England Conservatory of Music. She has, in short, elected to become a musician as well as a fiddler.

Miss Ippolito was born in Boston of Sicilian parents in 1902. Her brother, Salvatore Ippolito, gave her her first lessons on the violin, and she made her [illegible] appearance [illegible] concert for [illegible] survivors of the earthquake in Sicily in 1908. She became a pupil at the Boston Music School Settlement, then studied for some seasons with Gertruda Marshall. She worked with Mr. Loeffler from 1916 to 1920. In 1918 she graduated and in 1919 won a medal for solfege from the Longy School of Music. She was soloist with the Cecilia Singing Society in 1919 and played the Mozart Violin Concerto with the MacDowell Club Orchestra, April, 1920. She gave the first performance of Blair Fairchild's "Legends" for violin and orchestra at a concert of the Boston Musical Association in Jordan Hall, Feb. 10, 1921. In the same year she was winner of the New York State competition held under the auspices of the National Federation of Women's Clubs. Miss Ippolito has twice appeared as soloist with the People's Symphony Orchestra of this city. By far the most important test of her capacities, however, comes with the concert next Thursday evening. She should go far, because she has been well advised, has not paid too much attention to the praise of irresponsible admirers, and has prepared herself solidly for her appearance before the big public.

POST-NOV. 12.

SYMPHONY PLAYS FOR PENSION FUND

Gives Superb Performance of "Scheherazade" Suite

For the 42d concert in aid of the pension fund of the Boston Symphony Orchestra, yesterday afternoon in Symphony hall, Mr. Monteux arranged a program of Russian music: Rimsky-Korsakov's suite "Scheherazade," dances from Borodin's opera "Prince Igor," Glazinov's symphonic poem "Stenka Razin," and the Tchaikovsky overture "1812." Miss Oda Slobodskaja sang an air from "Prince Igor" and one from Tchaikovsky's "Pique Dame." There was a very large audience; it would tell more to the credit of Boston if one could report every seat filled.

The feature of the afternoon was the superb performance of the Scheherazade suite. The orchestra has never sounded better, Mr. Monteux has seldom reached a higher pitch of eloquence. Not a word more need be said—except that it is to be hoped that singers were present in numbers to listen to the third movement and learn therefrom what real song means. The audience evidently appreciated the quality of the performance, for it recalled again and again Mr. Monteux, who shared the acclaim with Mr. Burgin for his delightful playing of the measures for solo violin, and presently with the orchestra. The audience also heartily liked Miss Slobodskaja, recalling her many times after her airs.

R. R. G.

HERALD-NOV 13.

ODA SLOBODSKAJA CONCERT SOLOIST

The splendid impression that Oda Slobodskaja, Russian soprano, made upon her Boston audience when she sang here about a month ago with the Ukrainian Chorus, was in every way strengthened when she appeared in the all-Russian program which Pierre Monteux arranged for the Pension Fund.

Mme. Slobodskaja has a voice that is remarkable in range, power and quality. She is a woman of distinctly regal appearance which enhances her native Russian beauty.

The "Scheherade," Rimsky-Korsakoff, beloved of every symphony audience the world over, was the opening number and in fairness to Mr. Monteux it must be said that it has never sounded better than on this occasion. Mr. Burgin received due applause for his various violin solos.

The latter half of the program was of shorter numbers for the orchestras and two arias from Russian operas for Mme. Slobodskaja.

AMICAN- NOV 13

RUSSIAN PROGRAM BY BOSTON SYMPHONY

Concert for Benefit of Pension Fund

Playing of Korsakov Number Brings an Ovation

The Boston Symphony Orchestra gave a program of Russian music which aroused cordial applause from a large audience yesterday afternoon at Symphony Hall. Oda Slobodskaja, the Russian soprano, first heard here with the Ukrainian Chorus, was the soloist. The proceeds of this concert go to the pension fund for retired members of the orchestra.

Mr Monteux chose wisely in putting Rimsky Korsakov's "Scheherezade" on a program intended to attract a large popular audience. He conducted it with the dramatic and rhythmic quality he used to bring to this music when he was conductor for the [illegible] Ballet Russe. His hearers [illegible] music, applauding every [illegible] of the piece vigorously and bursting at the end into an ovation which finally brought the entire orchestra to its feet in acknowledgment.

The second half of the program, however, proved less interesting. The dances from Boredin's "Prince Igor," Glazunov's tone poem "Stenka Razin," the arias sung by Miss Slobodskaja and finally Tchaikovsky's noisy trivial "1812" were monotonous collectively, however interesting separately. There would have been a far greatr emotional range in an all-Beethoven or even an all-Wagner program, and incidentally if such a program had been offered, there would probably have been no vacant seats.

Tchaikovsky's "1812" was extraordinarily well played, sweeping the audience off its feet. The burst of applause came before the music quite stopped.

The orchestra's share in the other numbers was capably performed.

Miss Slobodskaja is a typical Russian opera singer, abusing an extraordinarily good voice by misguided attempts at making her singing dramatic. Her tremolo, which often made one uncertain what note she was trying to sing, might seem dramatic in a blood and thunder operatic melodrama. In a concert hall, combined with her forcing of a naturally agreeable tone into a shrill and unbelievably loud shrieking, the effect was such as to make at least two listeners want to stuff their ears.

She reduces Chaliapin's musical faults to absurdity. Her one technical virtue, from the standpoint of concert singing was a diction so clear that even a listener unfamiliar with Russian could make out many of the words. She has a fine voice, as her few soft notes proved, though one wonders how any of it has survived her use of it. There was loud applause from yesterday's audience for Miss Slobodskaja, and several recalls.

GLOBE-NOV. 13.

Hempel with Boston Symphony

Frieda Hempel, the coloratura soprano, is to appear as soloist with the Boston Symphony Orchestra at the opening concert of the Providence season, which will take place a week from Tuesday, Nov. 21, in Infantry Hall. The singer returned recently from Europe, where she had been enjoying a series of memorable successes in London, in time to begin her American tour by appearances with the Boston Symphony Orchestra in Canada. The orchestra spent the past week visiting a number of cities, including Montreal, Toronto, Buffalo, Eastman School of Music at Rochester and the universities of Dartmouth at Hanover and Cornell at Ithaca.

Miss Hempel's reception at the two Canadian concerts was enthusiastic, the more so since she has not sung in that part of the world for a considerable period. She is to sing with the orchestra in Boston and in Brooklyn as well as in Providence. This trip of the Boston Symphony Orchestra met with the heartiest welcome and praise at every hand, and will culminate in a pension fund concert to be given in Boston today, with a Russian programme.

The Providence season of concerts includes the following Tuesday evenings: Nov. 21, Dec. 12, Jan. 23, Feb. 27 and April 10. The other soloists will be Harold Bauer and Olga Samaroff, pianists; Clara Clemens, concert soprano, whose recent recital in New York caused much enthusiasm and favorable discussion, and Jean Bedetti, the 'cello soloist of the orchestra.

PROV. JOURNAL-NOV. 12

Music and Musicians

By MARY M. HOWARD

A detailed account of how the Boston Symphony orchestra, which comes to Elmwood Music hall on Thursday evening, November 9th, has risen to its present world wide distinction, and how it has made Boston an important musical center, would constitute a long and impressive record of endeavor and fruition. In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston a full sized symphony orchestra believing that there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill its ranks, and brought to this country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvement of the ensemble. The Boston Symphony orchestra in its original form had only 60 players, and its conductor was George Henschel, a celebrated musician of the day. The initial aims were that the musicians should play under one conductor in one orchestra and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic consideration should always be paramount, and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programmes, even the wisdom of the whole venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the orchestra added growth and success to the last. The second conductor, Wilhelm Gericke, engaged in 1884, was a thorough and arduous musician, who did much toward training the ensemble to its now traditional state of perfection. In 1889 came Arthur Nikisch, one of the most brilliant conductors of all time, who in turn was succeeded by Emil Pauer in 1893. In 1898 Mr. Gericke returned for a period of [illegible] years, during which time [illegible] phony hall was built especially for the orchestra in 1900. The conductors since then have been: Karl Muck, 1906-1908, Max Fielder, 1908-1912; Karl Muck, 1912-1918; Henry Raband 1918-1919, and since, Pierre Monteaux. The fame of the orchestra during these years rose to pre-eminence. The perfection of the Boston Symphony performances became the marvel of America, and even the musical world at large. Nothing comparable was to be heard elsewhere. In the autumn of 1919, Mr. Monteux, was offered the post of conductor, but could not obtain his release from existing engagements except for a short period, when he conducted the opening Boston symphony concerts of that season. In the season of 1919-1920 he became permanent conductor of the orchestra. His genius has added new qualities of beauty to the famous organization. In the present season, which in more ways than one is proving one of the most successful of them all, there will be given besides the regular 50 concerts in Boston and additional young people's concerts there, fifteen in greater New York, nine in Cambridge, five in Providence and other concerts in Baltimore, Washington, Richmond, New Bedford, New Haven, Hartford, Springfield, Fall River Lynn, Brockton, Portland, Northampton, Manchester, Syracuse, Itahaca, Binghamton, Middlebury, Burlington, Montreal. Seats for the Buffalo engagement are now on sale at the Musical Arts office, No. 230 Delaware avenue.

BOFFALO SONEYPSS
Oct 29,

[20]

NEW YORK
N. Y.
TIMES
OCT 29 1922

MUSIC

NEW MUSICAL PUBLICATIONS

By RICHARD ALDRICH.

H. T. PARKER has been writing musical criticisms for The Boston Transcript for a good many years. Now he has collected, or rather a friend has "astutely assembled and ingeniously co-ordinated," a number of his articles in a volume entitled "Eighth Notes" (Dodd, Mead & Co.) The book, he says, is, "of purpose," fragmentary. Eighth notes are short, and so are most of the articles. It is enough if the impressions recorded "capture a sensation, decant a mood, reflect a trait, recall achievement, isolate an individualizing quality, hazard an opinion or, best of all, from the tinder of words rekindle the sparks of pleasure remembered." There is a general division of these impressions into classes—those concerning conductors, "singing actors," singers of songs, pianists, violinists and so on.

Mr. Parker has definite ideas and expresses them energetically in choice phraseology. These articles are not simply criticisms of particular occasions. They mostly have a wider significance or are general estimates. Thus, in his discussion of Toscanini he shows how he gave a final blow to the tradition that music and conductors must necessarily come from Germany. He is a "subjective" conductor, says Mr. Parker; what he would impress upon his hearers is his own reaction to the music in hand. Dr. Muck, on the other hand, regards himself only as a means to an end. His personal distinction was to be impersonal before his music; and of him Mr. Parker says: "No living conductor has assembled in himself more of the attributes of a great conductor or held them in juster balance than Dr. Muck." In the present and recent temper of Boston this verges upon treason. But Mr. Parker saves the day by remarking of Mr. Monteux that none has served the Boston Orchestra better than he in his "rescue" of it at a critical time. Mr. Mengelberg, Mr. Stock and Mr. Stransky are also adjudicated; of the last he says that "where he falls short is in the sensitive modulation of his music by the fine instinct and imagination that dwell in conductors of the first rank and the subtlety—and also the truth—that makes an effect seem not an effect but the inevitable and irresistible voice of the music of the moment."

NEW YORK
N. Y.
TIMES
OCT 29 1922

MUSIC NOTES AFIELD.

Mr. Monteux is going to have the Boston Symphony Orchestra play at a [illegible] of its home concerts Gustav Holst's suite, "The Planets."

The San Francisco Orchestra, under

NEW YORK
N. Y.
TIMES
OCT 29 1922

The Boston Symphony Orchestra, which opened its forty-second season and its fourth under Pierre Monteux's direction on Oct. 13 at Symphony Hall, Boston, will be heard later than usual in New York this year. The ten concerts here on Thursday evenings and Saturday afternoons fall on Nov. 30 and Dec. 2, Jan. 4 and 6, Feb. 1 and 3, March 15 and 17 and April 5 and 7. The personnel of the orchestra remains practically that of last season.

In Boston virtually all seats for the regular series of forty-eight concerts have been taken in advance by subscription, while for the extra concerts, including a "Young People's series and the annual Pension Fund benefits, there is a like demand, making a total of fifty-nine concerts to be given in the orchestra's home town.

There will be twenty-eight concerts afield in various cities, as far North as Montreal and Toronto and as far South as Richmond, Washington and Baltimore, making a sum total of 113 concerts, which the official prospectus declares to be as large a number as the orchestra can possibly undertake.

From NOV 4 1922
Evening Sun
New York City

Boston Symphony Plans.

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The present season is the forty-second of the Boston Symphony Orchestra, the thirty-seventh in New York city and the fourth under the leadership of Pierre Monteux. The personnel of last season remains intact. The demand for concerts in Boston and in the number of cities visited is greater than ever before.

Pierre Monteux will introduce a number of new scores of interest, largely as a result of his trip to Europe last summer, where he consulted several composers. There have already been played at the concerts in Symphony Hall, Boston, which began October 13, Vaughan Williams's fantasia for strings on a theme by Thomas Tallis, Saint-Saens's "Carnival of the Animals" and Griffes's "Clouds" and "The White Peacock."

Scores to have their first performance in this country are Honneger's "Horace Victorieux," Chausson's "Soir de Fete" and Stravinsky's suite from his "Pulcinella" (after Pergolese). Also on the prospective list is the same composer's "Rites of Spring," which score was first introduced by the conductor at the Concerts Monteux in Paris. Other Russian revivals will be Scriabin's third symphony, "The Divine Poem," and Rimsky-Korsakoff's suite from "The Tale of the Tsar Saltan." England will be represented by Eugene Goossens and Holst, whose "Planets" has not yet been played in Boston; Spain by Turina and Italy by Tommasini anl Davico. Symphonies of Brukner and Mahler will be added to the German list.

N. Y.
EVE. POST
ISSUE OF
NOV 1 1922

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N. Y.
EVENING GLOBE
ISSUE OF
NOV 4 1922

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Scores to have their first performance in this country are Honegger's "Horace Victorieux," Chausson's "Soir de Fête," and Stravinsky's suite from his "Pulcinella" (after Pergolese). Also on the prospective list is the same composer's "Sacre du Printemps," which was first introduced by the conductor at the Concerts Monteux in Paris. Other Russian revivals will be Scriabin's "The Divine Poem" and Rimsky-Korsakoff's suite from "The Tale of the Tsar Saltan." England will be represented by Eugene Goosens and Holst, whose "Planets" has not yet been played in Boston; Spain by Turina, and Italy by Tommasini and Davico. Symphonies of Bruckner and of Mahler will be added to the German list. The masterpieces of the classic repertory will of course comprise the bulk of the programmes.

N. Y.
HERALD
NOV

The coming season of the Boston Symphony Orchestra will include the usual double series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall to be given on November 30 and December 2, January 4 and 6, February 1 and 3, March 15 and 17, April 5 and 7. The season, which is the forty-second of the orchestra, will be its thirty-seventh in New York city and the fourth under the direction of Pierre Monteux. Mr. Monteux spent a part of the past summer in Europe in consultation with a number of composers. As a result he will give new works of particular interest in the course of the season.

Every indication of the present season is favorable. The orchetra's personnel remains largely as before, with no noteworthy changes. In Boston virtually all the seats for the regular series of forty eight concerts have been taken in advance by subscription, and for the extra series of young people's concerts and pension fund concerts there is a like demand, thus making a total of sixty-eight concerts to be given in that city. The usual ten concerts in New York and five in Brooklyn, together with visits to various cities as far North as Montreal and Toronto and as far South as Richmond, Washington and Baltimore, make a sum total of 113 concerts, which is as large a number as the orchestra can undertake.

N. Y.
TRIBUNE
ISSUE OF
NOV 5

Unfamiliar Works On Programs of Boston Symphony

The coming season of the Boston Symphony Orchestra, the forty-second of the orchestra and the thirty-seventh in New York and the fourth to be conducted by Pierre Monteux, will include the usual double series of five Thursday evenings and five Saturday afternoons in Carnegie Hall: November 30-December, January 4-6, February 1-3, March 15-17 and April 5-7.

Among scores announced as being performed for the first time in this country on the Boston program are: Honneger's "Horace Victorieux," Chausson's "Soir de Fete," and Stravinsky's suite from his "Pulcinella" (after Pergolese). Also on the prospective list is the same composer's "Rites of Spring," which score was first introduced by the conductor at the Concerts Monteux in Paris. Other Russian revivals will be Scriabin's Third Symphony, "The Divine Poem," and Great Britain will be represented by Eugene Goossens and Holst, whose "Planets" has not yet been played in Boston; Spain by Turina, and Italy by Tommasini and Davico. Symphonies by Bruckner and Mahler are added to the German list. The standard classics will, of course, comprise the bulk of the programs.

A distinctly favorable outlook is reported for the present season, in which the personnel of the orchestra has suffered no notable change. Subscriptions are heavy in Boston for the five extra evening concerts, pension fund and young people's concerts, as well as the larger series, a total of sixty. Outside of Boston, besides the ten New York concerts, five will be given in Brooklyn and visits to points ranging from Montreal on the North to Richmond on the South.

P. I.
JOURNAL

Concerning the Boston Symphony

The present season of the Boston Symphony Orchestra, which is to include five concerts in Infantry Hall on the Tuesday evenings of Nov. 21, Dec. 12, Jan. 23, Feb 27 and April 10, is already well under way in Boston, where the orchestra has been playing weekly in Symphony Hall since Oct. 13. The orchestra has also given concerts elsewhere and during the coming week, prior to the first Providence concert, will visit Montreal, Toronto, Rochester, Buffalo, Cornell University and Dartmouth College.

Having spent last summer in Europe in quest of new scores of interest, according to his usual custom, Pierre Monteux has already produced several of them in Boston, notably, Saint-Saens's posthumous burlesque in music, "The Carnival of the Animals," which includes a whole menagerie in most amusing fashion. In the early production of this score, at the semi-private society, "The Trumpet," in Paris, Mr. Monteux played in one of the two string quartets, while the composer conducted. Other new works that have been played are a Fantasia on an Old English Theme by the English composer, Vaughan Williams; Tcherepnin's Piano Concerto; Theme and Variations by the Italian composer, Bossi, and two short pieces by the late Charles T. Griffes, "Clouds" and "The White Peacock."

A season of unusual interest is promised for Providence, where also works of the modern schools will be played, although these will yield the first place, as elsewhere, to the established masterpieces of the symphonic repertory.

A splendid list of soloists will further increase the interest of each concert. Frieda Hempel, who will also appear with the orchestra in Boston, is now sailing from Europe to begin her season here. She has recently given a series of concerts in London, where the beauty of her voice and characterizing power immediately distinguished her from any other singer then in England. She has long been the idol of opera and concerts in this country, and her voice is such as to blend beautifully with a symphony orchestra.

The other soprano on the list, Clara Clemens, is purely a concert singer, yet in this field she has won for herself a high distinction and increasing attention in the cities in which she has sung. Her interpretations of songs reveal the cultured artist. Two finer pianists would be hard to find than Harold Bauer and Olga Samaroff, who are also to play in concertos with the orchestra. There will be a violoncello soloist in Jean Bedetti, the leader of that famous section in the Boston Symphony Orchestra.

N. Y.
TIMES
NOV 5 1922

Coming Concert Givers.

It is the aim of the new City Symphony Orchestra to build up an entirely new musical public in New York City. To this end popular Sunday afternoon concerts will be held, beginning Nov. 19, at the Manhattan Opera House.

The Boston Symphony Orchestra's fifteen New York concerts, starting Nov. 30, will present works by Griffes, Vaughan Williams, Goosens, Holst, Saint-Saëns, Chausson, Honegger, Scriabin and Stravinsky.

Georgette Leblanc-Maeterlinck, who will give a series of "dramatizations of songs" here this Winter, is to appear Dec. 17 as soloist for the International **Composers' Guild at the Klaw Theatre.**

N. Y.
TELEGRAPH
ISSUE OF
NOV 5 1922

Prospectus of Boston Symphony.

The coming season of the Boston Symphony Orchestra will include the usual double series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall, to be given on November 30 and December 2, January 4 and 6, February 1 and 3, March 15 and 17, April 5 and 7. This season, which is the forty-second of the orchestra, will be the thirty-seventh in New York City, and the fourth under the direction of Pierre Monteux.

Mr. Monteux spent a part of the past Summer in Europe, in consultation with a number of composers. As a result, new works of particular interest will be played in the course of the season. The following scores have already been played at the concerts in Symphony Hall, Boston, which have been given weekly since the opening of the season on the 13th of last month: Vaughan Williams's Fantasia for Strings on a theme by Thomas Talis, Saint-Saens's "Carnival of the Animals," Griffes's "Clouds" and "The White Peacock," Bossi's "Theme and Variations," Dvorak's Third Symphony, Tcherepnim's Piano Concerto (Moisciwitsch soloist), and Rimsky-Korsakoff's "Fairy Legend." Scores to have their first performance in this country are Honneger's "Horace Victorieux," Chausson's "Soir de Fete," and Stravinsky's suite from his "Pulcinello" (after Pergolese). Also on the prospective list is the same composer's "Rites of Spring," which score was first introduced by the conductor at the Concerts Monteux in Paris. Other Russian revivals will be Scriabin's Third Symphony, "The Divine Poem," and will be represented by Eugene Goosens, and Holst, whose "Planets" has not yet been played in Boston, Spain by Turina, and Italy by Tommasini and Davico. Symphonies of Bruckner and Mahler will be added to the German list. The masterpieces of the classic repertory will, of course, comprise the bulk of the programs.

Every indication of the present season is favorable. The splendid personnel remains as before with no noteworthy changes. In Boston virtually all the seats for the regular series of forty-eight concerts have been taken in advance by subscription, and for the extra series, young people's concerts, and Pension Fund concerts, there is a like demand, making a total of sixty-eight concerts to be given in Boston. The usual ten concerts in New York City and five in Brooklyn, together with visits to various cities as far north as Montreal and Toronto, and as far south as Richmond, Washington, and Baltimore, make a sum total of 113 concerts, which is as large a number as the orchestra can undertake.

From
Evening Sun
New York City
NOV 11 1922

The Symphonies.

The Boston Symphony Orchestra has just concluded a tour of Canada and New York State, having given concerts in Montreal, Toronto, Buffalo, Rochester, Hanover and Ithaca. Pierre Monteaux will introduce on the program of the coming week the symphonic poem "Polyphemus" by the Italian modernist, Davico, and will also conduct Bach's D major suite and d'Indy's symphony in B flat.

The New York season of the Boston Symphony Orchestra is to begin at the end of this month, and the usual series of five Thursday evening and five Saturday afternoon concerts will take place in Carnegie Hall.

N. Y.
EVE. POST
ISSUE OF
NOV 11 1922

Boston Orchestra in Canada

The Boston Symphony Orchestra has just concluded a tour of Canada and New York State, having given concerts in Montreal, Toronto, Buffalo, Rochester, Hanover, and Ithaca. The visits to the last three cities were made under the auspices of the Eastman School of Music, Dartmouth College, and Cornell University respectively.

The New York season of the Boston Symphony Orchestra is to begin at the end of this month, and the usual series of five Thursday evening and five Saturday afternoon concerts will take place in Carnegie Hall on November 30 and December 2, January 4 and 6, February 1 and 3, March 15 and 17 and April 5 and 7.

EAGLE
Brooklyn, New York

The Boston Symphony Orchestra, which is to give the usual series of five concerts in the Academy of Music, under Institute auspices, on the following Friday evenings: Dec. 1, Jan. 5, Feb. 2, March 16 and April 16, spent the past week in a tour which included concerts in Montreal, Toronto, Buffalo, the Eastman School of Music at Rochester and the Universities of Dartmouth and Cornell at Ithaca. Frieda Hempel arrived from Europe in time to begin her American tour by singing with the orchestra in Montreal and Toronto. She is to sing with the Boston Symphony Orchestra in Brooklyn. Other artists engaged for the Brooklyn series are Emma Calve, the French dramatic soprano; Georges Enesco, the Rumanian composer and violinist; Olga Samaroff and Pablo Casals.

N. Y.
TIMES
NOV 1[illegible] 1922

On Behalf of Wilhelm Gericke.

Wilhelm Gericke, the conductor who first set the standards of the Boston Symphony Orchestra and through years worked toward them, is now in his seventy-eighth year, a poor man in Vienna. His fortune was invested in Austrian securities, and month by month the fall of the crown toward nothingness has stripped him of income. To relieve his necessities the Symphony Orchestra announces a special concert for Tuesday evening, Dec. 5, in Symphony Hall. Private subscriptions are already swelling the fund to be so established. In particular various conductors now working in the United States are pledging an annual subscription to it.

N. Y.
TIMES
NOV 12 1922

The Boston Symphony Orchestra, due in New York on Nov. 30, spent the past week in a tour to Montreal, Toronto, Buffalo and the new Eastman School of Music, Rochester, N. Y., playing also at Hanover, N. H., before Dartmouth College, and at Ithaca, N. Y., before the students of Cornell University. A Pension Fund concert, with a Russian program, was to mark the players' return to Boston today.

N. Y.
TELEGRAPH
ISSUE OF
NOV 12 1922

Boston Symphony Visits Canada.

The Boston Symphony Orchestra spent the past week in a tour which included concerts at Montreal, Toronto, Buffalo, the Eastman School of Music at Rochester, and the universities of Dartmouth at Hanover and Cornell at Ithaca. A Pension Fund concert, with a Russian program, will mark the orchestra's return to Boston to-day.

Pierre Monteux will introduce on the program of the coming week the symphonic poem, "Polyphemus," by the Italian modernist, Davico, and will also conduct Bach's D-major Suite, and d'Indy's Symphony in B flat.

The New York season of the Boston Symphony Orchestra is to begin at the end of this month, and the usual series of five Thursday evening and five Saturday afternoon concerts will take place in Carnegie Hall on November 30, December 2, January 4-8, February 1-3, March 15-17, and April 5-7.

BOSTON ORCHESTRA HEARD IN CONCERT

Magnificent Program is Given by Band at Massey Hall.

BRAHMS' SYMPHONY

Mme. Frieda Hempel is Perfect Interpreter of Mozart.

Ever since the war the Boston Symphony Orchestra has been in the offing, making signs of coming to Toronto, but only last night did they reach here. Twice have dates for the engagement been announced, only to be cancelled. They were to have celebrated some anniversary or other in connection with the history of Massey Hall, but circumstances prevented their coming, and so far as one remembers the anniversary went by unnoticed. But at last the famous Boston band was able to set a date and keep it. They came here yesterday and gave one of the finest concerts that Toronto has enjoyed in many a day. We have to thank them not only for coming themselves, but for bringing with them Mme. Frieda Hempel, a charming soprano, who won the audience at once. In fact, the one thing that last night's gathering apparently regretted was that they could not hear more of Mme. Hempel. They made it quite evident that they wanted her back again. Perhaps she will come to us in a recital.

A Splendid Band.

Since the Boston Symphony Orchestra last visited Toronto it has passed thorugh some parlous days. The wartime activities of Dr. Muck, a brilliant but tactless musician, who was too loyal to his Fatherland for his own good, almost disrupted the band that Col. Higginson's generosity had made possible. There was a time when rival organizations in New York got to the point of displaying a little unholy joy at the thought that they might not have to continue to bow to the Boston musical tradition. Then Pierre Monteux took charge of the orchestra. Perhaps it was just as well that its visit under the baton of Mr. Monteux has been delayed until now. It has given him time to mould his musicians nearer to his heart's desire. After all, no musical organization can do its best work in a transition period. We must not forget the experience of our own Mendelssohn Choir. Mr. Monteux has a band now that compares favorably with the best that can be found anywhere. He is not an inspiring conductor; nor does he make the audience feel, through the medium of his orchestra, an overwhelming personality. The Boston Orchestra does not represent the triumphs of a distinctive personage. Mr. Monteux has at his control a magnificent tone, rich and warm. He does not thrill you with brilliant moments, but he permits you to revel in a flow of glorious sound. He gave the audience last night no shattering climaxes. Even the final passages of "Les Preludes" were characterized more by a splendid sonority than by any exploitation of the theatrical side of Liszt's music. The band gave a well-balanced program. They opened with one of the supreme examples of absolute music, Brahms' C minor Symphony, and left one wondering how anybody could have found this noble composition dry or labored or dull. It hardly even seems austere. Their interpretation was majestic and impressive. Two novelties were offered, little bits of descriptive music by a young American composer, Charles Tomlinson Griffes, who died two years ago. They were short scraps of tone painting, one a picture of clouds and the other a garden scene, in the midst of which strutted a white peacock. They were light confections, pretty though unimportant. They are the sort of compositions that one enjoys hearing without having any desire ever to hear them again. Then to complete the evening Mr. Monteux offered a piece of program music, Liszt's tone poem "Les Preludes." It is a graphic composition that always moves an audience, and the Boston band played it superbly. They made it a tone picture of life, with its agitations, its fears and uncertainties, and here and there those moments of triumph and joy that make existence worth while.

Mme. Frieda Hempel.

The assisting artist of the evening might be termed the perfect Mozartian. Never has one heard a voice so exactly suited to the rendering of the lilting tunefulness of the music of Wolfgang Amadeus Mozart. His arias might have been written for Mme. Frieda Hempel to sing. Hers is a lyric soprano of deliciously soft and melting quality. Offhand one cannot remember a sweeter tone. The gracious presence of the prima donna fits with her voice and the arias that she sings. She gave only two last night, "Deh Vieni" from "Le Nozze di Figaro" and "Martern aller Artern" from "Die Entfuhrung aus dem Serail." They were pieces of delicate and lovely singing, especially the first of them. Mme. Hempel is supreme in her particular field of song.

MAIL ONTARIO-NOV. 8

MUSIC NOTES

Boston Symphony Orchestra at Massey Hall

(Yenmita)

Miss Frieda Hempel was the assisting artist. She sang two Mozart numbers, "O Come My Heart's Delight" from Figaro, and "Thou May'st Learn to Hate Me" from "The Abduction." The first is a simple melody calling for no decorative vocalization, the second is coloratura in character. She has been called by some "a second Swedish nightingale," and we are not surprised. Her voice is purest soprano of clear limpid tone quality, clear and sweet as a nightingale's. She sings with most beautiful simplicity and perfect intonation. She can do anything with her voice in the matter of light and shade, trill, turn, shake and rapidest scale passage. She can take a planissimo and a forte on top C. with equal ease One hardly knows which to admire the more; the rich purity of her lovely voice or the unaffected simplicity of her singing. She is undoubtedly a great artist. She was rapturously recalled five times, but gave no encore. Neither did the orcestra give an encore, in spite of enthusiastic demands. For which restraint both artist and orchestra deserve the best thanks of all earnest music lovers.

The Boston Symphony Orchestra played last night to an audience that nearly filled Massey Hall, and it played with all the astonishing technique and temperamental beauty that can be expected from an orchestral instrument well nigh perfect. In its selection of programme, and in its restrained and masterly interpretation, M. Pierre Monteux, the conductor, proved himself a statesman in musicianship. He knows every strand of technical and temperamental possibility in his fine body of players, and secured the extreme of artistic expression with a minimum of display. The programme included Brahms' Number One Symphony, Liszt'e Symphonic Poem, "the Preludes," and two musical pictures by Griffes, a United States composer recently deceased.

Many hundreds, if not a thousand have heard the Philadelphia Orchestra at one time or another, and it is inevitable that, whilst their hearts were thrilled by the Boston playing, some comparison between the work of the two must have exercised their minds. Therefore a thought or two in this connection may be worth while.

The beauty of Philadelphia playing is arrestive, assertive, individual, and in its highest moods ecstatic. The beauty of Boston playing is more insinuating than arrestive. It suggests more than it asserts. Its ecstacy is more subjective than objective. If the technical brilliance and temperamental fervor of Philadelphia stuns you, those qualities of Boston are more merciful and leave you merely subdued. Philadelphia is so dogmatic that it leaves you nothing to wonder at. Boston leaves you the richest heritage of musical hearts and minds—reflection.

The playing of the Brahms revealed to perfection the warm human sympathy of violin tone, the purity of intonation, and the presence of just enough vibrato to color the clear cut beauty of its never-lacking melodies. Glorious fortes were hushed in an instant to whispering pianos and breathless pianissimos. Pizzicatos were crisp but never toneless, and mezzo soforzandos were tender as the sobbing of hushed grief. The bass and cello sections were sonorous and rich as diapasons endowed with sentiment. Think of nine double basses for a foundation, and ten 'cellos and twelve violas for the inner harmonies! Is it surprising that the tone in the strings glows at times with the rich glory of the setting sun.

MUSIC AND THE DRAMA

Conducted by E. R. PARKHURST.

BOSTON SYMPHONY ORCHESTRA

Its Return After Many Years' Absence Fills Massey Hall.

A brilliant assemblage of music lovers that exhausted the seating capacity of Massey Hall last night greeted the famous Boston Symphony Orchestra. Although the organization has been in existence 42 years, it has been heard in this city only on two previous occasions. The first was on October 4, 1905, with Dr. Gericke as conductor; the second on January 29, 1913, when Dr. Muck was the regular conductor, but, owing to his illness, his place was taken by Anton Witek, the concert-meister. The program of the 1905 concert consisted of Schumann's Symphony in C major, Op. 61; the Berlioz arrangement of Weber's "Invitation to the Waltz," the Tschaikovski "Italian Caprice," the overture to Wagner's "Tannhauser," and Spohr's violin concerto in D minor, played by Mr. Willy Hess. The program in 1913 consisted of Beethoven's C minor Symphony, Strauss' "Till Eulenspiegel," Wagner's "Meistersinger" overture, and Mendelssohn's violin concerto, played by Mr. Anton Witek.

From a popular point of view the program of last night cannot be compared with either of those quoted above. The "magnum opus" was Brahms' first symphony, that in C minor, composed when he was 49 years of age. It is a scholastic, intellectual composition, which has little in it to appeal to the masses. The first movement is a quarter of an hour's restless and sombre music, unrelieved by a flow of frank melody, and causes the average listener to say: "Rest, perturbed spirit." The slow movement is more attractive, the orchestral effects being more delicate, and the appeal of its melody soft and engaging. The finale, however, is the illuminating feature of the work, and both in regard to the vitality of its subjects and the distinction of its orchestration, makes amends for the other movements. The symphony occupied three-quarters of an hour in performance, and one would infer was interpreted by the conductor, Pierre Monteux, with a sympathetic understanding of its spirit.

The opinions of critical commentators, from the very first production of the symphony, have always been very contradictory. The famous German critic, Hanslick, said: "The one thing we may speak of as a simple fact, accepted alike by friend and foe, is that no composer has yet approached so nearly to the great works of Beethoven as Brahms in the finale of his C minor Symphony." The critic of The Weiner Zeitung said: "His strong, moral earnestness, the depth and purity of his conception of the world and of life. and the intellectuality which have always obtained for him the esteem of the noble-minded and withheld from him the favor of the masses, are to be found again in his work. None the less, however, are the shadows there which, but too easily, accompany such lights. The want of inspiriting fancy, the absence of sensuous charm, and a sullen asceticism almost amounting to insipidity. . . So there is nothing that can be admired without reserve, until, with sure step, with strong, proud gait that reminds one of the majesty of Beethoven, the finale strikes out. The hearer experiences a sensation of brightness, as at the rising of the sun after a night of sorrow. Here is a truly artistic achievement." Again, per contra, the distinguished critic, Louis Ehert, pronounced the first movement the most artistically important of the work.

The second orchestral selection consisted of two impressionist pictures, "The Clouds" and "The White Peacock," by the late Charles Tomlinson Griffes, an American composer, held in high estimation by his countrymen. The special attraction of the music of these numbers was found in the play of orchestral color, which in a measure conjured up memories of Debussy. Here the various sections of the orchestra showed great refinement of tone and splendid technique. The audience manifested its pleasure with several demonstrations of applause.

The third selection was Liszt's fairly familiar symphonic poem, "The Preludes," which delighted the audience as a unit. One was struck in rehearing this work with the masterly manner in which Liszt has contrasted the individual color of the different instruments, both in solo and the mass. And the effect of the singing of the dominant melody on its successive appearances in different moods and lights was entrancingly brought out by the superb playing of the wood and brass wind. The conductor was recalled four times, with the climax of the evening's enthusiasm.

The very welcome and only soloist was Frieda Hempel, the famed coloratura soprano, fresh from her triumphs in London, England. She sang only two numbers, the aria "Deh Vieni" and the aria "Martern Aller Artern," both by Mozart. She made a complete conquest of her hearers, the purity of her exquisitely delicate voice and the pearl-like brilliancy of the florid passages in the second aria proving extremely fascinating. She was rapturously recalled again and again, but the inexorable laws of the Boston Orchestral Association forbade her to grant the encore so ardently desired. And the patrons of the concert had a real grievance in this matter, for they naturally considered it a high-handed proceeding to prevent the singer, after travelling perhaps some hundreds of miles to come here, from giving them an extra number or two.

Mons. Monteux demonstrated in the Liszt composition that he is an interpretative master, as well as being a splendid director.

TORONTO GLOBE - NOV. 8.

But excellent as were the strings the wood wind was no less beautiful. The oboe melody in the first movement sang out with a dulcet smoothness and faultless intonation that are seldom heard from that instrument. The phrase in the Andante played by the horns in close harmony was rendered with the perfection of tone and nuance that one would hear only on an organ.

The closing Allegro showed something of the tonal volume of which the orchestra was capable, but not all. The utmost was reserved, with masterly art, for the great Liszt number that terminated the programme.

It was in the Liszt number that the full beauty of the brass and percussion section was displayed. Every mood from meditation to exultation finds expression in this work. From an opening unison pizzicato, deep and mystical, it develops until a stately phrase is announced by the brass in

TORONTO-TELE. NOV. 8.

full confident harmony. Then follow sweeping melodies for 'cellos caught up by violins and little melodic snatches comment upon the most beautiful of horn harmony. Tone is piled on tone, rhythm takes a quicker movement until the end is reached in a maximum of tonal volume glowing and intense, the greatest fortissimo of the evening.

"Clouds" and "The White Peacock" were the two musical pictures that the orchestra offered between the Brahms and the Liszt. Frankly, we begrudged the time spent by the orchestra in playing them. The first is an alleged picture of clouds "builded superbly in the heights of heaven." In addition to the strings, it is scored for piccolo, three flutes, three oboes, clarinets, etc., and celesta, tam-tam and two harps. We cannot say what the tam tam did. The harps and the celesta tinkled prettily, but there was no conviction in the number. Rhythm was an independent between th various instruments as tonality was. The harps jingled in one key and the celesta jangled in another. It might have represented clouds to the composer's mind. To us it was reminiscent of fog.

"The White Peacock" was no better. This was supposed to be a musical picture of a white peacock moving through a sunlit garden of pomegranates, oleanders, magnolia and other beautiful things. In its lighter moments it was just as sketchy and indefinite and tinkly as "Clouds." When it broadened out it reminded us strongly as the "Proficere" in Elgar's Gerontius. Unresolvable discords are bad enough when they are noisy, but when you have them jangling in mincing little pianissimo passages you feel you want ot shtu the door.

We wish musicians who delight in heaven's lovely clouds and earth's beautiful gardens would be thankfully content to do as humbler mortals do, worship and be silent.

Needless to say, the Boston Symphony Orchestra played these numbers, as they played everything else, perfectly.

TORONTO-TELE. NOV. 8

BOSTON AND BRAHMS GIVE TORONTO THRILLS

The Great Classic Orchestra Does Itself Credit With Classic Composer.

SUBDUED MONTEUX

Frieda Hempel, Coloraturist, Does Her Share in a Delightful Program.

By AUGUSTUS BRIDLE.

Brahms and Boston gave Toronto orty minutes of highly intellectual nthusiasm last evening. After early ten years absence what better e-introduction could Boston have ere than Brahms—and in his Symhony No. 1? The management [illegible] to impress [illegible]

hat a rather more iridescent program might suit us better; in any ase not to begin with Brahms. But Boston was obdurate; Brahms came irst; and nobody regretted it—except the Brahmsite who plays Old St. Andrew's organ and unavoidably ate, missed it!

Never before has Brahms been so hailed with boisterous acclamations here. Or was it—Boston? Or—both? In any case rare combination. The audience seemed to hunger for Brahms. Yet, suppose it had been played by the splendid Cleveland rchestra; or Detroit; or the Philrmonic? No; none of these could [illegible] spell. Stokow[illegible] did it last se[illegible]

on with the No. 2, which he told me n Philadelphia has to emerge from erfect silence.

Boston persists as a great orchesra in spite of fate; as great now as ver, even with many of the old ersonnel gone; minus Muck, or Nikisch, or George Henschel its first onductor, and great friend of Brahms. These players could have layed anything and made everybody appy.

There is a subdued enchantment bout a Boston-Brahms program. Here is no common furore. Dignity holds her seat. Mr. Monteux is almost sculpturesquely dignified. He has no antics; no ecstasies; no rhapsodies; no glorious, perspiring xultations. Firmly he beats the ime, delivers the accent, models the uance, develops sonorous climax, eclines to the diminuendo—all in erfect restraint, not without emoion.

But—what a band! Who could ot conduct it? Such violins. Seldom oes one get such a tone from se[illegible] [illegible] I have never heard [illegible]

d along the rear on a dais—the only isarrangement that Boston permits, with the result of far greater sonorty.

Brahms No. 1—Beethoven's Tenth s Bulow seems to have said—has n its first movement enormous readth of string sonority, stretching ike a vast many-patterned rug; a ery intellectual, not hectic, not even motional movement. The Andante weeps graciously in and weaves a grey spell of enchantment without a ob, but with such gravity and impressive sadness. The Allegretto develops more color, more abandon, with a number of delectations from various tone colors in the band, and a sedate dance that moves like a stately minuet; dulcet oboe solos embroidered with violas and two passages of perfectly wonderful pizzicati—all the strings answering one another. The Adagio, ushered in, after a brief pause but no interval, gives out a noble and plaintive theme from various sections which later in Beethovenian fashion interweaves with a fine march suggestive of the Hymn of Joy; later with a third sub-theme that is needed to furnish material for a great climax.

And when it's all done you sit and gaze back at what seems to have been a classic city of sound in the clouds; glad to have had the gates of Brahms' severe heaven opened by such an orchestra.

After ten minutes' intermission comes Frieda Hempel, a slender figure; blonde, smiling, tall and gracious—to warble an aria from the Marriage of Figaro, of Mozart. Pearls of limpid sweetness; divine nothings; Jenny Lind-like raptures of tone that never trouble the soul of any singer, but must be done perfectly. Frieda Hempel is perfect in her way; a singer who would be startled at a tone with any passion in it, and who seems capable of quietly doing anything that Mozart or Rossini ever wrote for the coloratura voice. She won seven recalls, but gave no encore. People seem to recognize perfection in miniature; and the cold chastity of these Mozart arias sung by Hempel came as a nice contrast to the Brahms; a vocalist who could do a large number of perfect form songs beautifully and must be a delight in some of the lighter operas; but for a whole program would be like trying to make garments out of pearl necklaces.

The two Griffes picturesques were exquisitely played with perfect nuances; the Clouds and the White Peacock; sensuous irresolutions made for the piano—on which they would be poor little attenuations, but from such an orchestra were very lovely indeed. This is program music de luxe; when you have a city of clouds and a white peacock to describe. But the poet Lamartine, as well as the composer, missed the point about the clouds—which might have seemed like a city but drifted away after the walls were up and the streets full of people; and a white peacock is far too exquisite for those to whom the swan is about the limit by way of musical aviation.

The evening wound up thunderously with a full-lunged orgy of orchestration from that master of the emotional senses in sound, Franz Liszt. How often have we heard Les Preludes done by inferior orchestras and colossal conductors. And how gorgeously the Bostonians delivered its rampant sonorities and its sad suggestions, when the whole great band grew into a hurricane of tonal energy and left nothing to be desired so far as Liszt was concerned—except to have made him gasp with exultation could he have heard it. Not such a wonderful program; but it left a wonderful trail and a yearning to hear Boston again—even by way of Brahms.

TORONTO-STAR NOV. 8.

MUSIC and DRAMA

VISITS of the Boston Symphony Orchestra to Canada have always been rare and circumstances during the past decade have tended to make them rarer. Even after the difficulties created by the war were removed ill-luck seemed to dog arrangements for its coming so that for some of us the news that it was actually on the way seemed too good to be true. The concert at Massey Hall on Nov. 7th was a demonstration that despite the vicissitudes which preceded the appointment of Pierre Monteux as conductor, The Boston Symphony Orchestra is still one of the world's great musical organizations. Of the old faces I recognized but one, the white haired 'cellist, Alwyn Schroeder one of Wilhelm Gericke's old guard and a shining figure in the now disbanded Kneisel Quartette. Though much of the former membership has gone, absorbed chiefly by the New York Philharmonic-National Orchestra and the Detroit Orchestra; the new force that has been built up under Pierre Monteux is fully worthy of the traditions to which it succeeds. The orchestra is of superb quality in all sections; the strings are thrilling in elastic, sensuous quality; the Woodwind exquisitely pure and lyrical and the brass is gloriously mellow. The radiant plastic tone which the ensemble produces is superlatively fine.

Mr. Monteux is a conductor of uniquely varied experience who came to America a few years ago as conductor of the Daghilieff Russian Ballet. He had previously distinguished himself as a conductor of the Opera Comique in Paris and also conducted popular orchestral concerts in Paris. It was the brilliance he displayed as a conductor of summer concerts in New York shortly after his arrival in America that led to his engagement at Boston. Owing to the breadth of his training, his interpretations have more dramatic appeal than is usually associated with the French school of conducting,—which tends to a cool and formal elegance. Ample elegance and distinction characterize his style, but probably his experience as an interpreter of richly dramatic Russian music no doubt broadened him on the temperamental side.

The chief work given at the Toronto concert was Brahms' lovely first Symphony in C minor. Last season one wrote of the ever growing popularity of Brahms now that the public had come to a finer understanding of his idiomatic genius, and it is amazing to learn that in the later seventies after its first presentation at Carlsruhe in 1876, this symphony was denounced as labored, crabbed, cryptic and dull. Those were the days of the Brahms-Wagner rivalry when the Wagnerians valiantly held that all absolute music was obsolete. The many hundreds of Torontonians who listened with enthusiasm to lyrical ecstacies of this work would regard as mad any critic of today who pronounced it crabbed or dull. All movements are interpenetrated with a glorious melodic impulse, and the final one "Adagio; Allegro non troppo, ma con brio" is superb in its poetic exaltation. Mr. Monteux seemed to show a little coldness in the first movement, but as the symphony proceeded developed glowing fervor. In the coda of the final movement he did not build up quite so massive an effect as does Albert Coates, who makes this particular movement his "piece de resistance," but Mr. Monteux's interpretation of the work as a whole was masterly in expression and intellectual grasp.

Though, as has been said, certain critics once derided this symphony, it is but fair to our forebears to say that from the outset it won a great deal of attention. This fact is shown by an incident related by Walter Damrosch. When news reached New York in 1877 that Brahms had completed a symphony curiosity was so great to hear it that Dr. Leopold Damrosch and Theodore Thomas, rival conductors were both eager to have the honor of presenting it for the first time in America. Thomas stole a march on his rival by securing a promise from the local music dealer who had control of the score and orchestral parts to sell them to him exclusively. Leopold Damrosch was in dismay, when a woman pupil called on him and presented him with a full copy of the score. She had simply gone to the dealer and purchased it from the dealer in the usual way, the latter having no suspicion that it was to be used for orchestral performance. Four copyists were at once set to work to transcribe the orchestral parts and Damrosch was able to surprise New York by presenting the work a week ahead of Thomas. This was in December 15, 1877. The new symphony thus got an invaluable advertisement in America at the very outset, though its popularity was to come years later.

Other works performed by Mr. Monteux were two exquisite descriptive pieces "Clouds" and "The White Peacock" by Charles Tomlinson Griffes, an American composer born at Elmira, N.Y. in 1884 who died untimely in 1920. He was a pupil of Humperdinck, who perhaps developed his delicate descriptive quality and rare gifts in instrumentation. It is interesting to note that the eminent Canadian singer Eva Gauthier has brought into prominence some of his songs in Oriental modes. Quite plainly Griffes was a genius of the minor order. Of these works and of Liszt's familiar but unfadingly fresh and noble tone poem "Les Preludes," the interpretations were richly poetic and colorful.

An added feature was the first appearance in Toronto of the beautiful lyric soprano, Frieda Hempel. She is a singer of enchanting appearance and wonderfully magnetic personality. Her voice is light, but wooing and tender, and of so even a quality that its tones in scale singing are like a string of perfectly matched pearls. She carries the conviction that she is first of all a musician, who uses her voice just as a great violinist uses his instrument for purposes of pure, inspired interpretation. Few singers convey such an impression and this combination of lovely voice with true musicianship makes her the ideal interpreter of Mozart. She sang two of his arias; one gay, "Deh Vieni" from "The Marriage of Figaro," and one pathetic, "Martern aller Artern" from "The Seraglio." The musical melodic delicacy of the composer and the refinement of his ornaments, were flawlessly interpreted by this mistress of that finest of vocal assets, a perfect legato style. Miss Hempel's triumph was immediate. The audience recalled her seven times, and she would gladly have sung again but that the rules of the Boston Symphony Orchestra forbid encores. However there will be other opportunities to hear her if all goes well, for Mr. Withrow immediately booked her for an individual concert next season.

This long-delayed concert was originally intended as a celebration of the 25th anniversary of the opening of Massey Hall; and must rank as a red-letter event in its illustrious record.

[22]

MUSIC AND THE DRAMA

Conducted by E. R. PARKHURST.

BOSTON SYMPHONY ORCHESTRA

Its Return After Many Years' Absence Fills Massey Hall.

A brilliant assemblage of music lovers that exhausted the seating capacity of Massey Hall last night greeted the famous Boston Symphony Orchestra. Although the organization has been in existence 42 years, it has been heard in this city only on two previous occasions. The first was on October 4, 1905, with Dr. Gericke as conductor; the second on January 29, 1913, when Dr. Muck was the regular conductor, but, owing to his illness, his place was taken by Anton Witek, the concert-meister. The program of the 1905 concert consisted of Schumann's Symphony in C major, Op. 61; the Berlioz arrangement of Weber's "Invitation to the Waltz," the Tschaikovski "Italian Caprice," the overture to Wagner's "Tannhauser," and Spohr's violin concerto in D minor, played by Mr. Willy Hess. The program in 1913 consisted of Beethoven's C minor Symphony, Strauss' "Till Eulenspiegel," Wagner's "Meistersinger" overture, and Mendelssohn's violin concerto, played by Mr. Anton Witek.

From a popular point of view the program of last night cannot be compared with either of those quoted above. The "magnum opus" was Brahms' first symphony, that in C minor, composed when he was 49 years of age. It is a scholastic, intellectual composition, which has little in it to appeal to the masses. The first movement is a quarter of an hour's restless and sombre music, unrelieved by a flow of frank melody, and causes the average listener to say: "Rest, perturbed spirit." The slow movement is more attractive, the orchestral effects being more delicate, and the appeal of its melody soft and engaging. The finale, however, is the illuminating feature of the work, and both in regard to the vitality of its subjects and the distinction of its orchestration, makes amends for the other movements. The symphony occupied three-quarters of an hour in performance, and one would infer was interpreted by the conductor, Pierre Monteux, with a sympathetic understanding of its spirit.

The opinions of critical commentators, from the very first production of the symphony, have always been very contradictory. The famous German critic, Hanslick, said: "The one thing we may speak of as a simple fact, accepted alike by friend and foe, is that no composer has yet approached so nearly to the great works of Beethoven as Brahms in the finale of his C minor Symphony." The critic of The Weiner Zeitung said: "His strong, moral earnestness, the depth and purity of his conception of the world and of life. and the intellectuality which have always obtained for him the esteem of the noble-minded and withheld from him the favor of the masses, are to be found again in his work. None the less, however, are the shadows there which, but too easily, accompany such lights. The want of inspiriting fancy, the absence of sensuous charm, and a sullen asceticism almost amounting to insipidity. . . So there is nothing that can be admired without reserve, until, with sure step, with strong, proud gait that reminds one of the majesty of Beethoven, the finale strikes out. The hearer experiences a sensation of brightness, as at the rising of the sun after a night of sorrow. Here is a truly artistic achievement." Again, per contra, the distinguished critic, Louis Ehert, pronounced the first movement the most artistically important of the work.

The second orchestral selection consisted of two impressionist pictures, "The Clouds" and "The White Peacock," by the late Charles Tomlinson Griffes, an American composer, held in high estimation by his countrymen. The special attraction of the music of these numbers was found in the play of orchestral color, which in a measure conjured up memories of Debussy. Here the various sections of the orchestra showed great refinement of tone and splendid technique. The audience manifested its pleasure with several demonstrations of applause.

The third selection was Liszt's fairly familiar symphonic poem, "The Preludes," which delighted the audience as a unit. One was struck in rehearing this work with the masterly manner in which Liszt has contrasted the individual color of the different instruments, both in solo and the mass. And the effect of the singing of the dominant melody on its successive appearances in different moods and lights was entrancingly brought out by the superb playing of the wood and brass wind. The conductor was recalled four times, with the climax of the evening's enthusiasm.

The very welcome and only soloist was Frieda Hempel, the famed coloratura soprano, fresh from her triumphs in London, England. She sang only two numbers, the aria "Deh Vieni" and the aria "Martern Aller Artern," both by Mozart. She made a complete conquest of her hearers, the purity of her exquisitely delicate voice and the pearl-like brilliancy of the florid passages in the second aria proving extremely fascinating. She was rapturously recalled again and again, but the inexorable laws of the Boston Orchestral Association forbade her to grant the encore so ardently desired. And the patrons of the concert had a real grievance in this matter, for they naturally considered it a high-handed proceeding to prevent the singer, after travelling perhaps some hundreds of miles to come here, from giving them an extra number or two.

Mons. Monteux demonstrated in the Liszt composition that he is an interpretative master, as well as being a splendid director.

TORONTO GLOBE NOV 8

But excellent as were the strings the wood wind was no less beautiful. The oboe melody in the first movement sang out with a dulcet smoothness and faultless intonation that are seldom heard from that instrument. The phrase in the Andante played by the horns in close harmony was rendered with the perfection of tone and nuance that one would hear only on an organ.

The closing Allegro showed something of the tonal volume of which the orchestra was capable, but not all. The utmost was reserved, with masterly art, for the great Liszt number that terminated the programme.

It was in the Liszt number that the full beauty of the brass and percussion section was displayed. Every mood from meditation to exultation finds expression in this work. From an opening unison pizzicato, deep and mystical, it develops until a stately phrase is announced by the brass in full confident harmony. Then follow sweeping melodies for 'cellos caught up by violins and little melodic snatches comment upon the most beautiful of horn harmony. Tone is piled on tone, rhythm takes a quicker movement until the end is reached in a maximum of tonal volume glowing and intense, the greatest fortissimo of the evening.

"Clouds" and "The White Peacock" were the two musical pictures that the orchestra offered between the Brahms and the Liszt. Frankly, we begrudged the time spent by the orchestra in playing them. The first is an alleged picture of clouds "builded superbly in the heights of heaven." In addition to the strings, it is scored for piccolo, three flutes, three oboes, clarinets, etc., and celesta, tam-tam and two harps. We cannot say what the tam tam did. The harps and the celesta tinkled prettily, but there was no conviction in the number. Rhythm was an independent between th various instruments as tonality was. The harps jingled in one key and the celesta jangled in another. It might have represented clouds to the composer's mind. To us it was reminiscent of fog.

"The White Peacock" was no better. This was supposed to be a musical picture of a white peacock moving through a sunlit garden of pomegranates, oleanders, magnolia and other beautiful things. In its lighter moments it was just as sketchy and indefinite and tinkly as "Clouds." When it broadened out it reminded us strongly as the "Proficere" in Elgar's Gerontius. Unresolvable discords are bad enough when they are noisy, but when you have them jangling in mincing little pianissimo passages you feel you want ot shtu the door.

We wish musicians who delight in heaven's lovely clouds and earth's beautiful gardens would be thankfully content to do as humbler mortals do, worship and be silent.

Needless to say, the Boston Symphony Orchestra played these numbers, as they played everything else, perfectly.

TORONTO-TELE. NOV. 8.

TORONTO-TELE. NOV. 8

TELE NOV 8

[22]

BOSTON AND BRAHMS GIVE TORONTO THRILLS

The Great Classic Orchestra Does Itself Credit With Classic Composer.

SUBDUED MONTEUX

Frieda Hempel, Coloraturist, Does Her Share in a Delightful Program.

By AUGUSTUS BRIDLE.

Brahms and Boston gave Toronto forty minutes of highly intellectual enthusiasm last evening. After nearly ten years absence what better re-introduction could Boston have here than Brahms—and in his Symphony No. 1? The management had thought to impress upon Mr. Monteux that a rather more iridescent program might suit us better; in any case not to begin with Brahms. But Boston was obdurate; Brahms came first; and nobody regretted it—except the Brahmsite who plays Old St. Andrew's organ and unavoidably late, missed it!

Never before has Brahms been so hailed with boisterous acclamations here. Or was it—Boston? Or—both? In any case rare combination. The audience seemed to hunger for Brahms. Yet, suppose it had been played by the splendid Cleveland Orchestra; or Detroit; or the Philharmonic? No, none of these could have woven the spell. Stokowski could have done it; did it last season with the No. 2, which he told me in Philadelphia has to emerge from perfect silence.

Boston persists as a great orchestra in spite of fate; as great now as ever, even with many of the old personnel gone; minus Muck, or Nikisch, or George Henschel its first conductor, and great friend of Brahms. These players could have played anything and made everybody happy.

There is a subdued enchantment about a Boston-Brahms program. Here is no common furore. Dignity holds her seat. Mr. Monteux is almost sculpturesquely dignified. He has no antics; no ecstasies; no rhapsodies; no glorious, perspiring exultations. Firmly he beats the time, delivers the accent, models the nuance, develops sonorous climax, declines to the diminuendo—all in perfect restraint, not without emotion.

But—what a band! Who could not conduct it? Such violins. Seldom does one get such a tone from seconds and violas; I have never heard violas so gorgeously insistent; and the nine double-basses were palisaded along the rear on a dais—the only disarrangement that Boston permits, with the result of far greater sonority.

Brahms No. 1—Beethoven's Tenth as Bulow seems to have said—has in its first movement enormous breadth of string sonority, stretching like a vast many-patterned rug; a very intellectual, not hectic, not even emotional movement. The Andante sweeps graciously in and weaves a grey spell of enchantment without a sob, but with such gravity and impressive sadness. The Allegretto develops more color, more abandon, with a number of delectations from various tone colors in the band, and a sedate dance that moves like a stately minuet; dulcet oboe solos embroidered with violas and two passages of perfectly wonderful pizzicati—all the strings answering one another. The Adagio, ushered in, after a brief pause but no interval, gives out a noble and plaintive theme from various sections which later in Beethovenian fashion interweaves with a fine march suggestive of the Hymn of Joy; later with a third sub-theme that is needed to furnish material for a great climax.

And when it's all done you sit and gaze back at what seems to have been a classic city of sound in the clouds; glad to have had the gates of Brahms' severe heaven opened by such an orchestra.

After ten minutes' intermission comes Frieda Hempel, a slender figure; blonde, smiling, tall and gracious—to warble an aria from the Marriage of Figaro, of Mozart. Pearls of limpid sweetness; divine nothings; Jenny Lind-like raptures of tone that never trouble the soul of any singer, but must be done perfectly. Frieda Hempel is perfect in her way; a singer who would be startled at a tone with any passion in it, and who seems capable of quietly doing anything that Mozart or Rossini ever wrote for the coloratura voice. She won seven recalls, but gave no encore. People seem to recognize perfection in miniature; and the cold chastity of these Mozart arias sung by Hempel came as a nice contrast to the Brahms; a vocalist who could do a large number of perfect form songs beautifully and must be a delight in some of the lighter operas; but for a whole program would be like trying to make garments out of pearl necklaces.

The two Griffes picturesques were exquisitely played with perfect nuances; the Clouds and the White Peacock; sensuous irresolutions made for the piano—on which they would be poor little attenuations, but from such an orchestra were very lovely indeed. This is program music de luxe; when you have a city of clouds and a white peacock to describe. But the poet Lamartine, as well as the composer, missed the point about the clouds—which might have seemed like a city but drifted away after the walls were up and the streets full of people; and a white peacock is far too exquisite for those to whom the swan is about the limit by way of musical aviation.

The evening wound up thunderously with a full-lunged orgy of orchestration from that master of the emotional senses in sound, Franz Liszt. How often have we heard Les Preludes done by inferior orchestras and colossal conductors. And how gorgeously the Bostonians delivered its rampant sonorities and its sad suggestions, when the whole great band grew into a hurricane of tonal energy and left nothing to be desired so far as Liszt was concerned—except to have made him gasp with exultation could he have heard it. Not such a wonderful program; but it left a wonderful trail and a yearning to hear Boston again—even by way of Brahms.

TORONTO-STAR NOV. 8.

MUSIC and DRAMA

VISITS of the Boston Symphony Orchestra to Canada have always been rare and circumstances during the past decade have tended to make them rarer. Even after the difficulties created by the war were removed ill-luck seemed to dog arrangements for its coming so that for some of us the news that it was actually on the way seemed too good to be true. The concert at Massey Hall on Nov. 7th was a demonstration that despite the vicissitudes which preceded the appointment of Pierre Monteux as conductor, The Boston Symphony Orchestra is still one of the world's great musical organizations. Of the old faces I recognized but one, the white haired 'cellist, Alwyn Schroeder one of Wilhelm Gericke's old guard and a shining figure in the now disbanded Kneisel Quartette. Though much of the former membership has gone, absorbed chiefly by the New York Philharmonic-National Orchestra and the Detroit Orchestra; the new force that has been built up under Pierre Monteux is fully worthy of the traditions to which it succeeds. The orchestra is of superb quality in all sections; the strings are thrilling in elastic, sensuous quality; the Woodwind exquisitely pure and lyrical and the brass is gloriously mellow. The radiant plastic tone which the ensemble produces is superlatively fine.

Mr. Monteux is a conductor of uniquely varied experience who came to America a few years ago as conductor of the Daghilieff Russian Ballet. He had previously distinguished himself as a conductor of the Opera Comique in Paris and also conducted popular orchestral concerts in Paris. It was the brilliance he displayed as a conductor of summer concerts in New York shortly after his arrival in America that led to his engagement at Boston. Owing to the breadth of his training, his interpretations have more dramatic appeal than is usually associated with the French school of conducting, which tends to a cool and formal elegance. Ample elegance and distinction characterize his style, but probably his experience as an interpreter of richly dramatic Russian music no doubt broadened him on the temperamental side.

The chief work given at the Toronto concert was Brahms' lovely first Symphony in C minor. Last season one wrote of the ever growing popularity of Brahms now that the public had come to a finer understanding of his idiomatic genius, and it is amazing to learn that in the later seventies after its first presentation at Carlsruhe in 1876, this symphony was denounced as labored, crabbed, cryptic and dull. Those were the days of the Brahms-Wagner rivalry when the Wagnerians valiantly held that all absolute music was obsolete. The many hundreds of Torontonians who listened with enthusiasm to lyrical ecstacies of this work would regard as mad any critic of today who pronounced it crabbed or dull. All movements are interpenetrated with a glorious melodic impulse, and the final one "Adagio; Allegro non troppo, ma con brio" is superb in its poetic exaltation. Mr. Monteux seemed to show a little coldness in the first movement, but as the symphony proceeded developed glowing fervor. In the coda of the final movement he did not build up quite so massive an effect as does Albert Coates, who makes this particular movement his "piece de resistance," but Mr. Monteux's interpretation of the work as a whole was masterly in expression and intellectual grasp.

Though, as has been said, certain critics once derided this symphony, it is but fair to our forebears to say that from the outset it won a great deal of attention. This fact is shown by an incident related by Walter Damrosch. When news reached New York in 1877 that Brahms had completed a symphony curiosity was so great to hear it that Dr. Leopold Damrosch and Theodore Thomas, rival conductors were both eager to have the honor of presenting it for the first time in America. Thomas stole a march on his rival by securing a promise from the local music dealer who had control of the score and orchestral parts to sell them to him exclusively. Leopold Damrosch was in dismay, when a woman pupil called on him and presented him with a full copy of the score. She had simply gone to the dealer and purchased it from the dealer in the usual way, the latter having no suspicion that it was to be used for orchestral performance. Four copyists were at once set to work to transcribe the orchestral parts and Damrosch was able to surprise New York by presenting the work a week ahead of Thomas. This was in December 15, 1877. The new symphony thus got an invaluable advertisement in America at the very outset, though its popularity was to come years later.

Other works performed by Mr. Monteux were two exquisite descriptive pieces "Clouds" and "The White Peacock" by Charles Tomlinson Griffes, an American composer born at Elmira, N.Y. in 1884 who died untimely in 1920. He was a pupil of Humperdinck, who perhaps developed his delicate descriptive quality and rare gifts in instrumentation. It is interesting to note that the eminent Canadian singer Eva Gauthier has brought into prominence some of his songs in Oriental modes. Quite plainly Griffes was a genius of the minor order. Of these works and of Liszt's familiar but unfadingly fresh and noble tone poem "Les Preludes," the interpretations were richly poetic and colorful.

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MUSIC

THE BOSTON SYMPHONY.

The Boston Symphony orchestra, with Vladimir Resnikoff as soloist, inaugurated the orchestral concerts, which are to be an important feature of the Eastman Theater music enterprises, with a superb concert last night. If memory serves it was Beethovens "Eroica" which was the symphosy of the concert given in Rochester by the Boston Symphony some ten years ago under Dr. Muck's direction which was the last local concert by this great orchestra previous to last night; and it was Beethoren's "Eroica" that Pierre Monteaux chose for his opening number last night. Sisce Rochester last heard the Boston Symphony it has had its troubles; its best friends were saddened by what threatened to be a break from its high standards of performance, which admittedly set standards for orchestral performance in this country and paralleled standards anywhere. But under Monteaux's capable, indomitable and particularly well experienced direction the orchestra has been recovered to its ambitions, its mechanical superiority and its musicianly idealism; so much has been said of it by the Boston and New York experts who have heard it continuously and this may be well believed on last night's evidence.

The old refinement of tone is there; the beautiful plancy of sectional contribution to the orchestral tone quality, the corporate adaptability to every demand of the director are unquestionably re-established. In the symphony and again in the Wagner "Meistersinger" prelude, which was altogether gorgeous in tonal appeal, the realization of musical magnitude and sonority was as complete as one could wish. This orchestra eliminates all unmusical noise from its climax. In the Debussy "Afternoon of a Faun" the solo section capacity of this fine band was demonstrated in a performance that gave to Debussy's music the tonal beauty and elegance of execution upon which appreciation of the composers idiomatic suggestion of his subject depends for enjoyable realization. Monteaux expression and his own conviction of its logic is carried to hearers by the performance he gets from his orchestra.

Monteaux's quality was revealed amply in the symphony. He is not a "virtuoso" director: he is active, exact, marvously energetic; he has absolute command. A first impression of drillmasterism vanishes as the refinement of his efforts appear. The Beethoven was given a beautifully detailed reading; the music was completely revealed; it was legitimate, non-sensational, but dramatic and technically worked out to admirable finish. It was perhaps less emotionally exciting than some readings this same orchestra has played, but it would be hard to question the judgment and taste of it.

In the soloist of the evening Rochester has particular interest, since Vladimir Resnikoff is first violin of the Kilburn Quartet and one of the Eastman School men. He is young, has abounding and brilliant mechanics, and at his debut he might have been expected to choose a "display" medium. Instead he elected to be heard and judged in the Brahms concerto, which is a fine piece of music, not a show medium at all, except that to play it well requires not only a masterly violin management, but also a very genuine musical intelligence. Aside from an intricate cadenza, the violin is made the medium for expression of 'Brahms' ideas, some of them wholly direct and of appealing beauty, some of them more labored and less plainly attractive, but the whole moulded with the skill that belonged peculiarly to the composer.

It was good to see this young stranger artist, realizing, as he must, that he was playing a rather critical performance with a background which for excellence in detail could not be surpassed in orchestral accompaniments, grow out of a preliminary nervousness into absorbtion in his music, and make the violin sing melodies delightfully yielding to his bow a really charming tone, not particularly round or sonorous, but of searching intensity and a quality that reaches to the topmost notes. The tricky cadenza he managed excellently; if there were occasional slips from perfect clarity, they were few and never was there a slip from the voicing of the melodic beauties of the score. This was musical playing of a score that to play musically demands far more than technic. It is to be a pleasure to come to know Mr. Resnikoff's playing well in all its phases, as Rochester is likely to do this season.

There was a fine audience, late in getting seated and thereby somewhat disturbing to Mr. Monteaux who was compelled to wait several times in the symphony before beginning a movement. It is good to hear the Boston Symphony again and the audience made this plain, and showed its pleasure in Resnikoff's performance with cordial emphasis.

ROCHESTER-DEMOCRAT-NOV. 9.

BOSTON SYMPHONY HEARD AT ITS BEST

Personnel Changed, Wonderful Organization.

A brilliant audience welcomed the Boston Symphony orchestra with Pierre Monteux, conductor, in a recital in Elmwood Music hall last evening, this being the second of the "Musical Arts" series of concerts of which Bessie Bellanca is local manager.

The Boston Symphony orchestra again lives up to its reputation as a superb orchestral body, and although the personnel has changed from that under Dr. Muck's regime, it still remains one of the finest symphonic organizations, and under Pierre Monteux's scholarly direction continues to forge ahead in musical achievement.

Mr. Monteux is a musician cast in a heroic mold. He has the French elegance of style, a complete command of his players and his readings are marked by dramatic force and an exquisite sense of poetic form and outline.

The Tschaikowsky symphony in F minor was a masterly performance, one musical authority declaring it had not been played better even under the great Nikisch. The full beauty of the various choirs in the orchestra was effectively brought out, and the rondo movement evoked such applause that at the close Mr. Monteux was recalled three times to acknowledge the ovation.

The Symphonic Poem, Les Preludes, by Liszt, revealed the brilliant resources of both conductor and musicians and Mr. Monteux paid his players the compliment of having them rise to share the honors.

The haunting Prelude and "Love Death Music" from Tristan and Isolde" disclosed Mr. Monteux as a Wagnerian conductor of magnificent proportions. There was something of transcendent beauty about this performance which left the audience thrilled under the spell of its magic.

The climax to a splendid program was the Overture to Tannhauser in which Mr. Monteux revealed himself as a modernist, giving a reading of marked interest.

BUFFELO-COORIER-NOV-10

BOSTON SYMPHONY WITH PIERRE MONTEUX CONDUCTOR

By MARY M. HOWARD.

The second concert of the Musical Arts series, Bessie Bellanca, manager, which took place last evening in Elmwood Music hall, brought back to Buffalo, after an absence of several years, the Boston Symphony orchestra under its conductor of three seasons, Pierre Monteux. An audience of splendid proportions filled the hall and gave Mr. Monteux and his players most cordial welcome at the outset and enthusiastic recognition of the value of their work.

The programme included only very well known musical offerings, namely: Tschaikowski's fourth symphony; Liszt's The Preludes; the prelude and Love Death from Tristan and Isolde, and the Tannhauser overture, Wagner. One novelty, at least, would have been very acceptable to Buffalo listeners, to whom the works presented last night are as familiar as household words. The symphony was a happy choice, not merely because of its intrinsic beauty, but because it was the one chosen for performance by the composer himself, when he visited this country in the season of 1891-1892 at the invitation of Andrew Carnegie, and was the dominating figure at the dedication of Carnegie hall, New York. This same symphony was first played by the Boston symphony orchestra in November, 1896, under the direction of Emil Paur.

Tschaikowski dedicated his fourth symphony to his best friend, Nadejda von Meck, a wealthy woman whom he never met, but who aided him when he was in dire financial need. He also outlined the definite programme upon which the work is founded, from the Fate motive that the horns and bassoons give out at the beginning, through the half sad, half sweet memories pictured in the second movement with its exquisite oboe theme, through the whimsical dream fancies of the scherzo, on to the close of the final movement, which makes frequent use of a well known Russian folksong, and is based on the motto: "Go among the people. See how they understand how to be happy," and portrays a popular merrymaking.

To this symphony, with its wonderful variety of mood, its varying panorama of tone pictures, Mr. Monteux brought the musicianly reading, the colorful delineation of a gifted and skilled conductor. With graceful and incisive gesture he secured from his men a performance marked by tonal beauty, striking effects of expression and admirable compactness. The movement of least interest was the scherzo, in which the pizzicati of the strings did not always sound clear and crisp. At the close of the symphony, Mr. Moneux was repeatedly recalled, and applause was divided between leader and led.

As a matter of interpretation, the highest mark of the evening was reached in the Tristan and Isolde excerpt. The tempos were admirably chosen, neither too fast nor too dragging, and there was beautiful proportion of the orchestral sections throughout. The Liszt Preludes also received effective and imaginative treatment which lent new interest to its familiar measures. A concervative performance of the Tannhauser overture brought the programme to a close, and the audience gave renewed proof of its enjoyment.

BUFFLO-EXPSS-NOV.10.

ORCHESTRA WINS NEW LAURELS IN FINE PROGRAM

Boston Symphony Concert in Bailey Hall Proves Notable Musical Event — Pierre Monteux Directs Playing of Numbers Unsurpassed For Beauty

Last evening's concert by the Boston Symphony Orchestra in Bailey Hall was in many ways reminiscent of that given in the same auditorium last December by this famous organization. Once more under the baton of Pierre Monteux was the same perfection of execution shown, the same artistic feeling and musicianship. But last night's program was even better than that played in Ithaca last year. It was a tremendous program, and one not soon to be forgotten, replete with sheer beauty and harmony. Mr. Monteux with his carefully chosen orchestra could hardly fail to make a concert a musical event, but when he selected the present program he made assurance doubly sure.

The second and last movement of the Brahms Symphony, No. 1, in C minor, would seem to come as near perfection as it is humanely possible to arrive, and the orchestra, individually and collectively, showed appreciation of the subtlety and charm of the music, the magicianly way in which it discloses treasure after treasure. Particularly notable were the flute passages and the recurrent horn motive. It is said that the composer spent nearly 16 years in writing this symphony, but for the wealth of musical material and perfection of detail finally attained the time seems short.

After a 10-minute intermission, the symphony was followed by Strauss' Don Juan, an exceedingly interesting piece of descriptive music in which the various love motifs alternate with the spirited passages, denoting the knight's wild career and final downfall. Two harps used in this number added much to the beauty of the score.

Few orchestral programs are now considered complete without one at least of Debussy's compositions. That played last evening was "L'spresmidi d'un Faune," full of unusual harmonization, and colorful passages. The flute solos played by G. Laurent were particularly haunting, and suggestive of the pagan pastoral atmosphere found in Mallarme's poem on which the prelude is founded.

Tchaikovsky's popular overture, written in commemoration of the repulse of Napoleon by the Russians in 1812, completed the program, and with its tremendous full orchestra passages, supplemented with cannon, made an excellent finale, as well as a striking contrast to the poetic rhapsody which preceded it. The introduction of the Marseillaise and the Russian hymn, striving with each other, produces a striking effect from a musical viewpoint, as well as serving the composer's purpose by typifying the conflict of the French and Russian armies. The overture contains notable thematic interludes as well as a great deal of glorious noise.

It is sometimes said that there is no beauty in modern music. Last evening's concert disproved that assertion for each composition had more than an intellectual interest, and more haunting melodies than one or two of the principal themes of the symphony it would be difficult to find. The audience was anxious for an encore, but wisely, at the conclusion of such a program, none was given, although the conductor was recalled many times.

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HERALD-NOV. 12.

MUSIC

THE BOSTON SYMPHONY.

The Boston Symphony orchestra, with Vladimir Resnikoff as soloist, inaugurated the orchestral concerts, which are to be an important feature of the Eastman Theater music enterprises, with a superb concert last night. If memory serves it was Beethovens "Eroica" which was the symphosy of the concert given in Rochester by the Boston Symphony some ten years ago under Dr. Muck's direction which was the last local concert by this great orchestra previous to last night; and it was Beethoven's "Eroica" that Pierre Monteaux chose for his opening number last night. Sisce Rochester last heard the Boston Symphony it has had its troubles; its best friends were saddened by what threatened to be a break from its high standards of performance, which admittedly set standards for orchestral performance in this country and paralleled standards anywhere. But under Monteaux's capable, indomitable and particularly well experienced direction the orchestra has been recovered to its ambitions, its mechanical superiority and its musicianly idealism; so much has been said of it by the Boston and New York experts who have heard it continuously and this may be well believed on last night's evidence.

The old refinement of tone is there; the beautiful plancy of sectional contribution to the orchestral tone quality, the corporate adaptability to every demand of the director are unquestionably re-established. In the symphony and again in the Wagner "Meistersinger" prelude, which was altogether gorgeous in tonal appeal, the realization of musical magnitude and sonority was as complete as one could wish. This orchestra eliminates all unmusical noise from its climax. In the Debussy "Afternoon of a Faun" the solo section capacity of this fine band was demonstrated in a performance that gave to Debussy's music the tonal beauty and elegance of execution upon which appreciation of the composers idiomatic suggestion of his subject depends for enjoyable realization. Monteaux expression and his own conviction of its logic is carried to hearers by the performance he gets from his orchestra.

Monteaux's quality was revealed amply in the symphony. He is not a "virtuoso" director: he is active, exact, marvously energetic; he has absolute command. A first impression of drill-masterism vanishes as the refinement of his efforts appear. The Beethoven was given a beautifully detailed reading; the music was completely revealed; it was legitimate, non-sensational, but dramatic and technically worked out to admirable finish. It was perhaps less emotionally exciting than some readings this same orchestra has played, but it would be hard to question the judgment and taste of it.

In the soloist of the evening Rochester has particular interest, since Vladimir Resnikoff is first violin of the Kilburn Quartet and one of the Eastman School men. He is young, has abounding and brilliant mechanics, and at his debut he might have been expected to choose a "display" medium. Instead he elected to be heard and judged in the Brahms concerto, which is a fine piece of music, not a show medium at all, except that to play it well requires not only a masterly violin management, but also a very genuine musical intelligence. Aside from an intricate cadenza, the violin is made the medium for expression of 'Brahms' ideas, some of them wholly direct and of appealing beauty, some of them more labored and less plainly attractive, but the whole moulded with the skill that belonged peculiarly to the composer.

It was good to see this young stranger artist, realizing, as he must, that he was playing a rather critical performance with a background which for excellence in detail could not be surpassed in orchestral accompaniments, grow out of a preliminary nervousness into absorbtion in his music, and make the violin sing melodies delightfully yielding to his bow a really charming tone, not particularly round or sonorous, but of searching intensity and a quality that reaches to the topmost notes. The tricky cadenza he managed excellently; if there were occasional slips from perfect clarity, they were few and never was there a slip from the voicing of the melodic beauties of the score. This was musical playing of a score that to play musically demands far more than technic. It is to be a pleasure to come to know Mr. Resnikoff's playing well in all its phases, as Rochester is likely to do this season.

There was a fine audience, late in getting seated and thereby somewhat disturbing to Mr. Monteaux who was compelled to wait several times in the symphony before beginning a movement. It is good to hear the Boston Symphony again and the audience made this plain, and showed its pleasure in Resnikoff's performance with cordial emphasis.

ROCHESTER-DEMCRT-N[illegible]

BOSTON SYMPHONY HEARD AT ITS BEST

Personnel Changed, Wonderful Organization.

A brilliant audience welcomed the Boston Symphony orchestra with Pierre Monteux, conductor, in a recital in Elmwood Music hall last evening, this being the second of the "Musical Arts" series of concerts of which Bessie Bellanca is local manager.

The Boston Symphony orchestra again lives up to its reputation as a superb orchestral body, and although the personnel has changed from that under Dr. Muck's regime, it still remains one of the finest symphonic organizations, and under Pierre Monteux's scholarly direction continues to forge ahead in musical achievement.

Mr. Monteux is a musician cast in a heroic mold. He has the French elegance of style, a complete command of his players and his readings are marked by dramatic force and an exquisite sense of poetic form and outline.

The Tschaikowsky symphony in F minor was a masterly performance, one musical authority declaring it had not been played better even under the great Nikisch. The full beauty of the various choirs in the orchestra was effectively brought out, and the rondo movement evoked such applause that at the close Mr. Monteux was recalled three times to acknowledge the ovation.

The Symphonic Poem, Les Preludes, by Liszt, revealed the brilliant resources of both conductor and musicians and Mr. Monteux paid his players the compliment of having them rise to share the honors.

The haunting Prelude and "Love Death Music" from Tristan and Isolde" disclosed Mr. Monteux as a Wagnerian conductor of magnificent proportions. There was something of transcendent beauty about this performance which left the audience thrilled under the spell of its magic.

The climax to a splendid program was the Overture to Tannhauser in which Mr. Monteux revealed himself as a modernist, giving a reading of marked interest.

BUFFELO-COURIER-NOV-10

BOSTON SYMPHONY WITH PIERRE MONTEUX CONDUCTOR

By MARY M. HOWARD.

The second concert of the Musical Arts series, Bessie Bellanca, manager, which took place last evening in Elmwood Music hall, brought back to Buffalo, after an absence of several years, the Boston Symphony orchestra under its conductor of three seasons, Pierre Monteux. An audience of splendid proportions filled the hall and gave Mr. Monteux and his players most cordial welcome at the outset and enthusiastic recognition of the value of their work.

The programme included only very well known musical offerings, namely: Tschaikowski's fourth symphony; Liszt's The Preludes; the prelude and Love Death from Tristan and Isolde, and the Tannhauser overture, Wagner. One novelty, at least would have been very acceptable to Buffalo listeners, to whom the works presented last night are as familiar as household words. The symphony was a happy choice, not merely because of its intrinsic beauty, but because it was the one chosen for performance by the composer himself, when he visited this country in the season of 1891-1892 at the invitation of Andrew Carnegie, and was the dominating figure at the dedication of Carnegie hall, New York. This same symphony was first played by the Boston symphony orchestra in November, 1896, under the direction of Emil Paur.

Tschaikowski dedicated his fourth symphony to his best friend, Nadejda von Meck, a wealthy woman whom he never met, but who aided him when he was in dire financial need. He also outlined the definite programme upon which the work is founded, from the Fate motive that the horns and bassoons give out at the beginning, through the half sad, half sweet memories pictured in the second movement with its exquisite oboe theme, through the whimsical dream fancies of the scherzo, on to the close of the final movement, which makes frequent use of a well known Russian folksong, and is based on the motto: "Go among the people. See how they understand how to be happy," and portrays a popular merrymaking.

To this symphony, with its wonderful variety of mood, its varying panorama of tone pictures, Mr. Monteux brought the musicianly reading, the colorful delineation of a gifted and skilled conductor. With graceful and incisive gesture he secured from his men a performance marked by tonal beauty, striking effects of expression and admirable compactness. The movement of least interest was the scherzo, in which the pizzicati of the strings did not always sound clear and crisp. At the close of the symphony, Mr. Moneux was repeatedly recalled, and applause was divided between leader and led.

As a matter of interpretation, the highest mark of the evening was reached in the Tristan and Isolde excerpt. The tempos were admirably chosen, neither too fast nor too dragging, and there was beautiful proportion of the orchestral sections throughout. The Liszt Preludes also received effective and imaginative treatment which lent new interest to its familiar measures. A concervative performance of the Tannhauser overture brought the programme to a close, and the audience gave renewed proof of its enjoyment.

BUF[illegible]-NOV. 1[illegible]

ORCHESTRA WINS NEW LAURELS IN FINE PROGRAM

Boston Symphony Concert in Bailey Hall Proves Notable Musical Event — Pierre Monteux Directs Playing of Numbers Unsurpassed For Beauty

Last evening's concert by the Boston Symphony Orchestra in Bailey Hall was in many ways reminiscent of that given in the same auditorium last December by this famous organization. Once more under the baton of Pierre Monteux was the same perfection of execution shown, the same artistic feeling and musicianship. But last night's program was even better than that played in Ithaca last year. It was a tremendous program, and one not soon to be forgotten, replete with sheer beauty and harmony. Mr. Monteux with his carefully chosen orchestra could hardly fail to make a concert a musical event, but when he selected the present program he made assurance doubly sure.

The second and last movement of the Brahms Symphony, No. 1, in C minor, would seem to come as near perfection as it is humanely possible to arrive, and the orchestra, individually and collectively, showed appreciation of the subtlety and charm of the music, the magicianly way in which it discloses treasure after treasure. Particularly notable were the flute passages and the recurrent horn motive. It is said that the composer spent nearly 16 years in writing this symphony, but for the wealth of musical material and perfection of detail finally attained the time seems short.

After a 10-minute intermission, the symphony was followed by Strauss' Don Juan, an exceedingly interesting piece of descriptive music in which the various love motifs alternate with the spirited passages, denoting the knight's wild career and final downfall. Two harps used in this number added much to the beauty of the score.

Few orchestral programs are now considered complete without one at least of Debussy's compositions. That played last evening was "L'spresmidi d'un Faune," full of unusual harmonization, and colorful passages. The flute solos played by G. Laurent were particularly haunting, and suggestive of the pagan pastoral atmosphere found in Mallarme's poem on which the prelude is founded.

Tchaikovsky's popular overture, written in commemoration of the repulse of Napoleon by the Russians in 1812, completed the program, and with its tremendous full orchestra passages, supplemented with cannon, made an excellent finale, as well as a striking contrast to the poetic rhapsody which preceded it. The introduction of the Marseillaise and the Russian hymn, striving with each other, produces a striking effect from a musical viewpoint, as well as serving the composer's purpose by typifying the conflict of the French and Russian armies. The overture contains notable thematic interludes as well as a great deal of glorious noise.

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H[illegible] N. 12.

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Musical Arts

Presents

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ELMWOOD MUSIC HALL

Thursday Evening, November 9, 1922

Direction BESSIE BELLANCA

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TRANS- NOV. 16.

Davico's Cyclops

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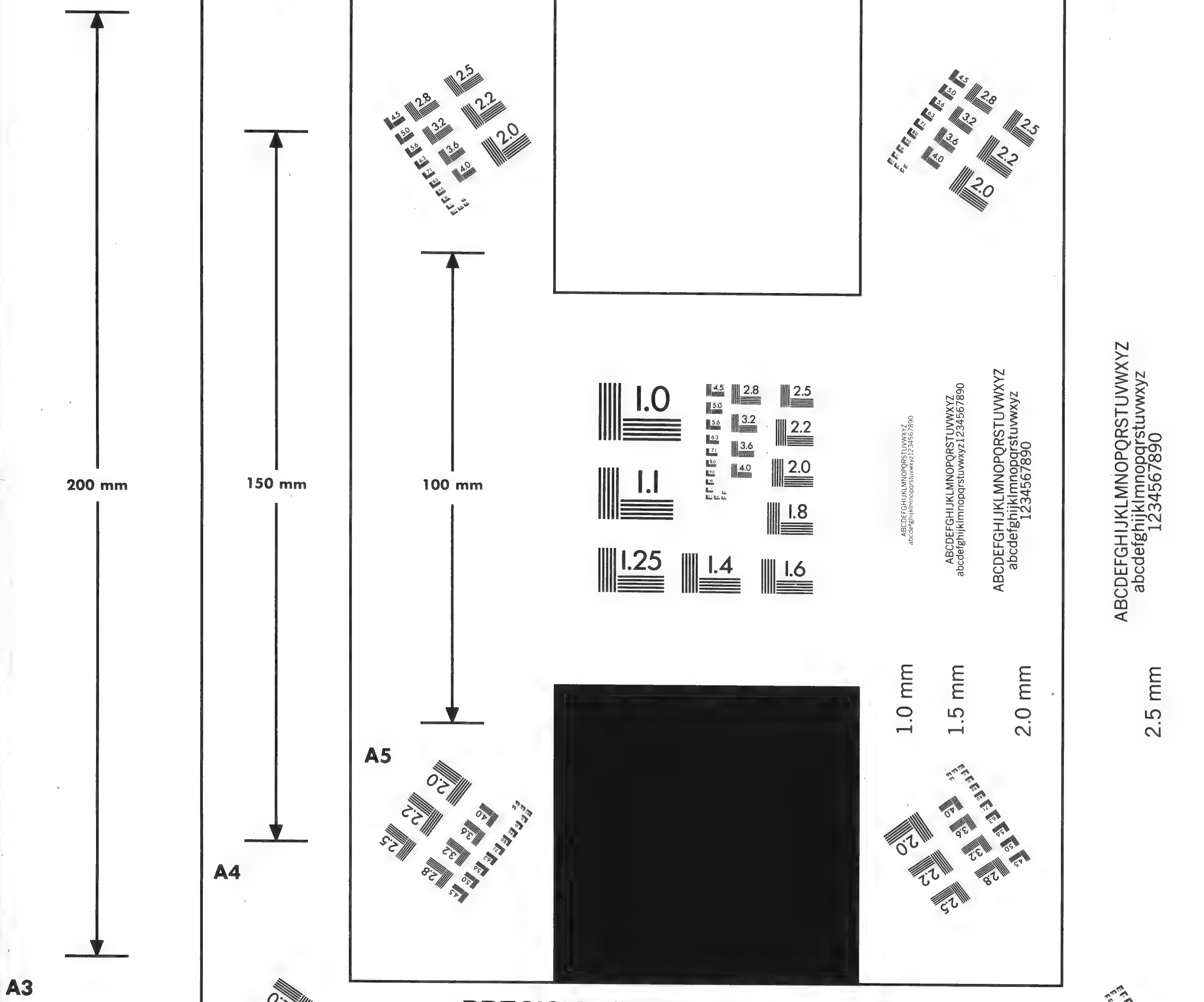
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Musical Arts

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Prices: $2.75, $2.20, $1.65 and $1.10
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FEODOR CHALIAPIN
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MARIA JERITZA
Sensational New Prima Donna of the Metropolitan Opera Company
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Prices: $3.30, $2.75, $2.20 and $1.10
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Program

Tchaikovsky	Symphony No. 4 in F minor, Opus 36
Liszt	Symphonic Poem No 3, "Les Préludes" (after Lamartine)
Wagner	Prelude and Love-Death from "Tristan and Isolde"
Wagner	Overture to "Tannhäuser"

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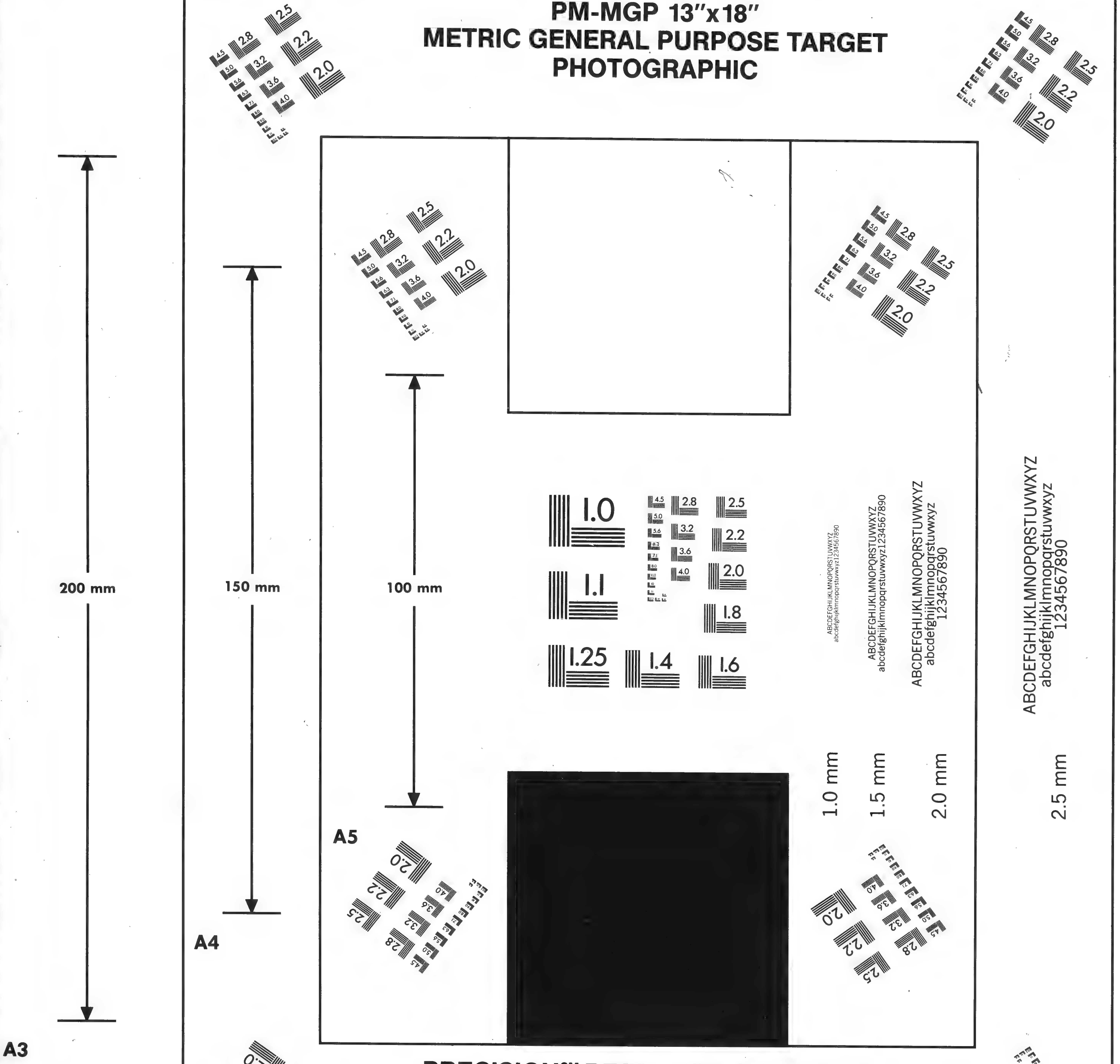
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Rarely does Mr. Monteux set a programme for one of the twenty-four pairs of Symphony Concerts upon which may not be found either new or unfamiliar music, and his list for the concerts of this week contains, in Davico's symphonic poem "Polyphemus," a novelty from the hand of a composer little known hereabouts. Only once before has music by Davico been publicly heard in Boston, when his imaginative "Roman Impressions" were played at a concert of the Boston Musical Association in February, 1921. The few facts concerning Davico then set down in these columns may now be recalled. Born in Italy in 1889, Vincenzo Davico studied at Turin and later under Max Reger at Leipzig. A few short pieces for orchestra, pieces for voice and for piano, and chamber-music, together with an opera "La Dogaressa" and an oratorio based on Flaubert's "Temptation of Saint Anthony," make up the sum of his compositions. According to his fellow countryman, the critic Guido Gatti, Davico was one of the first of the Italians to show in his writing the influence of Debussy, tending in his instrumentation to use "positive color," and inclining toward the "non-complication of orchestral tissue." Mr. Gatti further characterizes Davico, the man: "A delicate, sensitive spirit, with a tendency to con-

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Appearing for the first time with the Boston Symphony, Miss Ippolito made an excellent impression. Her talent had already attracted much attention. Fortunately, it has been carefully and systematically developed. She played last night, not only with technical brilliancy and uncommon beauty of tone, but with a poise and a sense of fine proportions which older and more experienced virtuosi might envy.

The broad phrases of the opening were firmly and beautifully moulded and the recitative had dramatic feeling. The tone was always full and warm, not only on the lower strings but in the upper registers of the instrument. In passages of figuration there was security as well as brilliancy of style.

Specialists in the technic of the violin might descant on details. It is a more important and fundamental matter to observe that last night at the outset of her career, and under the strain of an important concert, Miss Ippolito's playing communicated the sense of certainty, ease, and confident mastery of nuance. Those who can hit or tweak or saw a given number of notes in a given amount of time are legion. Those whose technical foundation and style are so fortunately cultivated that the technic becomes the complete and unobtrusive servant of the musical idea so that its presence is forgotten, are very seldom encountered, particularly in the ranks of the youthful. Miss Ippolito had these qualities and she played with a refinement, a continence and adjustment of detail that gave a hackneyed piece of music an artistic and unhackneyed character.

Her own poise and concentration on the task in hand added to the impression of her playing. It is true that in certain places there was the perception of a young girl minding her "p's" and "q's," a realization of the "shalt not's" of a great musical mentor. But these carefully prepared effects were not merely imitative, they were accomplished with complete understanding of their purpose, and it was good to hear the finale played with dash, but not scramble, with points of comparative repose, and melodies broadly sung, in contrast to the bravura spirit of the movement of the whole.

At the end of the performance Miss Ippolito was repeatedly called to the stage—a tribute earned by hard work and an exceptional talent.

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GLOBE - NOV. 18.

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Davico's "Roman Impressions" for orchestra was performed here last year at a concert of the Boston Musical Association. The suite made little impression on the New Englanders and foreigners there assembled, even if Rome impressed the composer, but it was evidenced that Italian love of beauty prevented him from any exhibition of sheer radicalism or "futurism," and that, by this suite at least, he is not to be classed with the more advanced Italians as Malipiero and Casella.

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The concert will be repeated tonight. The program of the concerts next week is as follows: Beethoven, First three movements of the 9th symphony; Honegger, "Triumphant Horatius" (first time in America); Brahms, Academic Festival overture. Frieda Hempel will sing arias by Mozart: "Deh vieni" from "Le Nozze di Figaro" and "Martern aller Arten" from "Die Entfuehrung."

HERALD NOV. 18.

SYMPHONY REVIVES OLD BACH

New Italian Work and D'Indy's Second Also Given

BY OLIN DOWNES

Old Bach was the youngest composer at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. He opened the concert with a glorious flourish and a two-fisted blare of the trumpets, as the orchestra swung into the pompous introduction of the D major suite—the one with the familiar and ever beautiful "Air" for the strings.

HAS A PUNCH

This is music in popular phrase, "with a punch," and as such was it played. Mr. Monteux was equally fortunate in not sentimentalizing the lovely "air," and in meeting half way the gusto, the jocosity and matchless skill of the great contrapuntist, who wrote fugues as we write letters to our friends.

Next on the programme was the symphonic poem "Polyphemus" by Vincenzo Davico of Monaco, one of the young modern Italians who are discovering anew the glories of the modern orchestra and the symphonic form. We said "one of." We did not say a worthy contemporary-judged by this single composition, of such men as Respighi, of the orchestral composition, "Fountains of Rome," or Malapiero of that singularly beautiful piece called by the mystifying name of "Pauses of Silence." Davico is neither as mature in his technical equipment nor as original in invention as either of these others.

"Polyphemus" purports to delineate tonally the passion of Acis and Galatea, crushed and blotted out by the monstrous Polyphemus. The music is now Debussyish and now almost note for note the Richard Strauss of the opening of "Tod and Verklarung." The ideas are forced and without true meaning. They are developed in a manner as empty as it is pretentious.

Fortunately this piece did not last long, there had been Bach, and there was for a conclusion the towering second symphony of Vincent d'Indy. It stands today an acknowledged masterpiece. Less than 20 years ago it was an uttor mystery and ugliness to the audience which then heard the work for the first time. Nothing changes so rapidly as current estimates of music.

POST- NOV. 18

FRENCH MUSIC AT SYMPHONY

French music occupies much of the Symphony program this week, the principal work being d'Indy's B-flat symphony, beautiful and still ultra-modern in spite of its score of years.

A novelty, introduced for the first time in this country, is Vincenzo Davico's symphonic poem, "Polyphemus," based upon the classic story of Acis and Galatea the lovers destroyed by Polyphemus the Cyclops. Though an Italian, Davico has become an ardent follower of Debussy. This symphonic poem is mainly literal, descriptive music, skimming the surface of the love tragedy. It piqued the interest but left no deep impression.

An early 18th century masterpiece is the J. S. Bach suite in D major, modernized by Mendelssohn, with the immortal air for violins—often played by Elman, Heifetz and other stars in solo form. The first violins played it so well yesterday that they received a special little ovation of their own.

Mr. Monteux was especially happy in his reading of the d'Indy symphony and parts of the Bach suite. The same program will be repeated tonight.

BENEFIT FOR GERICKE, EX-SYMPHONY LEADER

Wilhelm Gericke, the famous Austrian musician, who did much to give the Boston Symphony Orchestra the artistic prestige which it has enjoyed for nearly 40 years, is in want in Vienna.

To help him out of his difficulties the orchestra will give a benefit performance at Symphony Hall the first week in December. Some of the older patrons of the orchestra, who recall his fine service as conductor, are subscribing generously.

ADVTGR-NOV. 18.

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Bach's Suite was greatly enjoyed. The lively movements were played in the appropriate spirit, while there was refreshing variety in the expression. Too often the quick movements of Bach are performed in a lusty manner throughout, and monotony is thus engendered. The famous air was beautifully sung by the first violins, an incomparable band, nor did Mr. Monteux sentimentalize the charming measures.

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The concert will be repeated tonight. The program of the concerts next week is as follows: Beethoven, First three movements of the 9th symphony; Honegger, "Triumphant Horatius" (first time in America); Brahms, Academic Festival overture. Frieda Hempel will sing arias by Mozart: "Deh vieni" from "Le Nozze di Figaro" and "Martern aller Arten" from "Die Entfuehrung."

HERALD NOV. 18.

SYMPHONY REVIVES OLD BACH

New Italian Work and D'Indy's Second Also Given

BY OLIN DOWNES

Old Bach was the youngest composer at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. He opened the concert with a glorious flourish and a two-fisted blare of the trumpets, as the orchestra swung into the pompous introduction of the D major suite—the one with the familiar and ever beautiful "Air" for the strings.

HAS A PUNCH

This is music in popular phrase, "with a punch," and as such was it played. Mr. Monteux was equally fortunate in not sentimentalizing the lovely "air," and in meeting half way the gusto, the jocosity and matchless skill of the great contrapuntist, who wrote fugues as we write letters to our friends.

Next on the programme was the symphonic poem "Polyphemus" by Vincenzo Davico of Monaco, one of the young modern Italians who are discovering anew the glories of the modern orchestra and the symphonic form. We said "one of." We did not say a worthy contemporary-judged by this single composition, of such men as Respighi, of the orchestral composition, "Fountains of Rome," or Malapiero of that singularly beautiful piece called by the mystifying name of "Pauses of Silence." Davico is neither as mature in his technical equipment nor as original in invention as either of these others.

"Polyphemus" purports to delineate tonally the passion of Acis and Galatea, crushed and blotted out by the monstrous Polyphemus. The music is now Debussyish and now almost note for note the Richard Strauss of the opening of "Tod and Verklarung." The ideas are forced and without true meaning. They are developed in a manner as empty as it is pretentious.

Fortunately this piece did not last long, there had been Bach, and there was for a conclusion the towering second symphony of Vincent d'Indy. It stands today an acknowledged masterpiece. Less than 20 years ago it was an utter mystery and ugliness to the audience which then heard the work for the first time. Nothing changes so rapidly as current estimates of music.

POST- NOV. 18

FRENCH MUSIC AT SYMPHONY

French music occupies much of the Symphony program this week, the principal work being d'Indy's B-flat symphony, beautiful and still ultra-modern in spite of its score of years

A novelty, introduced for the first time in this country, is Vincenzo Davico's symphonic poem, "Polyphemus," based upon the classic story of Acis and Galatea the lovers destroyed by Polyphemus the Cyclops. Though an Italian, Davico has become an ardent follower of Debussy. This symphonic poem is mainly literal, descriptive music, skimming the surface of the love tragedy. It piqued the interest but left no deep impression.

An early 18th century masterpiece is the J. S. Bach suite in D major, modernized by Mendelssohn, with the immortal air for violins—often played by Elman, Heifetz and other stars in solo form. The first violins played it so well yesterday that they received a special little ovation of their own.

Mr. Monteux was especially happy in his reading of the d'Indy symphony and parts of the Bach suite. The same program will be repeated tonight.

BENEFIT FOR GERICKE, EX-SYMPHONY LEADER

Wilhelm Gericke, the famous Austrian musician, who did much to give the Boston Symphony Orchestra the artistic prestige which it has enjoyed for nearly 40 years, is in want in Vienna.

To help him out of his difficulties the orchestra will give a benefit performance at Symphony Hall the first week in December. Some of the older patrons of the orchestra, who recall his fine service as conductor, are subscribing generously.

ADVTSR-NOV.18

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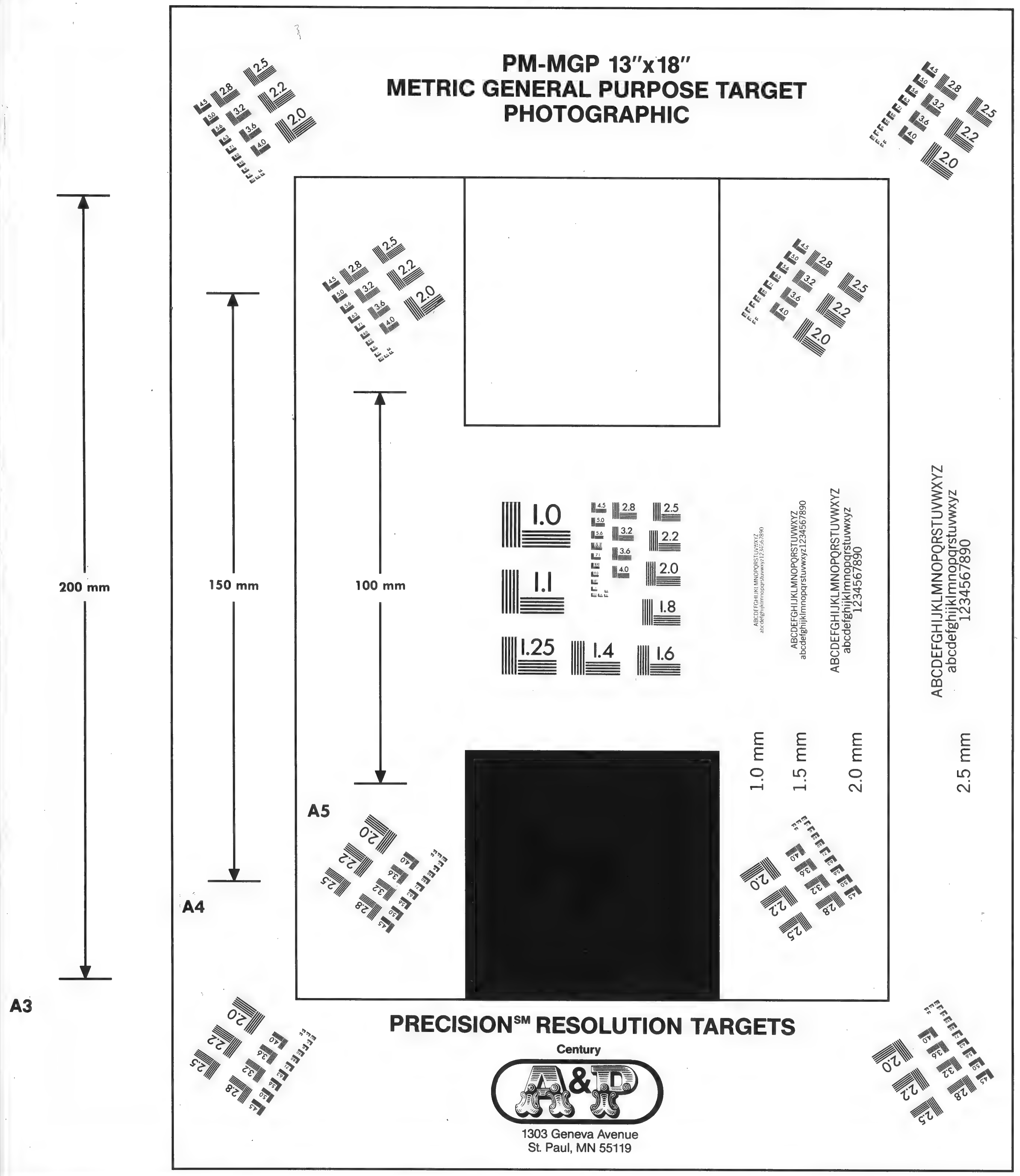

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ESTRA
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BU.NEWS-NOV 21

SYMPHONY OR
TRAIN RAIDED

CUSTOMS MEN SEIZE CANADIAN LIQUOR FROM MUSICIANS

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officials suddenly apeared and demanded access to all the baggage.

With unswerving attention to duty, they rummaged through all the bagge, turning out the possesions of the musicans, hurling about indiscriminately toilet articals, silk underwear and clean shirts. The inspectors, careful men all, took no chances but even examined piccalos.

While the high-strung musicans stood by fuming at what they considered an outrage, the keen-eyed customs men brought their search to a successful conclusion. In one trunk, ownership not given, they discovered the contraband liquor for which they sought.

CONFISCATE LIQUOR.

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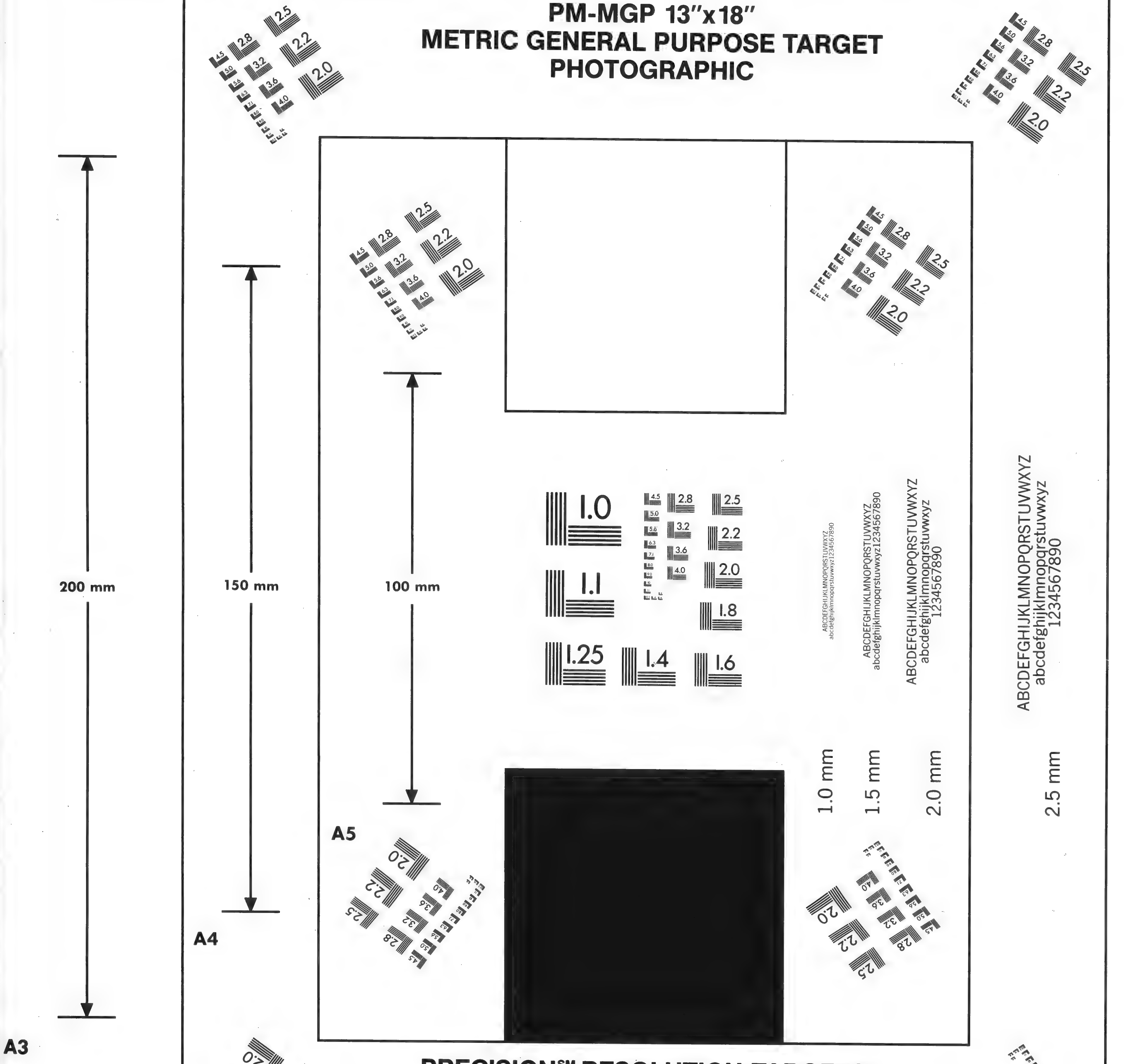
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SYMPHONY CONCERT

SINGULARITIES, PLEASURES AND PAINS

The Miniature Music of Davico Slight, Subtle, Suggestive and All His Own—The Frank and Full Delights of a Suite Out of Bach—Again the Heights and Also the Exactions of d'Indy's Reputed Masterpiece

At the Symphony Concert yesterday afternoon, it was interesting to contrast the demeanor of the audience toward the Suite from Bach at the beginning, toward the Symphony from d'Indy at the end. Of strictly symphonic music Bach wrote little. Within it narrow is the field of choice. Often at Symphony Hall this Suite in D major has returned. Elsewhere, the "celebrated air for strings" and even other divisions are not overlooked. Familiarly, then, most of the audience heard. Yet had it been unacquainted with the music, it would have answered soon with as unfeigned pleasure. The melody, the rhythm, of Bach's Gavottes still please. Herrick's Julia might have paced to them. They keep a friendly elegance, a homely state. The bustle of Bach's Bourrée is agreeable to share. His jigging Finale beats light and neat. The "celebrated air" still sings itself in one of those deep curves of ascendant, intensifying song that eighteenth-century masters set to music-paper as easily as our young moderns repeat a figure or sharpen a dissonance. The robust, running pattern of the Overture, dividing, coalescing as the instrumental voices part or mate, exhilarates the ear. The vigors of Bach invigorate the hearer. The dullest may not resist the liveliness of the rhythms, the warmth of the occasional song, the gay or grave games of skill with the instrumental voices, the lusty design through which they sport. The human gusto of the music is as fresh in 1922 as it was in 1728. Bach's broad countenance smiles; his periwig shakes; his hands fling hither and thither—and joyous is it to see and hear. Happily engrossed, and openly honestly pleasured every one listens and nobody thinks once of duty.

Familiar, too, in degree and kind, is d'Indy's Second Symphony. When he himself first brought it to Boston, it was counted his masterpiece. Ever since, it has kept place in the repertory of the orchestra save through the years in which Dr. Muck and the composer were matching German contempt and Gallic scorn. (Yet with such music of exalted mental process Dr. Muck might have excelled any other conductor before or since essaying it.) Two years and more ago Mr. Monteux revived it. With reason yesterday he repeated it. And all the folk, as the old balladists used to say, gave him and the music attentive ear. Yet beside the elation over Bach's Suite, so manifestly was it the ear of dutiful obligation.

D'Indy is an eminent composer—eminent especially for heights and austerities. All the authorities have said as much. It is the tradition. Upon the loftiest and the coolest of these summits perches this Second Symphony. All the authorities so agree. Again it is the tradition. Yet even for the practiced and the devout with symphonic pieces, the music remains hard listening; while in mere pleasure-seekers minds will wander. Therefore one says to another "how truly beautiful is all this"—and together they make way to the nearest door. Or else to the end symphonic consciences hold firm and duty done becomes duty past—too tired also for more than obligatory applause. Within no very long memory, the authorities similarly proclaimed Brahms; while similarly audiences heard him. Now gladly they listen intent. A ha'penny for the authorities. Brahms pleases—of himself. Some day even d'Indy may be in like good case. Signs may be few; but wonders—witness the fortunes of Brahms!—still happen.

The listener expert and schooled may follow with interest the germination, growth, bloom and harvest of d'Indy's motivs. If he have also imagination, he may discover them set in array one against another, or passing and repassing, persisting and prevailing until one at least—the "great theme" of the close—is not to be overcome. If the hearer's mind be also keen and logical he may follow with sharpening zest and kindling satisfaction the ascending progress of the music. If he is alert to the play of modulation, harmonies, timbres, d'Indy will perpetually pique and persuade him. Before long, for its own sake, he will tingle to the pervading edginess of tone. A little longer, if he court the heights, he will breathe easily the rarefied tonal air. If gravities and nobilities stir him he will answer to the austere moods, the spiritual passion of the music.

Yet with all respect to d'Indy and in all admiration for this Second Symphony, the wayfaring man—as wayfaring goes at symphony concerts—still hears all these things vaguely, perceives them obscurely, darkly. He prefers his music, as Arnold preferred poetry, simple, sensuous, impassioned. The d'Indy of the Second Symphony is far from these states of soul and of composition in music, as such wayfarers comprehend them, respond to them. Their music is a music of the senses to the emotions. Through those same senses, d'Indy bids them to a music of the mind spiritualized. They draw back, like children when the tightening hand of the nurse draws them toward the dread dark closet. Yet the educative process with the Second Symphony goes forward. Obviously Mr. Monteux is resolute to continue it. Yet, at intervals, we hearers might receive also the easier lessons of the "Istar Variations" or the tone-poem of the mountain through a summer day. At the moment, the Parisian journals say, d'Indy himself is writing an operetta!

Between Bach for pleasure and d'Indy for edification came the briefest of intermezzi. One Davico wrote it—Italian composer still in his thirties who dwells not in the tents of Malipiero or Casella; prefers the Parisian chapels of Debussy; hears his music oftenest under the blues of the Riviera. There nearly two years ago an audience [illegible] applauded this symphonic poem of "Polyphemus." If in Greek folktale, Davico spied out the one-eyed giant; if in Ovid he read of him amorous for Galatea, vindictive upon Acis, if he conned all the Cyclopean "literature" from Theocritus of ancient Syracuse to Samain of modern Paris; yet remained he content with the mere outline of the fable. The youth discovers the abducted maid. Gently they speak and fondle. Afar Polyphemus sees, roars, casts his great stone of death and fate.

As brief relatively is the music, precise of pattern, fine of texture, quivering in rhythm, a-glow with soft colors pale-bright—miniature painting in tones even when the Cyclops crashes. A singular erotic sensibility threads the measures of the caressing pair. Subtle, almost secret, tremor stirs in pale timbres, twining modulations, sinuous harmonies, whispering rhythms. As singular upon ear and imagination are the shiver and shatter of doom. Only the rough, hoarse, clumping motiv for Polyhemus follows the rules. Davico may write a miniature music; yet—the Cyclops aside—through this little tone-poem, it is all and singularly his own. Suggestion, sinuous as its shape and motion, haunts it.

H. T. P.

TRANS-NOV-16

Fifth Program of Boston Symphony

The fifth program, played yesterday afternoon by the Boston Symphony Orchestra, Pierre Monteux, conductor, was as follows:

J. S. Bach, Suite No. 3 in D major.
Davico, Symphonic Poem, "Polyphemus."
D'Indy, Symphony No. 2 in B flat major.

Bach's Suite probably was never intended to be played by so large a number of players as that gathered together for its performance yesterday afternoon and for that reason it may have lost something of the intimate character in which it was originally conceived; yet for all that it gained, if anything, in nobility in the Overture, and the livelier dance tunes which succeeded were none the less graceful and spirited. Within a few days Ernest Hutcheson, the pianist, played the music of Bach in a dry, uninteresting way, with little attention to the character of the various dance forms in which the music was written, with only rare moments of expressiveness. How tiresome and dull did the music of the Leipzig Cantor then seem and how great was the contrast of yesterday afternoon. Mr. Monteux realizes that although Bach was the composer of the St. Matthew Passion and the B minor Mass, he also wrote much in a lighter vein and does not play this music of less serious mood with the shadow of the greater Bach always hanging over him. The dance tunes (and contrived with masterly skill as they are they still remain dance tunes) were played with grace, elegance and vivacity; the well-known Aria with feeling which nevertheless was far from sentimentality, the Overture was by turns stately and brilliant, and lo! the genius of the great Sebastian lost nothing thereby.

Davico's Symphonic Poem is program music in a form long out of date. Acis descends into the cave to the accompaniment of a descending figure in the basses. A noisy orchestral crash depicts the Cyclops as, "furious with mad jealousy, roaring with anger, he rolls a huge rock on the lovers." Acis and Galatea, singing together "the eternal hymn of love and life," are depicted by sugary phrases on the flute, clarinet, oboe, and English horn. Among all the modern Italians is there not music more worth while to be found? The pieces of Malipiero and Respighi which have been played here would lead one to think so. To be sure, this Symphonic Poem displays a certain aptitude for orchestral effect, but this is usually taken for granted in composers of the present day.

Once again D'Indy's Symphony in B flat excited admiration. It is music of the emotions and the intellect as well, broadly conceived and executed with the skill of a master. Mr. Monteux's interpretation of it is familiar, yet none the less remarkable. Clarity and sincerity distinguish it; strength and breadth of style are also among its qualities. Aided by the exceptionally fine playing of the orchestra, he brought it to memorable performance.

S. M.

MONITOR - NOV. 17

SYMPHONY PLAYS "POLYPHEMUS"

The feature of the concert given yesterday afternoon by the Symphony Orchestra was the symphonic poem, "Polyphemus," by Vincenzo Davico, played for the first time in this country. It is based on the story of Acis and Galatea. Acis finds the nymph, whom the Cyclops, Polyphemus, has stolen from him, sleeping on a bed of moss. Acis awakens her with caresses. Cyclops wakes, and roaring with anger, rolls a huge rock on the lovers. They are crushed.

Davico's dramatic music tells the story vividly. The orchestra gave an inspired performance.

The other numbers were Bach's suite in D major, No. 3, and D'Indy's Symphony in B flat major, No. 2, op. 57.

The unqualified success of the extra series of five Monday evening concerts by the Boston Symphony Orchestra, which was started last season to meet the demand for concerts, has justified its repetition. Therefore the series will be given again on the following Monday evenings: Dec. 11, Jan. 29, Feb. 19, March 26 and April 23. Pierre Monteux and the orchestra will be heard in regular symphony [illegible] soloists will add to the interest of each

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GERICKE BENEFIT CONCERT

A special concert will be given by the Boston Symphony orchestra, Pierre Monteux, conductor, for the benefit of Wilhelm Gericke, its former conductor, whose means have been greatly reduced by the financial collapse in eastern Europe. Gericke conducted the orchestra from 1884 to 1889 and again from 1898 to 1908.

TRAV.- NOV. 18.

Boston Symphony Next Tuesday

Next Tuesday evening at Infantry Hall at 8:15 o'clock the Boston Symphony Orchestra, with Frieda Hempel, the coloratura soprano, as soloist, will make its bow for the season in Providence. Mr. Monteux has chosen an unusually interesting programme for the occasion, including the First Symphony of Brahms in C-minor, considered by many the most impressive and dramatic work of the composer, and called by Von Bulow, the logical successor to Beethoven's Ninth.

Another number of interest will be "La Procession Nocturne," a symphonic poem by Henri Rabaud, who is remembered as the conductor of the orchestra in the season of 1918-1919, and who is a composer of note, having written operas and other symphonic works. The closing number will be Tchaikovsky's overture, "1812," a battle piece celebrating the victory of the Russian hosts over Napoleon. In this score the Russian national anthem struggles with and finally triumphs over the Marseillaise in an overwhelming volume of sound.

Miss Hempel will sing two numbers, the aria "Deh Vieni," from Mozart's "The Marriage of Figaro," and an aria from Weber's "Der Freischutz." Mme. Hempel has long been famous as an interpreter of Mozart melodies and lieder which have had prominent places on her programmes since she deserted grand opera for the recital and concert stage.

As for Symphony concerts of the past five seasons, student seats at a nominal sum may be had through the State Federation of Music Clubs, Miss Mary Cull 613 Jackson building, and Miss Virginia Boyd Anderson, 270 Morris avenue, having charge of this branch of the work. Last year an average of 150 students attended each Symphony concert through the efforts of the federation. All music students, vocal or instrumental, up to the age of 25 years, are eligible.

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Frieda Hempel

Soprano Soloist with Boston Symphony Orchestra Tuesday Night in Infantry Hall

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Brahms' First Symphony Feature of Tuesday's Concert

BY WARREN STOREY-SMITH.
Of the Faculty of the New England Conservatory of Music.

In making his programme for the concert of the Boston Symphony Orchestra at Infantry Hall next Tuesday evening, Mr. Monteux has followed his usual custom of combining in just proportion old and modern pieces. Most concert-goers cherish music made familiar through long acquaintance—provided it be music that gains, not loses interest on repeated hearing. Not a few, however, crave novel as well as accustomed pleasures, and in programme-making it is the concern of the conductor to suit, so far as may be possible, the individual tastes of all his auditors. This is a task of no small difficulty, and it may safely be said that in the 42 years of the Boston Symphony Orchestra's existence none of its leaders has accomplished it so consistently and so skilfully as has Mr. Monteux.

For the Symphony—and in natural course the principal item—on Tuesday's programme, Mr. Monteux has chosen the First of Brahms, in the key of C minor and numbered 68 in his published works. Von Bulow, the pianist, had unbounded admiration for the music of Brahms, and a fondness for making epigrams concerning him. Placing Brahms in the company of Bach and Beethoven, he termed them the "three B's" that stood for music in its loftiest estate. And deeming it a worthy successor to the Ninth Symphony of Beethoven—than which there could be no higher praise—he called this First of Brahms the "Tenth Symphony."

Unlike many lesser composers whose vaulting ambition early lures them to the attempting of tasks beyond their powers, Brahms waited until he was in his 29th year before seriously undertaking the writing of a symphony, that most important and most exacting of musical forms. And while the piece might have been hastily finished in a few months' time, Brahms worked on it for a period of years, composing slowly, and patiently polishing what he had already written. Thus, although the idea of this symphony first entered his mind in 1855 (he was then 22), and work was actually begun on it in 1861, it was not until 1876 that it at last came to full completion.

How the symphony may have stood as first conceived we cannot know, but in its final form the piece is music, not of youth, but of ripe maturity. It is music of breadth and depth, of sombreness and ruggedness, of serene calm and of almost grave elation. In the matters of form and technique it may bear the closest scrutiny. Not a note is misplaced. Here is music of absolute mastery, if not, as some would claim, of unflagging inspiration. It has been urged, and with some justice, that in writing for the orchestra Brahms had but limited feeling for its color-possibilities, and that his instrumentation tends to harshness and opacity. Yet the instrumental dress is almost ideally suited to the thoughts it clothes . . . and that is art.

The first movement is darker in mood than what follows, with many pages of violent, rhythmic energy, terseness, and dramatic point. Then comes the Andante, perhaps the finest slow movement that Brahms ever wrote. With chords of peculiarly Brahmsian harmonies there are interwoven fragments of long drawn,- songful melody, which are unforgetable. The woodwind solo instruments take it up alternately—the oboe, clarinet and flute—but particularly the oboe. The sombre hues which pervade this symphony are not yet dispersed with Allegretto. Shortly after the last movement begins, the solo French horn pours forth a prolonged melody which is one of the most celebrated ever written for that instrument (one of the Brahms's favorites, by the way, as the most soft and effulgent-toned of the brass family). This movement abounds in contrast of mood—is perhaps the most sensational of the four. The climax is brought by a splendid folk melody, proclaimed broadly as a great outburst by the entire orchestra. The culmination is swift and mighty—it carries all before it.

For the closing number of the programme Mr. Monteux has selected Tchaikovsky's "Ouverture Solennelle, 1812." Only seven years younger than Brahms, Tchaikovsky seems a far more "modern" composer. He was indeed more an experimenter, especially in the domain of orchestration. And he was not—as Brahms undoubtedly was—a classicist born out of his time. Tchaikovsky felt the spirit of the age in which he lived; he was a Russian before he was a musician, and, the victim of his neurotic temperament, he let his moods, now morbid, now feverishly exhilarated, intrude upon his music—a most unclassical proceeding. This "1812" Overture celebrates and portrays the retreat of Napoleon's army from Russian soil. It was composed for the consecration of the Temple of Christ in Moscow in the summer of 1881, and was first performed in the square in front of the Cathedral, by an enormous orchestra reinforced with cannon. The Overture opens with a Russian hymn, "God Preserve Thy People," and this melody reappears at the end, followed by a sonorous proclamation of the Russian National Anthem. To suggest the French army Tchaikovsky has made use of the "Marseillaise," and the harassing Russians are represented by a folktune from Novgorod, a section of Russia. There are also two well defined themes of the composer's own inventing—the first a plaintive melody announced by the oboe after the first appearance of the Russian hymn, the second given out by the violins at the beginning of the main body of the overture.

In placing on the programme Rabaud's "La Procession Nocturne," Mr. Monteux pays graceful and deserved tribute to the man who preceded him as conductor of the Boston Symphony Orchestra. As will be remembered, Mr. Rabaud occupied this post for but one season, yet in that time he made deep impression, both through his excellent qualities as musician and through the charm of his personality and the fine dignity of his bearing. On his return to France signal honor was in store for him, for on the death of Theodore Dubois M. Rabaud was made his successor as President of the Paris Conservatory. As composer M. Rabaud has won an estimable place among the writers of music in modern France. The more generally known of his works include opera "Marouf," frequently performe the Metropolitan, and his admirable ond Symphony.

This "Procession Nocturne" is base a poem by Lenau, which describes F travelling through the obscurity of a d forest, beneath the lowering sky o warm night of spring. It is the nigh St. John's Eve, and by the illumination a light not of this earth he beholds passing of a solemn procession—childr virgins, and monks grown old in the service of religion. Envying the happiness the faithful, Faust, left alone among shadows, weeps burning and bitter tea

For soloist comes Freida Hempel, fr the Metropolitan Opera Company, to two arias; the first, "Deh Vieni," f Mozart's "Marriage of Figaro;" the ond, "Agatha's Prayer," from Web "Der Freischutz." The "Marriage of Figaro," brightest and most sparkling of composer's operas, was written and produced in Vienna in 1786, and the "Deh Vieni" is an air long familiar to concert-goers. "Der Freischutz," completed in 1820, has achieved fame, not only through its intrinsic merits, but through its historical importance as the first realization in operatic form of the tendencies of the Romantic movement. Here the element of the supernatural, with all its thrilling potentialities, first found place in musical expression.

PROV JOURNAL-NOV 17

Extra Symphony Series

Monday Evening Concerts to Be Continued—Soloists Announced

The Extra Series of five Boston Symphony concerts which were started last year with such great success are to be continued. They will be given on Monday evenings as before and, indeed, have come to be popularly known as the "Monday Evening Concerts." They will take place on the following dates in Symphony Hall: Dec. 11, Jan. 29, Feb. 19, March 26, and April 23.

Pierre Monteux and the orchestra will present regular symphony programmes at these concerts, giving prominence to the accepted masterpieces of the standard symphonic repertory. To each concert an additional interest will be given by the appearance of a soloist of note. The list will include Ernest Schelling, the brilliant pianist and composer, Magdeleine Brard, the talented young pianist, who appeared as a prodigy in Boston two years ago, when the surprising skill and maturity of her playing attracted much attention. There will be two singers, Ester Ferrabini Jacchia, the noted operatic soprano, and Florence Macbeth, a leading soprano of the Chicago Opera Company. There will be one violin soloist—Renee Chemet, an artist who has not yet been heard in Boston but whose concerts elsewhere are attracting increasing attention.

Beethoven Abbreviated

Next week Mr. Monteux is going to play three movements of Beethoven's 9th symphony without the great movemen for chorus and orchestra which brings the stupendous composition to its climax. Some will see in this an irreverence to Beethoven, a decapitation of a statue. It will be an interesting experiment, and, to look at it quite honestly, isn't the best part of the 9th symphony the orchestral part of the work? Let us find out, and not trouble too much about reverence to a great master. If the present time furnishes any lesson at all it is that great masters, as we said before, and great ideas can take care of themselves.

Symphony Programme

At the next pair of Boston Symphony concerts, next Friday afternoon and Saturday evening, Pierre Monteaux will conduct for the first time in a number of seasons the three instrumental movements of the Ninth Symphony of Beethoven in D minor.

The soloist will be Frieda Hempel, who will sing two arias of Mozart.

The remaining orchestral numbers will be Honneger's "Horatius Triumphant," called "A Mimed Symphony," to have its first performance in America on this occasion, and Brahms' "Academic Festival" overture.

GERICKE BENEFIT

A special concert will be given by the Boston Symphony Orchestra, Pierre Monteux, conductor, for the benefit of Wilhelm Gericke, its former conductor, in Symphony Hall, Tuesday evening, Dec. 5. Mr. Gericke's means have been greatly reduced by the financial collapse in Eastern Europe. Gericke was the second conductor of the Boston Symphony Orchestra and to his genius is largely attributed its rise to the state of perfection which has made it one of the greatest in the world. Gericke conducted the orchestra from 1884 to 1889 and again from 1898 to 1906.

POST- NOV. 19

FOUR ARTIS [illegible] EXTRA BOSTON

Her 11-19

LEFT TO RIGHT—ESTER FERRABINI JACCHIA, SOPRANO; FLORENCE MACBETH, SOPRANO; MAGDELEINE BRARD, PIANIST; RENEE CHEMET, VIOLINIST

GERICKE BENEFIT

A special concert will be given by the Boston Symphony orchestra, Mr. Monteux, conductor, for the benefit of Wilhelm Gericke, its former conductor, whose means have been greatly reduced by the financial collapse in eastern Europe. Mr. Gericke was the second conductor of the Boston Symphony orchestra. To his genius is largely attributed its rise to the state of perfection that has made it one of the greatest in the world. Mr. Gericke conducted the orchestra from 1884 to 1889 and again from 1898 to 1906.

EXTRA SYMPHONY

The Monday evening series of symphony concerts which were given last season with great success will be repeated and given at Symphony hall on the following dates: Dec. 11, Jan. 29, Feb. 19, March 26 and April 23. These concerts by the full Symphony orchestra under its conductor, Mr. Monteux, with regular Symphony programs and notable soloists, have proved a splendid opportunity for those who have not been able to obtain seats for the regular series to hear symphonic music to fine advantage.

The soloists to be heard at these concerts are: Ernest Schelling, pianist; Magdeleine Brard, the young French pianist, who first came to this country with the Paris Conservatory Orchestra in 1918, a pupil of Cortot and late Saint-Saens; Renee Chemet, violinist; Florence Macbeth of the Chicago

SYMPHONY PROGRAM

At the next Boston Symphony concerts, Friday afternoon and Saturday evening, Mr. Monteaux will conduct for the first time in a number of seasons the three instrumental movements of the ninth symphony of Beethoven in D minor. The soloist at these concerts will be Frieda Hempel, who will sing two arias of Mozart. The remaining orchestral numbers will be Honneger's "Horatius Triumphant," called "A Mimed Symphony," which will have its first performance in America, and Brahms's "Academic Festival" overture.

HERALD NOV. 19.

MONDAY NIGHT SYMPHONY SERIES

The Monday evening Symphony concerts, successfully started last season, are to be repeated this year at Symphony Hall on December 11, January 29, February 19, March 26, and April 23. These concerts are by the full Symphony orchestra, under Pierre Monteux, with regular Symphony programs and notable soloists.

The soloists this season are: Ernest Schelling, pianist and composer; Magdeleine Brard, the young French pianist; Renee Chemet, violinist; Florence Macbeth of the Chicago Opera Company and Esther Ferrabini Jacchia.

AMER-NOV. 19.

ORCHESTRAL CONCERTS

BACH AND THE STRING CHOIR OF SYMPHONY HALL

Through the Tests of the Suite in D Major—Again the Deserts of Mr. Gericke—Well Chosen Music Well Played by the People's Orchestra—Incidents as They Pass

EIGHTEENTH-CENTURY music, above any other, tests the quality of a string-choir. Composers of the nineteenth and the twentieth centuries have searched and applied the possibilities of the wood-wind and the brass instruments in an orchestra. They are still discovering and utilizing the color, contrast, surprise, that instruments of percussion may lend. They have not spared inquiry and experiment upon the strings; yet with them, except in division and subdivision, they have not advanced far over the ancients. For Bach and Handel, for Haydn and Mozart, for Lulli, Purcell, Rameau, the strings were the essence of an orchestra. They had at command string-choirs no whit inferior—as it seems by contemporary record—to those assembed in bands of the present day. In the Cöthen and the Leipzig of Bach, in the London of Handel, in the Vienna of Mozart, writing for stringed instruments, playing upon stringed instruments, were already accepted, ripened arts. In eighteenth-century composers, moreover, went an intuitive and a practiced skill with string-choirs; imagination fed it; experiment broadened and deepened it. Else Haydn would hardly have gained the flick and flash of the strings through his swift finales; Mozart his lovely euphonies; Handel his refulgent sonorities; Bach his supple or sweeping stride.

Under such test went the present string-choir of the Symphony Orchestra through the Suite in D-major of Bach, played again on Saturday evening; while at almost every turn the outcome praised it. The tone of the violoncellos has seldom sounded ampler of body, richer in texture, warmer in color. The ten musicians who play them are indeed an expert and a fused group of virtuosi. The violas, still in the ripening, did not lack characteristic voice. The violins were precise without brittleness; vigorous without coarseness; lustrous without hardness. There was no questioning either the beauty or the sensibility of their tone. A singer versed in the arts of song, susceptible to eighteenth-century music, might hardly have excelled them in the sustaining, phrasing and cumulation of Bach's "celebrated air." Elsewhere through the Suite, they were as quick to rhythm as he, as supple with his interwoven design, as ringing in his full-voiced. concentrating ensembles. By a string-choir the music might hardly be more completely or vividly played

H. T. P.

Recalling Mr. Gericke

Noting the concert in Symphony Hall on Dec. 5 to relieve the necessities of Mr. Gericke in old age at Vienna and recalling the fund that his fellow-conductors are contributing for like purpose, Mr. Aldrich in The New York Times yesterday summarizes his signal services not only to the Boston Orchestra but to the whole course of symphonic music in America. The reviewer wrote:

> It is a question not of giving, but of paying a debt. Mr. Gericke gave thirteen of the best years of his life to music in America, the two terms during which he was at the head of the Boston Orchestra, the years 1884-89 and 1898-1906. It was he who set the standard that the Boston Symphony Orchestra finally reached, and he who made the organization into the marvelous body of players that disclosed new possibilities of orchestral playing to American musicians and music lovers—a body of players that had no superior and only doubtfully an equal in the world.
>
> What the Boston Orchestra was, he made it. The character it had as an artistic instrument, and the style of its performances were as they were because they had been moulded exactly by his ideals and methods. They were high ideals and strenuous methods. He never spared his men any of the pains and labor that he considered requisite to obtain the exact effect he was aiming at. And still less did he spare himself. A "pasison for perfection" was at the foundation of Mr. Gericke's work as an orchestral conductor, and he wreaked himself upon the orchestra to make it what he would have it.
>
> So near the achievement of an ideal, so measurably within reach of perfection, it is not given to many in this world to come. The wonderful instrument that Mr. Gericke made continued with minor and inconsiderable fluctuations to respond to the touch of his successors, till the consequences of war came so near to wrecking it, as they did other estimable things.
>
> The Boston Symphony Orchestra was the first of the endowed or sustained orchestras that are now so numerous in all parts of the United States. Mr. Gericke's work, or his influence, may in some measure be seen in all of them. The standard that they are trying to reach may be said to be really the one that he set. And so the benefit of his work in America extended far beyond Boston.
>
> In like manner the gratitude of those who enjoyed that benefit, and in a way are still enjoying it, should extend far beyond Boston. The conductors have shown a chivalrous remembrance of their colleague in the work they are planning to collect funds, and in the generous contributions they themselves have made. It remains for the musical public to show that Wilhelm Gericke, his work, his gentleness and modesty are
>
> Writ in remembrance more than things long past.

Incidents and Announcements

For the first concerts of the Symphony Orchestra in New York this autumn, on Thursday, Nov. 30, and Saturday, Dec. 2, Mr. Monteux has chosen these pieces out of the current repertory: Berlioz's Fantastic Symphony; Brahms's Fourth Symphony; Strauss's tone-poem, "Zarathustra"; Glazunov's tone-poem, "Stenka Razin"; Williams's "Tallis Fantasia" for string band; Griffes's little tone-pictures, "Clouds" and "The White Peacock"; Honegger's "Horatius Triumphant."

TRANS-NOV. 20

NOV. 23
Pawtucket Times

SYMPHONY GREETED BY GREAT AUDIENCE

Frieda Hempel in Glorious Voice as Soloist with Boston Orchestra.

A great audience welcomed the Boston Symphony Orchestra last evening when the orchestra, under the direction of Pierre Monteux, opened its Providence series of concerts in Infantry Hall. It was an audience notable for its size and for the presence of many of the most prominent musicians and patrons of music in Rhode Island, and the splendid Boston orchestra's brilliant playing aroused unbounded enthusiasm.

Mme. Frieda Hempel, soprano of the Metropolitan Opera, was the soloist, reaching a tremendous triumph in her two numbers. It was a truly notable opening of the symphony course, promising great things for the season to come. The programme follows

Symphony No. 1 in C minor, Op. 68 Brahms
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.
Aria, "Deh Vieni," from "Le Nozze di Figaro" .... Mozart
"La Procession Nocturne," Symphonic Poem (after Lenau) .... Rabaud
Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischutz." Weber
Overture, Solennelle, "1812" in E-flat major, Op. 49 .... Tchaikovsky

The Brahms symphony, which opened the concert, was played with the smoothness and tonal beauty which patrons of these concerts have learned to expect from the Boston orchestra, and was interpreted by Conductor Monteux with complete sympathy. One of the conspicuous figures in the world of music today, M. Monteux has imparted his vigorous and thoroughly artistic personality to his organization, and the result is the gradual development of the orchestra until it is once more one of the few really great symphony orchestras. Not only in the symphony, but in the other orchestral numbers, the players responded with fine fire to the work in hand, and gave a splendid performance.

A thunder of applause was the response of the audience to Mme. Hempel's first number, and the massed approval grew into an ovation on her second appearance. Her voice, beautiful in quality and sustained power, made a great impression on her audience. She is a soprano of the first rank, a thorough artist, whose singing last evening was a joy and an inspiration to all who heard her.

NOV 23
Tribune

Standing Room Only at Symphony Concert

Freda Hempel, Soloist, with Bostonians, Strengthens Hold on Music Lovers.

When we are all dead and gone, our children and their children will be hearing a Boston Symphony playing in Providence. This perenial organization comes here year after year and never fails to satisfy the music lovers of this city, fulfilling the desire that inherent in most of us to have our cultural lives rounded. Last night the Boston Symphony gave its 174th concent in Providence in Infantry Hall to standing room only. Pierre Monteux conducted and the personnel contained the same familiar faces.

Frieda Hempel was the soloist and she continued, by her excellent singing last night in the good graces of local music lovers because of [illegible]

The [illegible]

....Brahms
Un poco sostenuto, Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.
Aria, "Deh Vieni," from "Le Nozze di Figaro" ....Mozart
"La Procession Nocturne," Symphonic Poem (after Lenau) ....Rabaud
Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischutz" ....Weber
Ouverture Solennelle, "1812," in E-flat major, Op. 49 ....Tchaikovsky

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M. Rabaud's contribution to the program was negliible. Debussy and too much water, is a just estimate. Tchaikovsky's 1812 overture ended the program. It is almost time that M. Monteux let this bit of gimcrackery remain on the shelf for at least a decade as far as Providence is concerned.

BOSTON SYMPHONY NUMBERS ENTHUSE; HEMPEL IS SOLOIST

Playing before a larger audience than has attended a Boston Symphony concert in years, Pierre Monteux and his fine orchestra opened their Providence season last evening in Infantry Hall. It was not only a large, but also a very enthusiastic gathering, for M. Monteux had arranged an excellent programme, which received a brilliant presentation. The presence of Frieda Hempel as soloist made the occasion one of unusual interest.

The orchestra returns this season with its personnel practically intact. Few changes have been made and the men, fresh after their summer vacation, seem full of enthusiasm for their work. Technically their playing showed increased smoothness over that of last season. In fact, during the past few years under M. Monteux the orchestra has gradually been brought to a point of artistic excellence that measures up to the finest work in the organization's history. Last evening there was vigor without roughness, splendid responsiveness, and a perfection of technical detail in each instrumental section that made the conductor's work strictly one of interpretation.

Although Mme. Hempel has sung in concerts in this city on previous occasions, this was her first appearance here with the Boston orchestra. Her success last evening was overwhelming and at the close of her final aria she was given applause that amounted to an ovation.

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M. Rabaud, a former Boston Symphony conductor, is a composer of notable accomplishment in the orchestral and operatic fields. The delicacy and fragile beauty of portions of the score were brought out clearly by M. Monteux.

Mme. Hempel is a coloratura soprano, but she has not the limitations of that type of songbird. Her voice is full and rich, in addition to a remarkable flexibility. She can sing a song requiring dramatic delivery as well as astonish by vocal pyrotechnics. For her numbers last evening she selected two arias requiring more of the art of sustained vocalism than showy technique. Mme. Hempel is an artist to her finger tips, and her voice is undoubtedly one of the most beautiful on the concert stage. She handles it with perfect ease, and it is always true to pitch however difficult may be the demands upon it. "Deh Vieni" from "Le Nozze di Figaro," and her aria from "Der Freischutz" were sung with splendid artistry. The latter, with its rapturous, joyful ending, thrilled the audience, and the singer was required to return to the stage several times in response to tremendous applause.

The Tschaikowsky overture Solennelle, "1812," is a brilliant number and brought the concert to a stirring close. The overture commemorates Napoleon's famous retreat from Moscow and in it the composer has used fragments of the "Marseillaise" and the Russian national hymn with striking effect. In brilliantly scored style, the Russian tune finally triumphs over the French national hymn. The piece was played with great fire.

A. F. P.

PROV BULL-NOV 23

FOUR ARTIS[illegible] EXTRA BOSTON S[illegible] RCHESTRA CO[illegible]

Nov 11-19

LEFT TO RIGHT—ESTER FERRABINI JACCHIA, SOPRANO; FLORENCE MACBETH, SOPRANO; MAGDELEINE BRARD, PIANIST; RENEE CHEMET, VIOLINIST

GERICKE BENEFIT

A special concert will be given by the Boston Symphony orchestra, Mr. Monteux, conductor, for the benefit of Wilhelm Gericke, its former conductor, whose means have been greatly reduced by the financial collapse in eastern Europe. Mr. Gericke was the second conductor of the Boston Symphony orchestra. To his genius is largely attributed its rise to the state of perfection that has made it one of the greatest in the world. Mr. Gericke conducted the orchestra from 1884 to 1889 and again from 1898 to 1906.

EXTRA SYMPHONY

The Monday evening series of symphony concerts which were given last season with great success will be repeated and given at Symphony hall on the following dates: Dec. 11, Jan. 29, Feb. 19, March 26 and April 23. These concerts by the full Symphony orchestra under its conductor, Mr. Monteux, with regular Symphony programs and notable soloists, have proved a splendid opportunity for those who have not been able to obtain seats for the regular series to hear symphonic music to fine advantage.

The soloists to be heard at these concerts are: Ernest Schelling, pianist; Magdeleine Brard, the young French pianist, who first came to this country with the Paris Conservatory Orchestra in 1918, a pupil of Cortot and late Saint-Saens; Renee Chemet, violinist; Florence Macbeth of the Chicago

SYMPHONY PROGRAM

At the next Boston Symphony concerts, Friday afternoon and Saturday evening, Mr. Monteaux will conduct for the first time in a number of seasons the three instrumental movements of the ninth symphony of Beethoven in D minor. The soloist at these concerts will be Frieda Hempel, who will sing two arias of Mozart. The remaining orchestral numbers will be Honneger's "Horatius Triumphant," called "A Mimed Symphony," which will have its first performance in America, and Brahms's "Academic Festival" overture.

HERALD NOV. 19.

MONDAY NIGHT SYMPHONY SERIES

The Monday evening Symphony concerts, successfully started last season, are to be repeated this year at Symphony Hall on December 11, January 29, February 19, March 26, and April 23. These concerts are by the full Symphony orchestra, under Pierre Monteux, with regular Symphony programs and notable soloists.

The soloists this season are: Ernest Schelling, pianist and composer; Magdeleine Brard, the young French pianist; Renee Chemet, violinist; Florence Macbeth of the Chicago Opera Company and Esther Ferrabini Jacchia.

AMER-NOV. 19.

ORCHESTRAL CONCERTS

BACH AND THE STRING CHOIR OF SYMPHONY HALL

Through the Tests of the Suite in D Major—Again the Deserts of Mr. Gericke—Well Chosen Music Well Played by the People's Orchestra — Incidents as They Pass

EIGHTEENTH-CENTURY music, above any other, tests the quality of a string-choir. Composers of the nineteenth and the twentieth centuries have searched and applied the possibilities of the wood-wind and the brass instruments in an orchestra. They are still discovering and utilizing the color, contrast, surprise, that instruments of percussion may lend. They have not spared inquiry and experiment upon the strings; yet with them, except in division and subdivision, they have not advanced far over the ancients. For Bach and Handel, for Haydn and Mozart, for Lulli, Purcell, Rameau, the strings were the essence of an orchestra. They had at command string-choirs no whit inferior—as it seems by contemporary record—to those assembled in bands of the present day. In the Cöthen and the Leipzig of Bach, in the London of Handel, in the Vienna of Mozart, writing for stringed instruments, playing upon stringed instruments, were already accepted, ripened arts. In eighteenth-century composers, moreover, went an intuitive and a practiced skill with string-choirs; imagination fed it; experiment broadened and deepened it. Else Haydn would hardly have gained the flick and flash of the strings through his swift finales; Mozart his lovely euphonies; Handel his refulgent sonorities; Bach his supple or sweeping stride.

Under such test went the present string-choir of the Symphony Orchestra through the Suite in D-major of Bach, played again on Saturday evening; while at almost every turn the outcome praised it. The tone of the violoncellos has seldom sounded ampler of body, richer in texture, warmer in color. The ten musicians who play them are indeed an expert and a fused group of virtuosi. The violas, still in the ripening, did not lack characteristic voice. The violins were precise without brittleness; vigorous without coarseness; lustrous without hardness. There was no questioning either the beauty or the sensibility of their tone. A singer versed in the arts of song, susceptible to eighteenth-century music, might hardly have excelled them in the sustaining, phrasing and cumulation of Bach's "celebrated air." Elsewhere through the Suite, they were as quick to rhythm as he, as supple with his interwoven design, as ringing in his full-voiced, concentrating ensembles. By a string-choir the music might hardly be more completely or vividly played

H. T. P.

Recalling Mr. Gericke

Noting the concert in Symphony Hall on Dec. 5 to relieve the necessities of Mr. Gericke in old age at Vienna and recalling the fund that his fellow-conductors are contributing for like purpose, Mr. Aldrich in The New York Times yesterday summarizes his signal services not only to the Boston Orchestra but to the whole course of symphonic music in America. The reviewer wrote:

> *It* is a question not of giving, but of paying a debt. Mr. Gericke gave thirteen of the best years of his life to music in America, the two terms during which he was at the head of the Boston Orchestra, the years 1884-89 and 1898-1906. It was he who set the standard that the Boston Symphony Orchestra finally reached, and he who made the organization into the marvelous body of players that disclosed new possibilities of orchestral playing to American musicians and music lovers—a body of players that had no superior and only doubtfully an equal in the world.
>
> What the Boston Orchestra was, he made it. The character it had as an artistic instrument, and the style of its performances were as they were because they had been moulded exactly by his ideals and methods. They were high ideals and strenuous methods. He never spared his men any of the pains and labor that he considered requisite to obtain the exact effect he was aiming at. And still less did he spare himself. A "pasison for perfection" was at the foundation of Mr. Gericke's work as an orchestral conductor, and he wreaked himself upon the orchestra to make it what he would have it.
>
> So near the achievement of an ideal, so measurably within reach of perfection, it is not given to many in this world to come. The wonderful instrument that Mr. Gericke made continued with minor and inconsiderable fluctuations to respond to the touch of his successors, till the consequences of war came so near to wrecking it, as they did other estimable things.
>
> The Boston Symphony Orchestra was the first of the endowed or sustained orchestras that are now so numerous in all parts of the United States. Mr. Gericke's work, or his influence, may in some measure be seen in all of them. The standard that they are trying to reach may be said to be really the one that he set. And so the benefit of his work in America extended far beyond Boston.
>
> In like manner the gratitude of those who enjoyed that benefit, and in a way are still enjoying it, should extend far beyond Boston. The conductors have shown a chivalrous remembrance of their colleague in the work they are planning to collect funds, and in the generous contributions they themselves have made. It remains for the musical public to show that Wilhelm Gericke, his work, his gentleness and modesty are
>
> Writ in remembrance more than things long past.

Incidents and Announcements

For the first concerts of the Symphony Orchestra in New York this autumn, on Thursday, Nov. 30, and Saturday, Dec. 2, Mr. Monteux has chosen these pieces out of the current repertory: Berlioz's Fantastic Symphony; Brahms's Fourth Symphony; Strauss's tone-poem, "Zarathustra"; Glazunov's tone-poem, "Stenka Razin"; Williams's "Tallis Fantasia" for string band; Griffes's little tone-pictures, "Clouds" and "The White Peacock"; Honegger's "Horatius Triumphant."

TRANS-NOV. 20

NOV 23
[illegible] Times

SYMPHONY GREETED BY GREAT AUDIENCE

Frieda Hempel in Glorious Voice as Soloist with Boston Orchestra.

A great audience welcomed the Boston Symphony Orchestra last evening when the orchestra, under the direction of Pierre Monteux, opened its Providence series of concerts in Infantry Hall. It was an audience notable for its size and for the presence of many of the most prominent musicians and patrons of music in Rhode Island, and the splendid Boston orchestra's brilliant playing aroused unbounded enthusiasm.

Mme. Frieda Hempel, soprano of the Metropolitan Opera, was the solist, reaching a tremendous triumph in her two numbers. It was a truly notable opening of the symphony course, promising great things for the season to come. The programme follows

Symphony No. 1 in C minor, Op. 68 Brahms
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.
Aria, "Deh Vieni," from "Le Nozze di Figaro" .... Mozart
"La Procession Nocturne," Symphonic Poem (after Lenau) .... Rabaud
Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischutz," Weber
Overture, Solennelle, "1812" in E-flat major, Op. 49 .... Tchaikovsky

The Brahms symphony, which opened the concert, was played with the smoothness and tonal beauty which patrons of these concerts have learned to expect from the Boston orchestra, and was interpreted by Conductor Monteux with complete sympathy. One of the conspicuous figures in the world of music today, M. Monteux has imparted his vigorous and thoroughly artistic personality to his organization, and the result is the gradual development of the orchestra until it is once more one of the few really great symphony orchestras. Not only in the symphony, but in the other orchestral numbers, the players responded with fine fire to the work in hand, and gave a splendid performance.

A thunder of applause was the response of the audience to Mme. Hempel's first number, and the massed approval grew into an ovation on her second appearance. Her voice, beautiful in quality and sustained power, made a great impression on her audience. She is a soprano of the first rank, a thorough artist, whose singing last evening was a joy and an inspiration to all who heard her.

Tribune

Standing Room Only at Symphony Concert

Freda Hempel, Soloist, with Bostonians, Strengthens Hold on Music Lovers.

When we are all dead and gone, our children and their children will be hearing a Boston Symphony playing in Providence. This perenial organization comes here year after year and never fails to satisfy the music lovers of this city, fulfilling the desire that inherent in most of us to have our cultural lives rounded. Last night the Boston Symphony gave its 174th concert in Providence in Infantry Hall to standing room only. Pierre Monteux conducted and the personnel contained the same familiar faces.

Frieda Hempel was the soloist and she continued, by her excellent singing last night in the good graces of local music lovers because of her remarkable voice.

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The Brahms symphony was a lovely thing. Although the first movement was rather dull and colorless, the andante and the adagio were well worth waiting for. In the second movement, the rising and falling of the violins throughout, the slow and rich opening, the thematic beauty of the horn, all conspired to send increase the artistic thrill. The last movement contained elements of rich beauty, the throwing of the notes around amongst the violins with the interspersion of the horn being of particular loveliness. So much has been written in praise of this famous symphony that these few words seem futile in comparison to the ecstacies into which veteran criotics have gone over it.

Frieda Hempel sang the aria, "Deh Vieni" from "Le Mozze di Figaro" and one felt that Mozart, in his grave, was grateful to her. Clarity and richness and that rarity of tonal quality which should be associated with Mozartian arias were here. Again in the somewhat time-chipped recitative from "Der Freischutz" Mme. Hempel proved the essential rightness of her voice and her singing of "Leise, leise," made one again glad that Hempel's quality is as constant as the pole star.

M. Rabaud's contribution to the program was neglible. Debussy and too much water, is a just estimate. Tchaikovsky's 1812 overture ended the program. It is almost time that M. Monteux let this bit of gimcrackery remain on the shelf for at least a decade as far as Providence is concerned.

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The orchestra returns this season with its personnel practically intact. Few changes have been made and the men, fresh after their summer vacation, seem full of enthusiasm for their work. Technically their playing showed increased smoothness over that of last season. In fact, during the past few years under M. Monteux the orchestra has gradually been brought to a point of artistic excellence that measures up to the finest work in the organization's history. Last evening there was vigor without roughness, splendid responsiveness, and a perfection of technical detail in each instrumental section that made the conductor's work strictly one of interpretation.

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As interpreter of the classics, M. Monteux is successful in entering with sympathy and judgment into the spirit of the composer. His reading of the Brahms symphony last evening was one of dignity, breadth and beauty. The complex, wonderfully voiced score assumed delightful clearness and expressiveness under his scholarly direction. Brahms, accused in earlier days of being rather circuitous and incoherent in his musical speech, needs only sympathetic understanding on the part of his interpreter to make his works understandable to the layman as well as the musician. The C-minor played last evening reveals Brahms at his best. It teems with melodic material, which i treated with the art of the master-craftsman. There is beauty, not only of them but in everchanging and delightful instrumentation. M. Monteux's thoughtful presentation of the symphony was appreciated by the audience and both conductor and players shared in spontaneous and prolonged applause.

The second orchestral number, Rabaud's symphonic poem, "La Procession Nocturne," is a colorful and imaginative piece in modern French style. The work, inspired by Lenau's poem, paints in sombre colors the shadowy mysteries o the night, a solemn, nocturnal processior and the unhappiness of the hero, Faust.

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A. F. P.

PROV. BULL-NOV 23

INFORMATION OBSCURED

PIERRE MONTEUX, FRIEDA HEMPEL AT BOSTON SYMPHONY

Pierre Monteux, the fiery but fully self-controlled conductor of the Boston Symphony Orchestra, opened the forty-second season in Providence with a programme in Infantry Hall Tuesday night which brought out a great number of music lovers than at any time in many years. Nor was anyone dissappointed, either in the brilliancy of the leadership of this splendid group of musicians or in the singing of Mme. Frieda Hempel, who appeared with the Boston orchestra in this city for the first time, although it is by no means her introductory appearance before Providence audiences.

One cannot escape the idea, at the start, that Monteux's leadership of the Boston Symphony improves wonderfully. From that thought it is but a jump to the realization, more than pleasing, that here is a man whose technique, whose understanding of music, whose depth of interpretation, and whose control in spite of the fiery temperament which barely crops out now and then, is so far and way above that of the former conductor, Dr. Karl Muck, as to rank Monteux higher than ever in the estimation of music lovers.

Not in years has this famous orchestra had a conductor who appeals to the layman, as well as to the trained musician, as does Monteux. One senses the keen depth of feeling which lies behind every gesture, and one is lost in admiration at the easy self-control which dominates the musician's spirit at all times.

Of course, all this must be in direct praise of the brilliant playing of the orchestra as individuals and as a whole, for, as is the conductor, so must the orchestra be. Thus, as Monteux's influence develops over his musicians, so does the Boston Symphony improve.

Monteux gets out of Brahms' Symphony in C-minor all that wealth of tonal beauty which only one thoroughly in understanding sympathy could could obtain, in flat contradiction of the early critics, who branded this Brahms masterpiece as stilted and labored. It might be, without a conductor who could bring out the contrasts of melody, but under Monteux's guidance it passes from movement to movement with a stately grace which is delightful.

On the program was a symphonic poem by M. Rabaud, a farmer conductor of the orchestra, "La Procession Nocturne," played with a close application of the interpretative sense There is rich and beautiful tone coloring in this short piece. There is an opportunity for shadows and high lights which Monteux brings out with as much skill as a master brushman, painting on cavass. The story of Faust's dejection, when he realizes all that his wickedness has cost him, is thrilling.

Closing the programme is Tchaikow sky's "Overture Solonelle," (1812) in E-flat major, a descriptive piece, the theme of which is the triumph of the Russian national hymn over the French "Marseillaise," depicting the flight of Napoleon from Moscow.

Mme. Hempel, long recognized as one of the most accomplished songsters of the operatic stage, sang two arias. One was Mozart's "Deh Viene" from "Le Nozze di Figaro"; the other, "Wie nahte mir der Schlummer" and "Leise, Leise," from "Der Frieschutz." To her rich, clear coloratura soprano voice Mme. Hempel adds interpretive charm and a personality which compelled her return several times to bow because of the storm of applause which greeted her contributions. Both numbers gave her wide opportunities.

PROV. NEWS NOV 23.

Honegger, Flower of the Parisian "Six"

Mr. Monteux Tomorrow Presents to Boston a New Composer, Fearsome and Formidable

EXCEPT for the scattered songs and piano-pieces heard at Mme. Gauthier's recital here last January, Boston knows the music of but one of the Parisian "Six"—Darius Milhaud By virtue of seniority as well as through the skill he early exemplified, Milhaud was a composer of standing at a time when his five companions were virtually unknown. But with the passing of the years Milhaud, concerning himself with such exercises as the ballet, "The Ox on the Roof," and even smaller trivialities, has receded—if perhaps but temporarily—from the eminence that once was his; while Arthur Honegger has become the dominating figure in the band. It may be that Auric or Poulenc will later displace him, but by the testimony of more than one of his countrymen Honegger is today the hope of musical France.

Steadily developing as composer, the present crown of Honegger's work is, by general verdict, the Mimed Symphony, "Horace Triumphant"; and it is through it rather than through one of his earlier, more easily comprehended pieces, that we of this city will first make his acquaintance. Always alert towards contemporary happenings in music, Mr. Monteux at the Symphony Concerts of this week will give "Horace Victorieux" a first performance in America. Before touching on the nature and content of this admittedly formidable music, it is worth while to summarize Honegger's antecedents, his career and his leanings as composer. To do so, since even his published pieces are not readily available hereabouts, it is necessary to turn to those familiar with them for critical and appreciative comment.

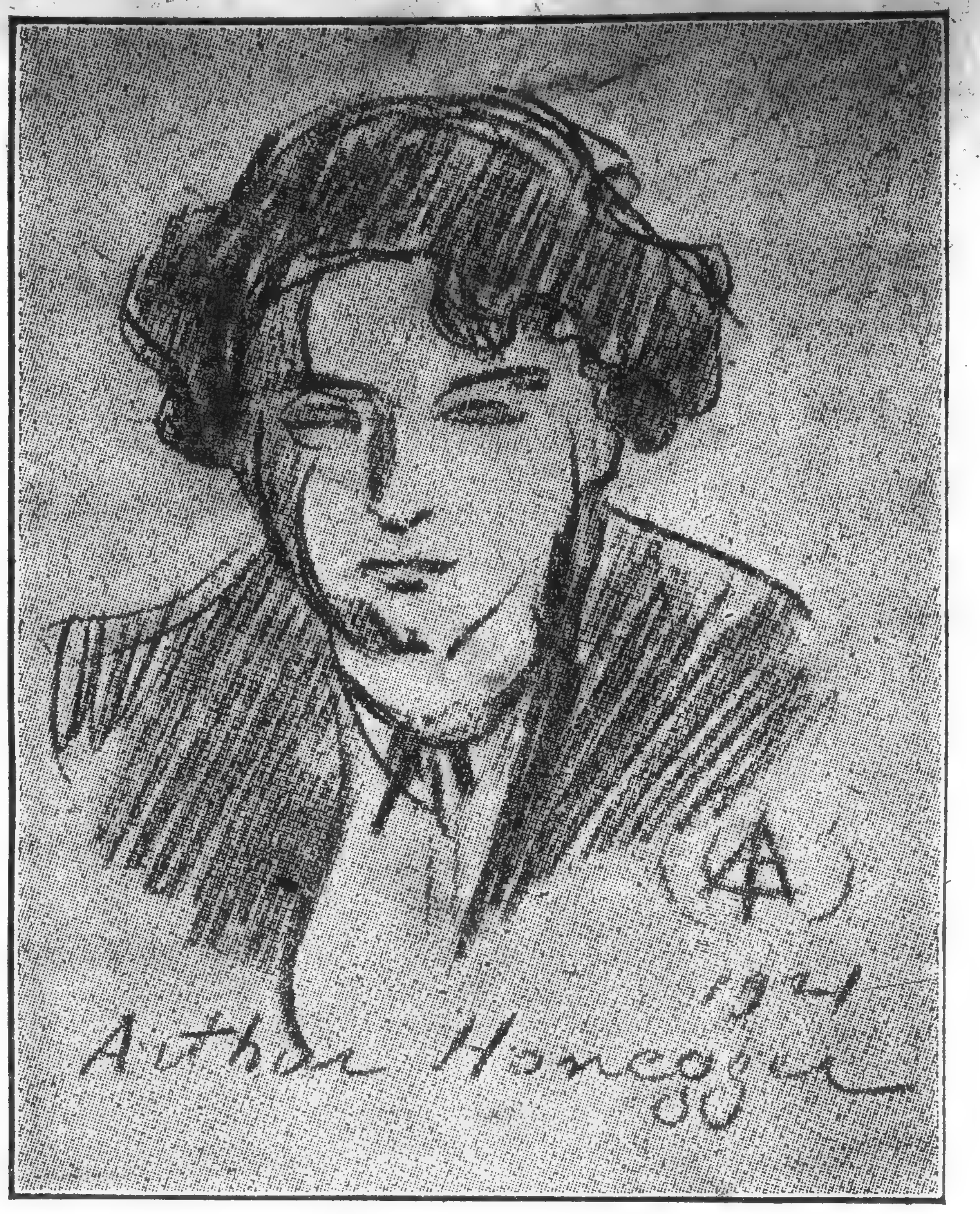
Mixed Bloods

On occasion the opinion has been ventured that the "great" composer of the future will be of mixed blood, uniting and crystallizing in himself divergent antecedents and dissimilar impulses. That such universal genius has not yet made recognizable appearance need hardly be said. Certainly the two composers of mixed race who first come to mind—Florent Schmitt and Wolf-Ferrari—may not be so designated. But the champions of Honegger rightly find in his German-Swiss ancestry and his French upbringing contributing factors in an exceptionally comprehensive musical personality. In an article appearing in The Chesterian of December, 1921, Milhaud himself speaks of Honegger's musical nature as an "offspring of German romanticism" and he says further: "Some ten years ago, when his fellow-pupils at Gedalge's class discovered 'Boris' or 'Pelléas' Honegger was the only one who read the scores of Richard Strauss, who took an interest in the works of Reger, and later, of Schoenberg, and who gave his preference, among French composers, to Florent Schmitt. He is perhaps one of the last musicians to have felt the spell of Wagner, and to have profitably assimilated it. One of the chief features of his music is, in fact, a certain chromaticism which is capable of leading to a rich polytonality." . . .

Again, writing in "La Révue Musicale" of the following month, Réné Chalupt thus couches the same thought in more elaborate terms:

> Honegger . . . is a German-Swiss born and brought up in France. In him are joined the characteristics of the two countries . . . To the virtues of solidity, strength, depth and discipline which pass as the appanage of the Germanic races—whose heaviness and encumbering sentimentality he seems so far to have avoided—are added the qualities of balance, lucidity, intelligence and the quickness of hearing acquired in the intimate contact with our culture. His music, purposely thick, powerful, and sombre as . . . a dense forest . . . is strewn with sunlit glades. His inflections then are tender, melodious, directly persuasive.
>
> But, despite these concessions to the Latin voluptuousness . . . despite his technical borrowings from the French and Slavic masters, he belongs to the line of Beethoven, Wagner and Richard Strauss, and among the contemporaries it is Schoenberg . . . rather than Debussy or Stravinsky . . . that he takes as model. Assuredly in his adolescence he could not escape the fascination of the author of "Pelléas" nor the almost dominating influence of Maurice Ravel. That of Florent Schmitt . . . was the pathway by which he could leave the way he had assumed to return to his natural bent. The dedication of his String Quartet to the composer of the "Tragedy of Salome" is something more than a cold testimony of deference. With a score of years dividing them, these two musicians offer striking analogies, and in them both is realized that fusion of two races and of two æsthetics of which the Alsacian Florent Schmitt furnished a first and brilliant example.

Honegger's parents, orginally of Zurich, had established themselves in Havre, and it was there that their talented son was born. At Havre also began the boy's musical studies, followed by a year at the Conservatory at Zurich. From Monsieur Capet he learned violin-playing, an accomplishment that has borne fruit in his many compositions for stringed instruments. Finally in the classes of Gédalge and Widor at the Conservatory in Paris his apprenticeship was completed.



Honegger of "Horatius"

Of and Above His Crew

As composer Honegger is distinctly a follower of the classical tradition. Except in the incidental music for a play or two, a ballet, songs, the choral piece, "King David," and the impending "Horace," his music is notably free from literary or other external influences. He has given no titles to his compostions for the piano; they are merely "pieces"; while he has shown his partiality for absolute music in a string quartet, a sonatina for two violins, a rhapsody for two flutes, clarinet and piano, and four sonatas—two for violin, one for viola and one for violoncello, all with piano. Even as a child he wrote piano-sonatas in the manner of Beethoven. A profound student of Bach, Honegger is eminently a contrapuntal writer; and he both respects and utilizes the classical form. He is not the first, nor will he be the last, to accomplish the supposedly impossible feat of pouring new wine into old bottles. Among the young composers of the day he is conspicuous as one who may establish a meeting-ground between the traditional and the revolutionary.

And herein lies the seeming inconsistency of his connection with the "Six," whose artistic creed has thus been stated by Georges Auric: "It should be known that no one of us ("The Six"), I believe, would be willing to figure—even by favor of some equivocation—among the defenders of . . . neo-classicism." In point of fact, however, the exact nature of the association of these young people has been too often misrepresented. For all their prating of common ideals, their alleged obeisance to Erik Satie, they united primarily as a means of self-advertising—"lancement à l'américaine" Chalupt ironically calls it. For, as Chalupt further says, "The Six" form a group of composers "having in common, aside from the approximate parity of their ages, only a feeling of reciprocal camaraderie and professional solidarity, but no real similarity of tendencies, admirations, aversions, technique or even æsthetic."

Of the beginnings of "The Six," Auric has written: "While Milhaud was acting as Paul Claudel's secretary in Brazil, Germaine Tailleferre, Arthur Honegger, Louis Durey and I got together our pieces and presented them freely. Each one of us tried at the same time to find that new musical expression of which we all felt the need." But it is possible to imagine that the subsequent notoriety which the group attained has been not altogether acceptable to Honegger's reserved temperament. And it is admitted that in certain respects his aims are antipodal to the iconoclastic tendencies with which "The Six" as a whole are commonly credited.

Writing of "Le Roi David" in Le Temps, Emile Vuillermoz, stressing the superiority of Honegger over his fellow-composers, says:

> Officially, ostensibly, aggressively, Arthur Honegger is one of a group of young composers who, with more good-will than modesty, have attempted to establish a French replica of the illustrious Russian school of "The Five," baptising themselves "The Six." . . . It is well known that, through a singular arithmetic fantasy, these "Six" are already but five, and that in talent the five are as . . . four . . . It is known, too, that they have succeeded, thanks to their magnificent assurance, in terrorizing the most of our music-critics and our editors always anxious lest they be caught in the very act of non-comprehension of the promises of the future. . . .
>
> . . . Moreover, one does not reproach these young composers for their ingratitude to the musicians who have marked the way for them; this sentiment belongs to their age and brutal ruptures are frequently one of the painful conditions of progress. And one tries not to smile at the tenderness they manifest towards Ambroise Thomas and Mendelssohn, and at their profound contempt for Ravel and Debussy, lest one be led to remark that the former evidently tread on their toes far less than do the last two named. . . .
>
> I believe that the composer who has written this work is a veritable chief among heretics. He betrays "the cause" of his associates. If these are sincere, the expulsion of brother Honegger from the congregation of "The Six" is but a question of days. You will find, in fact, no trace in this score of those sacred hates which should, according to the ritual, have inspired it. The style is that of an artist exempt from all partisanship, deeply impregnated with classical culture, ardent admirer of Bach, renouncing no one of the fortunate discoveries of the romantics or the moderns, using adroitly all the resources of the universal technique and the vocabulary which is slowly enriched through the ages. There is no disparity in this abundance. An amazing freedom, a supreme ease govern his drawing from these inexhaustible resources for his own work. . . . But what above all else in this music deserves our sympathetic attention is the incredible justness of accent in all its pages the evocative power of its strong yet supple style, its variety . . . and its personality so marked amid the strongest evidences of its author's musical erudition. One marvels at this melodic simplicity, so clear, so noble, so infallible in its prosody, at the care for detail which does not compromise the proportions of the whole, at the fine balance which obtains from one end of the piece to the other, at the grace and the vigor, the picturesqueness and the lyricism. From the artist who can project, with the same perfection, musical pictures so divergent as the psalm, "Oh, Had I the Wings of a Dove," the "Song of the Servant" the "Psalm of Penitence" and the "Song of Ephraim," surely we may expect great things.

"Horatius" and Heights

But if Honegger in his "King David' was traitor to his professed faith, in his "Horace" he has proved doubly false. Here he has employed the full modern orchestra—a thing abhorent to your "radical" composer—and he has taken the whole of the musical apparatus bequeathed him by his predecessors, though to use it for his own ends. "Horace" represents the present culmination of free orchestral polyphony, and the progress of the several voices is sustained with a relentless disregard for mere euphony. Like the latter music of Schoenberg, "Horace" must be heard "horizontally."

Originally conceived as music for miming, the piece has its basis in Livy's tale, which is scrupulously followed. For beginning there is a love duet, within sight of the ramparts of Alba and Rome, between Camilia, sister of the Horatii, and the one of the Curiatii to whom she is betrothed. Day breaks, the three Horatii appear, and with them is their father, who greets his daughter. All await the decision of the Senate concerning the settlement of the quarrel between the two cities. The crowd gathers and is impatient for the arrival of the heralds, who at last come solemnly to proclaim that the three Curiatii are to fight the three Horatii—and by the outcome shall the dispute be settled. There are preparations for the combat, and the young men receive their arms. Camilla and her betrothed exchange hasty farewells. The signal comes; two of the Horatii fall and the third is in flight but, returning against the scattered Curiatii, he puts all three to death amid the acclamations of his fellow-citizens. Then arises the sad lamentation of Camilla, who hurls despairing imprecations in the face of her hero-brother; and he is in anger thrusts his dagger in her heart.

For hint of the nature and content of the music in which Honegger has clothed this dramatic episode, we may turn once more to Monsieur Chalupt, who thus describes it:

> Honegger on this occasion has become a Roman in spirit. He is not present at a combat made diverting by the glitter of helmets or the clash of swords . . . but at a pitiless contest; he himself feels the anger stir in the heart of Horatius . . . he exults in his victory and puts a weapon in the hand that shall strike down the sister who curses him.

Roland-Manuel has made these illuminating comments on the manner and matter of the piece:

> "Horace Victorieux" will have, among other effects, that of constraining the m
> maniacs to change at least the form
> which they habitually couch their grie
> ances: "No melody!" One might say th
> "Horace Victorieux" is woven entirely
> melodies; long and flexible melodies ma
> ing up the richest, firmest and most tran
> parent of symphonies. The clearness of
> concise orchestration enhances the limpi
> ity of this polyphony, which is complete
> dissociated from the turns of polytonality, but is very rigorously atonal.
>
> Let it be added that there is here presented for admiration neither a system nor a theory, but music tranquilly fearless and magnificently balanced, in which is affirmed the personality of a composer of twenty-nine who henceforth is indebted to no one but himself.

In his acocunt of the piece as heard in Switzerland under Ansermet, Robert Godet adds further testimony:

> If the subject does not permit the composer to disclose those precious qualities which distinguish him among his conte
> poraries—serene grace, profound charm
> it does demand all his power and gives h
> opportunity to affirm it in masterly fashi
> the combat . . . it is a striking exam
> of concentrated force, and this climax
> elementary explosions makes effects as
> hement as does the Sacré du Printemp
> but by very different means, for in Hon
> ger all is animated by organic life, and
> method of construction, which bear no r
> tion to the patchwork of Stravinsky, wo
> rather extol, it seems, the principles est
> lished in this domain by Schoenberg. P
> haps one might even regret that at the
> ginning the influence of the latter mas
> appears a trifle aggressively in the w
> of the harmonic fabric, were it not
> these initial pages . . . excel in cr
> ing a singularly evocative atmosp
> through the potent mystery of the ins
> mental color. After the breath-ta
> scene between Camilla and Curiace .
> the entrance of the Horatii with an h
> motive, the . . . combat, the dyn
> frenzy of which is so magnificently
> trived, the piece culminates in the t
> lament of Camilla . . . and thus fini
> as it began, in poignant and intimate
> tions, and the orchestra, renouncing its
> midable picturing, is but the voice
> soul.

Again in the article in The Cheste
already quoted, Milhaud declares tha
"Horace Triumphant, we are face to
with a work of great dramatic intens
of profound tragic feeling and viol
power, and the whole is realized with
faultless technical surety." Finally, f
contrast and balance may be appended o
more opinion, that of Leigh Henry,
usually in deep sympathy with contemp
rary tendencies, who yet finds this pie
"while masterly in instrumentation, .
a trifle too cerebral and long drawn ou

Pickings

Regarding Honegger's skill in orchest
tion there seems indeed to be little
pute. Of the score of "Le Dit des Je
du Monde," a "spectacle" mounted at t
Vieux Columbier shortly after the armisti
in 1918, Milhaud says that it "is writt
for a very small body of players (dou
string quartet, double bass, flute, trump
and percussion), and a truly wonder
orchestral intensity is gained by the
restricted means, as in the part entitle
"L'Homme et la Mer," where a doze
instruments sound like the orchestra
the most exciting pages in Wagner
music."

It seems likewise a matter of general acceptance that Honegger's preoccupation with technical matters has at times—notably in the fisrt violin-sonata and the string quartet—resulted in dryness, if not in actual pedantry. The other chamber-pieces are, however, far more genial and spontaneous, as well as richer in actual invention. Milhaud finds the Sonatina (
calls it Sonata) for two violins "mo
charming in its melodic abundance a
variety, and the fugal movement th
ends it . . . so well balanced that o
begins to think that a whole quartet
playing."

The "Hymn" for ten strings, a curi
composition, is thus described by An
Coeuroy: "There is no talent among
young composers so securely depende
as that of Honegger: whether he compo
a symphonic suite such as 'Horace
umphant,' or whites a piece prompted
circumstance, such as this 'Hymn,'
signed to make known the value of the n
instruments of Léo Sir, he is always at
best. Rich in ideas, ingenious in his h
monies, unfailing in his form and in t
perfect handling of timbres. To the usu
quartet Monsieur Sir adds six instrumen
new in construction and unusual
range; sursoprano (a fourth lower th
the violin); the mezzo-soprano (the sa
tuning as the violin); the contralto (
same tuning as the viola); the baryton a
the tenor (a fifth lower than the violonce
lo); and the sous-basse (a fourth low
which, more human in quality than
contra-bass, supports the ensemble wit
warm and compact sonority the newn
and usefulness of which is undoubted."

Besides "King David" and "Hora
Honegger's larger pieces include a Prel
to Maeterlinck's "Aglavaine et Sélyse
and a "Chant de Nigamon" that Milh
considers "rather formal"; although
latter piece, depicting the death-song
an Iroquois chief burned by the Huro
excites Chalupt's admiration as a sy
phonic piece of the most brilliant char
ter, "conceived, developed and orchestra
with striking mastery." Again, accordi
to Chalupt, the score of "La Mort
Sainte-Alméenne," written to a myste
play by Max Jacob, has a Tristanesq
flavor. With the mention of a charmi
"Summer Pastoral" for small orches
which in 1920 won the Verley prize, a l
ballet, "Verité? Mensonge?" produced
the Autumn Salon of the same year,
of the amusing Funeral March
Honegger contributed to "The Wed
Party in the Eiffel Tower," a strange fr
of Jean Cocteau and "The Six," the
of Honegger's more important pieces
complete.

Faith and Works

Since on the occasion of the first
formance of his Sonata for violon
Honegger set forth aims and ideals w
Chalupt declares that he has also appl
if on a larger scale, and in different idi
in his 'Horace," this summary of his w
may end with the composer's own c
fession of faith.

> As always in a sonata there is
> series of thematic inventions, but eac
> protagonist moves in an individua
> sphere and puts into action the element
> proper to it. Each of them may be con
> sidered as a tonal summing-up of a
> orchestral group: the violoncello repr

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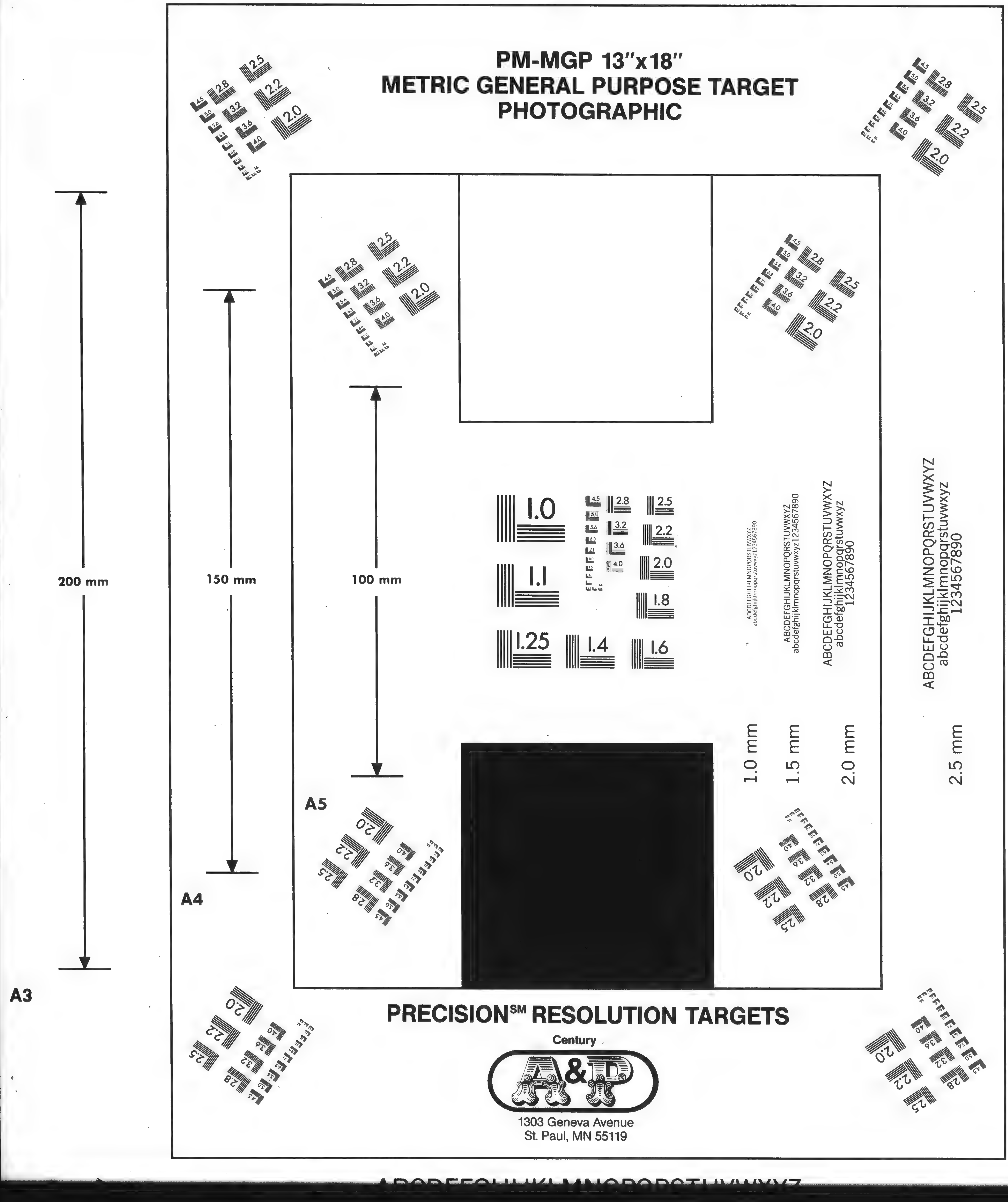
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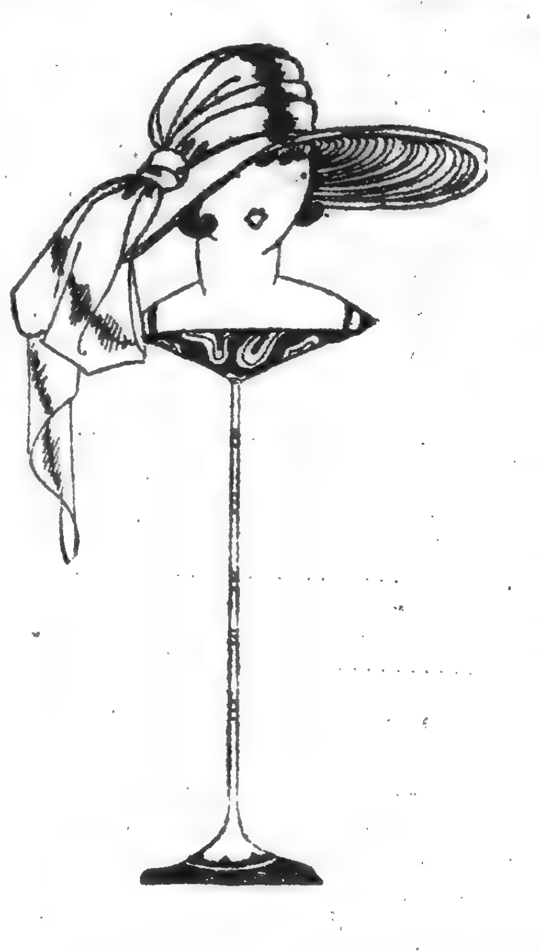

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CHICAGO, March 27.—Frank L. Taylor, the $50 a week president of the First National bank of Warren, Mass., for the partial wrecking of which Joseph Marcino, the barber-banker, is being sought, left today in custody for Boston. He is charged with conspiracy to embezzle funds of the bank, which was looted of nearly $250,000.

Abraham Goldman, Marcino's father-in-law, also charged with conspiracy, is at liberty on bonds for his appearance in Boston when summoned.

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BOSTON SYMPHONY GIVES SECOND CONCERT

With Alice Nielsen as Soloist Noted Orchestra Entertains at Auditorium.

After the fashion of the Pop concerts in the summer time, the second of the season's programs by the Boston Symphony orchestra in the Memorial Auditorium under the local management of Albert Edmund Brown might have been designated as "Operatic Night."

Aside from the two movements of Schubert's Unfinished Symphony and the Spanish Rhapsody of Chabrier the music was of the theatre, a form in which Mr. Monteux is expert. There was the picturesque music of Berlioz' overture, "The Roman Carnival," for a beginning, the Tchaikowsky overture, Solennelle, for a close, midway in the program arias from Mozart's "Don Giovanni," with Alice Nielsen skilled in such music to sing them, and later on three excerpts from the Wagner music-dramas which always find the Boston orchestra on its mettle.

Depicting the changing scenes and merry incidents of a carnival, the Berlioz overture, with its spirited measures for the full orchestra and its more songful passages for the woodwind section of the orchestra was finely played. Berlioz knew well how to use the resources of the orchestra in music of the kind and Mr. Monteux brought the composer's effects to the fore with confidence and skill.

In the classic vein the two movements of the Schubert symphony brought out the artistic qualities of the orchestra, the more so, perhaps, from the contrast with amateur performances of the symphony in which some, at least, in the audience had participated. The solemn introductory measures for the basses and 'cellos in the open movement were beautifully sustained and the agitated passage which follows, and the subsequent melody for flute and clarinet were superbly played. Notably fine in quality was the melody for the 'cellos, perhaps the most familiar theme in the movement.

So, with beautiful tonal quality and exquisite shading the three principal melodies of the Andante, typically Schubertian music, were expressed by the various choirs of the orchestra, notably effective being the diminuendo which prepares the way for the second theme beautifully played by the clarinet. That the familiar and old-fashioned music has not lost its appeal was shown by the approval which the audience accordded.

Mozart's arias are scarcely music of the theatre as such music is written today, but rather gracefully molded songs which were interpolated in the dramatic action, as was the custom of the time, and lend themselves equally well to concert performance. They call for a voice even in quality, flexible for the quaint adornments and turns, smooth and velvety for the melody. These qualities Alice Nielsen, practiced and expert in the music of the master, brought to them with artistic feeling for the contour of the melody, for smooth and effective phrasing and shading of tone. Here is music of the delicate order. To overstress it would be to spoil its simple beauty. Such an error Miss Nielsen instinctively avoids. Few sopranos today surpass her in the qualities and in the artistic destraint which Mozart demands. The audience would gladly have heard her further, but the rules of these concerts forbids it.

Given at a previous concert here, there is little need for comment on the Spanish Rhapsody. To its tingling and changing dance measures Mr. Monteux summons in groups or in entirety all the splendid material of his band, infusing the whole with wonderful life and color.

Clearly, too, the audience heard once more the music of Wagner gladly. At rapid pace and with scintillating effect went the introduction to the third act of Lohengrin with its sonorous song for the brasses and the contrasting quieter melody midway in the piece. Here the strings proved their skill and their quality also.

As peculiarly appropriate to the Lenten season Mr. Monteux chose to give the Good Friday Spell from Parsifal, mystical music, rich in beautiful harmonies, subdued in effect, as the composer conceived it and as the orchestra played it.

By way of thrilling contrast, the Wagner group closed with the Ride of the Valkyries, descriptive music of the drama, with the thunder of the hoofbeats of the steeds and all the sonorities of brass and percussion for the accompaniment of the ride. It was Wagner in another mood from that which inspired him in Parsifal.

High-brow critics are inclined to belittle the Tchaikowsky 1812 overture as music written to order rather than inspired. Nevertheless, with its ingenious use of The Marseillaise, it is colorful and spirited music which we suspect, in the course of performance, at any rate, does not fail to thrill even the critical. Last night the audience frankly took pleasure in it and recalled Mr. Monteux and finally the orchestra to acknowledge the applause.

Throughout the program the audience warmed to the orchestra's playing. In view of the enterprise of Mr. Brown in arranging for a second concert here, with an eminent singer as soloist, the only regret was that the audience was not so large in numbers as at the first of the season's appearances.

S. R. F.

BRITISH STEAMER FIRED ON.

HONG KONG, March 27 (By The Associated Press).—The British steamer Kelin was fired at from the shore of the Canton river two miles from Canton. She reached Hong Kong undamaged.

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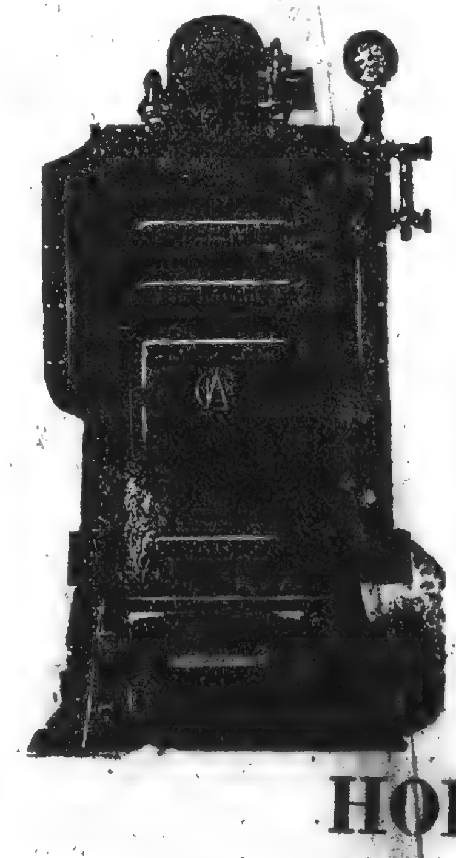

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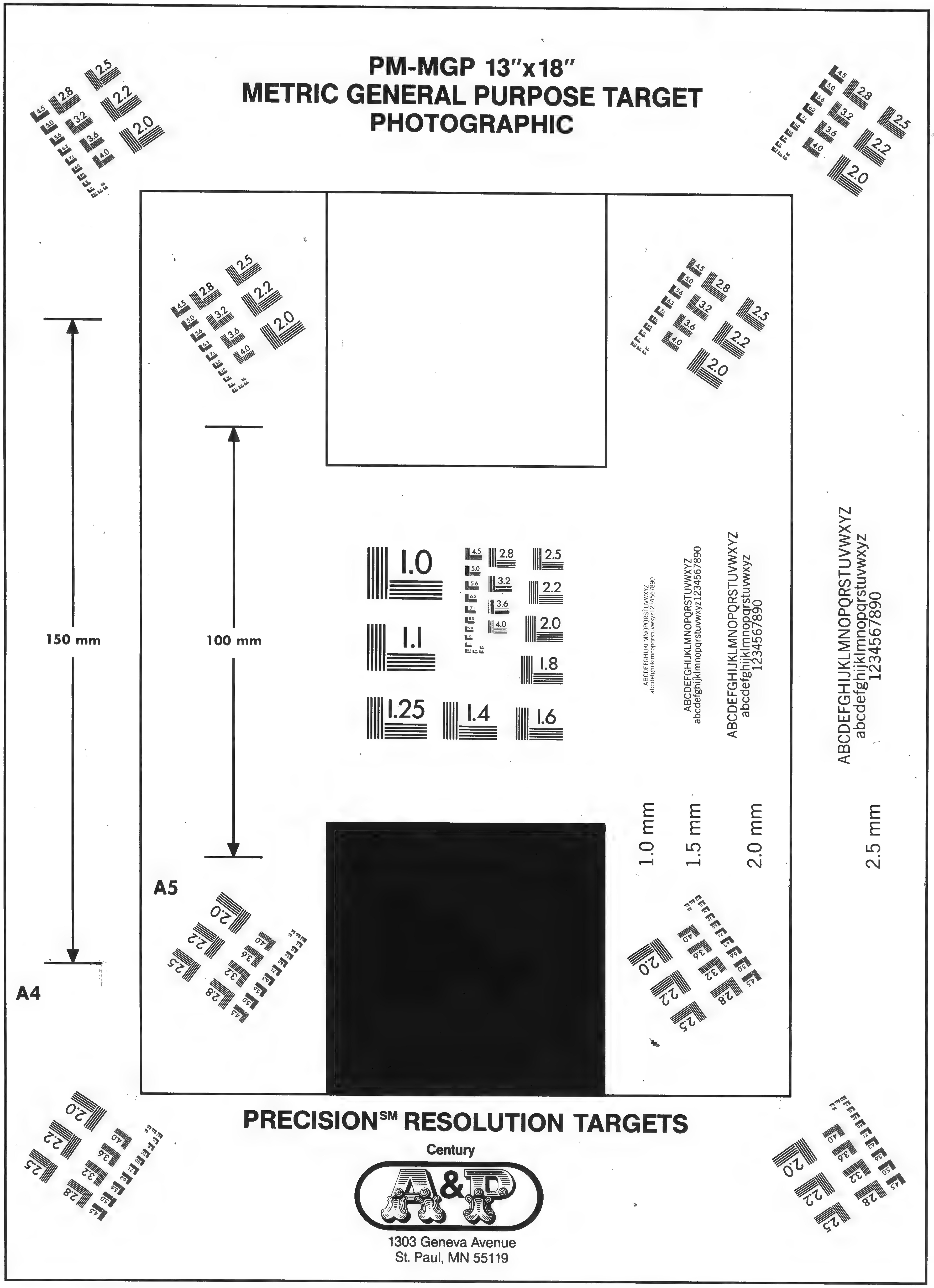
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[illegible]sents the strings, the piano, the wood, the brass and the percussion. They move in general under the rule of complete separation of powers . . . . Although speaking the simpe idiom of music, the violoncello and the piano endeavor each to speak in the style appropriate to itself, in a syntax peculiar to it, and on subjects wholly musical.

W. S. S.

TRAN. NOV. 23,

The program of the Symphony concerts tomorrow afternoon and Saturday evening is a most interesting one. The orchestral pieces will be the first three movements of Beethoven's 9th Symphony; the "Horatius, Victor" of Honegger (first time in America), and Brahms's Academic Festival Overture. Frieda Hempel will sing two arias by Mozart. Arthur Honegger is one of "The Six" of Paris (now "Five," since the withdrawal of one from the radical group). His "Horatius" is music written for pantomimic action.

The concert by the Boston Symphony Orchestra on Dec. 5, should crowd Symphony Hall, for it is in aid of Wilhelm Gericke, who, as conductor, made the reputation of this orchestra.

HERALD-NOV. 23-

Next week brings no concerts in Boston by the Symphony Orchestra. To New York and other cities go conductor and band in the first trip of the season southward. At the succeeding pair of concerts at home Franck enters in and possesses the programme with his Symphony and his tone-poem, "The Daughters of Æolus"; and "The Accurst Huntsman." Franck, it seems, was born in Liège on Dec. 10, 1822. Hence this noting of a centenary before a public that has long taken joy of his music. For interlude at these Franckian concerts, Mme. Samaroff will play Schumann's Concerto for piano [illegible]

TRANS. NOV. 24

HEMPEL SOLOIST AT SYMPHONY CONCERT

Soprano Excels in Mozart's "Deh Vieni Non Tardar"

Beethoven Ninth, Brahms' "Academic," Honegger Novelty Heard

Frieda Hempel chose two Mozart arias for her solos at yesterday's Symphony concert, "Deh vieni non tardar" from "Figaro," and Martern aller Arten" from "Die Entfuehrung aus dem Serail." Miss Hempel sang "Deh vieni" with the requisite clarity, grace, tonal beauty and underlying archness of mood, achieving a feat rare nowadays despite its apparent simplicity.

Mozart inserted a florid air for soprano in "Die Entfuehrung" to please the singer who was to be the original Constanze by affording her an opportunity to display her skill in florid song. As music, this piece is almost the only really dull thing Mozart ever wrote.

Miss Hempel's voice has never been altogether suited to coloratura singing. Yesterday there was great effort and little achievement in her performance of this antiquated show piece. Her high notes were uncertain, strained in quality, not sustained. It was a mistaken choice, especially with a wealth of rarely sung Mozart arias of the calibre of "Deh vieni" available. Miss Hempel sang in Italian, though the original text of "Die Entfuehrung" is in German.

The first three movements of Beethoven's Ninth Symphony began the concert. The choral finale on Schiller's "Ode to Joy" was omitted. It is not possible to give works requiring a large chorus at the regular Symphony concerts because the stage must be built out, and there is no place for the dispossessed subscribers for the front rows on the floor.

The scherzo was played adequately. The slow movement stirred Mr Monteux and his men to unusual restrained eloquence, which made the poignant beauty of the music felt. The first movement of this symphony is perhaps the most gigantic creative achievement of Beethoven. But nobody would have guessed that fact from yesterday's perfunctory, unsympathetic rendering.

The intense rhythmic driving power of a Muck, a Mengelberg, or a Toscanini is needed for such things as this. It is not Mr Monteux' fault that he lacks interpretive genius.

Brahm's "Academic Festival" overture, an amiable pot-pourri of German student songs, was played with a will.

"Horatius Victorious," a suite by the young Swiss composer Honegger, one of the Parisian group who call themselves "The Six," proved much more substantial and effective music than the suite by Milhaud which was the only work by "The Six" previously given at these concerts. "Horace Victorieux" was composed as a ballet in eight episodes. The lack of illustrative action was felt yesterday, though each of the connected episodes is compactly built.

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There are no Symphony concerts next week.

GLOBE-NOV. 25.

BIZARRE MUSIC BY SYMPHONY

Honegger's "Horatius" Played—Frieda Hempel Soloist

BY OLIN DOWNES

An extraordinary piece, a piece of violent, grotesque music by the Frenchman, Honegger, was played for the first time in America at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. This work, "Horatius Triumphant," is called by the composer a "mimed symphony," and the sub-title is explained by the fact that it was conceived as a ballet, with costumes and scenery, in which the actors, or dancers, represent the legendary fight between the three Horatii and the three Curiatii, for the mastery which should decide the triumph of the Roman or the Alban arms.

HEROIC AND FEROCIOUS

The scene is heroic and ferocious, when the last surviving Horatius, outnumbered, succeeds in killing his three foes, then puts to death his own sister, because she had mourned the sight of her betrothed among the slain.

How has this subject been treated by Arthur Honegger, one of the "six" who, in Paris, continue the attempt to outrival each other in novelty if not true originality, to make the bourgeois sit up, to evoke a fresh shudder in the breasts of the conservative, if not the police? There would have been the manner of ancient drama, with its laconic restraint, its evocation, by means of form rather than realism, of the spirit of heroic tragedy. But that is not Milhaud's method, nor is it the spirit of his music.

With the method we have no quarrel. Of course a given number of people will stick their fingers in their ears, and call the composer a discordant ignoramus or poseur. That is nonsense.

Writes With Virtuosity

This man writes with virtuosity. He is a daring, grinning, impudent "polyharmonist." Different words—not merely notes, but blocks of chords—and different keys collide in his music, or combine with haunting and momentarily beautiful effect, as, for example, the music for the scene between Camilla and her lover.

It is hard—not heroic—but hard and with no loftiness of spirit whatsoever. The Horatii are merely slayers. There is perverse portrayal of their cruelty, A fanfare that calls to battle ends in a howl of rage. One senses gluttony for the over-strained, the over-drawn, the bizarre. One moment which would be said to have beauty is the first "scene" —the music is for seven successive scenes on the stage—between Camilla and her lover Curiatius. It is, however, macabre, shudders, apprehensions, blackness are in it, and when this same music, expanded by the orchestra, returns—when Camilla laments the slain, horror itself is caricatured in a monstrous manner. The woman dies with a shriek and a squeal, after which terrific discords smash against each other to the conclusion.

On the whole, we rather detest this music. It is for us decadent, nervously exhausted art which causes one to wonder if it is not a spiritual aftermath of the fatigue and terror of the most atrocious of wars. Yes! There are those who point the finger of scorn at Johannes Brahms. It was very, very good to turn to the rousing, student spirit, and the open air, romantic quality of his "Academic overture, which followed Mr. Honegger.

Miss Hempel's Singing

Mme. Frieda Hempel sang Mozart. Her air from the "Marriage of Figaro" was a masterpiece of phrasing, of beauty of sustained tone. The second aria is one for virtuosi only. It found Miss Hempel not in the best voice, but a mistress of coloratura, and one who gave dramatic significance as well as bravura quality to the air.

The true capstone of the concert came at the beginning, with the three instrumental movements of Beethoven's 9th symphony. Mr. Monteux omitted the chorale finale. Comparing that work, so clear, so powerful, so beautiful and exalted in spirit, with the unhealthy music of Honegger, one recalls the remark of Taine in his "History of English Literature," that if a Shakspere lived today, in our puny, nervous, modern age, he would probably have neither the body nor the brains to endure the passions and visions that swept through the brain of William Shakspere.

It would require an infinitely stronger soul than Honegger to write six measures of the ninth symphony.

POST-NOV. 23

AN AFTERNOON OF VARIEGATED NEWNESS

Brahms's "Academic Overture" Goes Savorless — Mme. Hempel's Unwilling Voice—The Greater Glories of Beethoven, Even Truncated — Honegger's Engrossing Ways and Works

An agreeable sense of newness pervaded the Symphony Concert of yesterday. Not one item upon the programme was routine. True, Brahms's "Academic Overture" is hardly a novel piece. Yet, if recollection holds, for the first time since the end of the late war, it was played on Friday in Symphony Hall. Moreover a French—or, more truly, a cosmopolitan—conductor guided this potpourri of German student-songs. With Brahms more or less universal—as in the symphonies, the "Tragic Overture" or the "St. Antoni Variations"—Mr. Monteux succeeds well. He sets forth his own version of the music; it is not the version that a German or a German-schooled conductor would dispense. Yet it is recognizably and plausibly Brahms, who would not be the world-wide composer that he is, could not his music be taken stimulatingly from the Latin angle. Yet once and again, in his writing he was German to the core. He is so, for exaltation, in The Requiem; for various ends in his songs; for homeliness and gemuthlichkeit, in this "Academic Overture."

There Brahms has taken German student-songs as he found them. Only one from his choice, "Gaudeamus Igitur," is far-spread west of the Rhine. Out of these pieces, using his craftsman's hand, he has put together an overture not too much above the day's work, keeping place among standard pieces by the geniality aforesaid and by easy frankness of substance and form. Heard, the "Academic Overture" must sound with the homeliness, the heartiness, the openness, with which it was written. Otherwise the performance misses the mark and the music has no reason for being. In that hapless case stood both yesterday. Even Mr. Monteux's imagination is not receptive enough to absorb German student-songs. The chosen pace did not suit them; rhythm and accents did not characterize them. They came, they went, savorless. With reason, were hearers and even certain players restive under Mr. Monteux's way with pieces they had long known quite otherwise. None but a French conductor can make the most, say, of Gounod's "Faust." By similar tokens, Brahms's "Academic Overture" needs German or German-trained hands.

In turn, from Mme. Hempel's singing came measure of disappointment. High-placed and established singer though she is, she had part, for the first time, at a "regular" Symphony Concert. By "the tradition," rather than by pure reason, nervousness is the lot of those so placed. Under it, possibly, Mme. Hempel's voice suffered yesterday, experienced singer though she is, in the ways and fortunes of the concert-hall. Thus, her upper tones were strangely thin and meagre in Mozart's "Deh Vieni"; while in her show-piece out of "The Elopement from the Harem," her ornaments of song were neither limpid, supple nor effortless. With insight, she sang "Deh Vieni" in half-voice, kept to the fine threading of the melodic line; accented, shaded, it felicitously; caught the mood of moonlit, wistful musing, instinct in the music. Mme. Hempel perceives the sensibility, the serenity, the endless grace of Mozart in such a piece—that pervading loveliness for which there is no word but Mozartean. Within the restraints of voice, yesterday and untimely laid upon her, she conveyed it. The air from "Il Seraglio" is another sort of music. The obligated Mozart wrote it because the friendly singer desired such a number, and he could "turn it off" readily. Not much imagination, but plentiful skill, he put into this bouquet of the flowers of song, leaving the singer to bring them to bright bloom. Without such lustres this air of Constanze is of none effect. As dutiful as Mozart was Mme. Hempel; yet her voice for once denied her the essential glinting, cascading tones. Not even the incidental measures of flowing song could she, for the nonce, turn golden.

To better outcome went the other ventures of the day. Beethovens' Choral Symphony, in toto, has become virtually impossible in the regular course of the Symphony Concerts. No chorus now supplements the orchestra. Under pressure of more immediate tasks, incessantly accumulating, even so diligent a conductor as Mr. Monteux could hardly find time and energy to guide and finish the work of an able chorus-master. An unpaid chorus, besides, is careless of necessary fidelities and disciplines; while the treasury of Symphony Hall hardly permits payment. A borrowed choir, moreover, could not find room upon the stage, unless it were outbuilt, displacing the seats of subscribers. Perish that thought! Out of course, then, must fall performances of the Ninth Symphony "in entirety"; while few and far between are they likely to be. Yet for fifteen years past, an unwarrantable "tradition," born of the unconscionable purists, has denied to the public of the Symphony Concerts the hearing of the three movements in which Beethoven was content with an orchestra. As Mr. Monteux has often and wisely done, he broke again yesterday with ill justified custom. Sufficient and more were the resulting satisfactions and applause.

Though there be no final excitements and grandeurs, though this Allegro, Scherzo and Adagio be but a truncated symphonic body, a thousand times over they justify isolated performance. To one sort of human nature at least, long familiarity lessens anticipation of the eight usual symphonies [illegible] but so rarely in [illegible]

[illegible] almost new [illegible] Moreover, beside even the glories of the Fifth and the Seventh Symphonies, [illegible] they not, in such writing, the summits of Beethoven's beauty and power? Except in one or another string quartet of these final years, nowhere has he invented instrumental song of such fathomless beauty, such unfolding power as that which springs from the first motiv of this slow movement. The voice of it touches sustained ecstasy; the heart of it beats high with both the intensities and the serenities of human emotion; the mind that guides it compasses design and expression no whit below such "great argument." Always, the matter and the means move in that inseparable unity which is sum of achievement in the arts.

In turn, the Scherzo is crown of the buoyant vigors, the rich fancy, the haunting or the whipping repetitions with which Beethoven could infuse such movements. The hearer does not bear with the persistent rhythm as he does in the toying of the Eighth Symphony. It goads him. Again, tossing and tumultuous stress of mood and emotion gaining voice in tones, pervades the first movement. Some may say that the tempests at the beginning of the Fifth Symphony more seize and stir the listening mind and heart. Possibly: but neither in storm nor in intervening serenities do they ascend to the might and the majesty of this final music. As the slow movement of the Ninth Symphony scales celestial ecstasies, so does this first movement lift high and grave yet other—and as deep—human passions and human poetries. Rarely have orchestra and conductor been so eloquently of Beethoven as they were in the Scherzo and the Adagio. In the Allegro—the more the pity—they fell appreciably short of stormy splendor.

And Honegger—Honegger of "Horatius Triumphant"—the one intruder, out of a Parisian "Six," and these very days, into the company of all these halos. At least he made contrast; quickened interest; set the hearer to many reflections, if not to many delights. Apart from impressions and opinions, the recordable facts in the case are relatively few. "Preliminary observations," as the old prefaces liked to say, have not been lacking in these columns. Suffice it to recall that "Horatius Triumphant" was written as illustrative and enhancing music to mimodrama —the one as yet unheard, the other as yet unseen in the theatre. The matter is Roman record or Roman tale of the duel between the three Horatii and the three Curiatii to end a petty war; of the loves between a Curatius and Camilla of the Horatian house; of her lament over the betrothed slain; of the vengeance of her brother, raging, bloody-minded. Livy sets down the story; Corneille's "Horaces" has long preserved it to the French stage; Macaulay's familiar English ballad recounts the fight, but not the murder.

To this tale for miming and picture—it is hardly a dramatized narrative—Honegger has written a music according to his faiths and practice. Time and again he has affirmed them—often to his detriment. There is not a reason to call him "insincere" except as trite, canting expression of the hearer's dislike to the music. It is as groundless reproach, except as voice of irritation to call him "degenerate." No excess of finicking self-conscious, semi-effeminate artifice is his pitfall. Far more threaten him rude, inchoate vigors, merely thickening and up-piled. By this faith and practice he writes a music that makes tireless use of massed chords in every sort of projection; that seeks out the higher and sharper voices of his instruments; that would make play with the orchestra as a whole rather than with individua timbres; that moves in parallel or interlocked planes with little regard to academically related keys; that admits an acrid, impinging melody; that rains blows of harmony—or oftener of dissonance.

So much, incidentally, for procedures. The listener, yesterday, was properly more interested in the play of the music upon perceptions and imagination. Beyond peradventure, Honegger has aimed at exceeding directness of concentrated delineation. He wreaks himself upon the measures of combat. No mere six, but whole tribes, might be battling. Like the vikings in the ballad, the Horatii and the Curiatii smote, rather than cut, with their swords; by the signs of the music, raining chordal tempest, might have used clubs or maces. When the victorious Horatius thrusts his sword into his imprecating sister, the elements might be dissolving in the tonal shrieks, sweeps, thunders. Here is power—and to spare; but in first impression a power used rudely, thickly, even clumsily, all in rough strokes, in blacks and whites solely. Its analogue in another art is a coarse, but vivid, print from a wood-block —now also so much the mode. There is no illumination, no vivid vibrancy in Honegger's tonal delineation. It falls mass upon mass, blow upon blow—a savagery, as it were, at once primitive and sophisticated; yet in degree tonic in a day and upon a public too long schooled, by Debussy and his chapel, to excess of vaporous, "very personal" finesse.

The counterpart of this violence is the piercing, wire-drawn music of the passion of Camilla and Curatius, of her lament for Curatius dead, her shrill invective upon the slayer. More relentless measures it were hard to imagine. They pierce to the very quick of an agony foreboding or fulfilled. The hearer, strange as are the acrid means, may not resist the poignancy of the impression. Therein is Honegger both piercing and puissant. The sophomore across the aisle would have him also "fierce."

H. T. P.

TRANS-NOV. 25.

HEMPEL IS SYMPHONY SOLOIST

Interesting Mozart Program Arranged for This Week by Mr. Monteux

Take it by and large, one of the most thoroughly enjoyable concerts of the Symphony Orchestra's present season was given by Mr. Monteux yesterday. With the exception of one number, the program was classical and the orchestra acquitted itself brilliantly.

Frieda Hempel, looking lovely as usual, was the soloist, and the audience greeted her with delight and relinquished her with evident regret. There are few soloists who appear with Mr. Monteux who are more popular than Miss Hempel. She sang two Mozart numbers, one an aria, the other an air, and in each her voice was a perfect joy. The tones were clear and true as a bell and the interpretation that of an artist of the very first rank.

The symphony was the Beethoven in D minor, only the first three movements were given. It was beautiful, especially the fast movement which sped along with rhythm so clear that it was sparkling.

The concluding number was the Brahms "Academic Festival," which has more joy in it than many of the other Brahms things and it left a pleasant memory in one's mind after the preceding number, "Horace Victorieux."

The fly in the ointment was this "Horace Victorieux" by Honegger, Honegger is a contemporary French composer who may have written some beautiful things, but the one selected for this pair of concerts left much to be desired. One felt that he was bizarre because he wanted to be original and that it was more of a striving for effect than anything else.

SYMPHONY ORCHESTRA

Following the first New York trip of the Boston Symphony Orchestra, which will occupy the coming week, the next pair of symphony concerts in Symphony Hall will take place a week from next Friday afternoon and Saturday evening, December 8 and 9.

The program will pay homage to the creative genius of Cesar Franck, this season being the centenary of his birth. Pierre Monteux will conduct the symphony of the great Belgian composer, also two symphonic poems, "Les Aeolides" and "Le Chasseur Maudit."

The soloist at this concert will be Olga Samaroff, who will play with the orchestra the pianoforte concerto of Schumann.

SYMPHONY EXTRAS

With a great demand for season tickets, there is every indication that he second season of the extra series of Boston Symphony Orchestra concerts, will have crowded audiences. The concerts will take place on the following five Monday evenings: December 11, January 29, February 19, March 28 and April 23. The full Boston Symphony Orchestra of 100 musicians, under Pierre Monteux, will present symphonic programs. The soloists to be heard at these concerts are Ernest Schelling, Renee Chemet, Florence Macbeth, Magdaleine Brard and Ester Ferrabini Jacchia.

AMER-NOV. 25

HEMPEL SINGS AT SYMPHONY

By E. F. HARKINS

Frieda Hempel, most artistic coloratura soprano since the flawless Sembrich retired, is this week's Symphony soloist. Blond goddess of song, in a pearly white dress, all set off by an enormous sky-blue fan, she fairly triumphed at yesterday's matinee, which marked her first appearance at these historic Boston concerts. She sang two Mozart arias, the "Deh vieni" from "The Marriage of Figaro," and the song in which Constance defies the sultan, in "The Abduction from the Harem."

FREIDA HEMPEL

Brilliant as her technique is, no perfunctory singing doll is Miss Hempel. She sings with feeling and intelligence, but above all with the [illegible]

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ADV. NOV. 25

[30]

sents the strings, the piano, the wood, the brass and the percussion. They move in general under the rule of complete separation of powers . . . . Although speaking the simpe idiom of music, the violoncello and the piano endeavor each to speak in the style appropriate to itself, in a syntax peculiar to it, and on subjects wholly musical.

W. S. S.

TRAN. NOV. 23,

The program of the Symphony concerts tomorrow afternoon and Saturday evening is a most interesting one. The orchestral pieces will be the first three movements of Beethoven's 9th Symphony; the "Horatius, Victor" of Honegger (first time in America), and Brahms's Academic Festival Overture. Frieda Hempel will sing two arias by Mozart. Arthur Honegger is one of "The Six" of Paris (now "Five," since the withdrawal of one from the radical group). His "Horatius" is music written for pantomimic action.

The concert by the Boston Symphony Orchestra on Dec. 5, should crowd Symphony Hall, for it is in aid of Wilhelm Gericke, who, as conductor, made the reputation of this orchestra.

HERALD-NOV. 23

Next week brings no concerts in Boston by the Symphony Orchestra. To New York and other cities go conductor and band in the first trip of the season southward. At the succeeding pair of concerts at home Franck enters in and possesses the programme with his Symphony and his tone-poem, "The Daughters of Æolus"; and "The Accurst Huntsman." Franck, it seems, was born in Liège on Dec. 10, 1822. Hence this noting of a centenary before a public that has long taken joy of his music. For interlude at these Franckian concerts, Mme. Samaroff will play Schumann's Concerto for piano

TRANS. NOV. 24

HEMPEL SOLOIST AT SYMPHONY CONCERT

Soprano Excels in Mozart's "Deh Vieni Non Tardar"

Beethoven Ninth, Brahms' "Academic," Honegger Novelty Heard

Frieda Hempel chose two Mozart arias for her solos at yesterday's Symphony concert, "Deh vieni non tardar" from "Figaro," and Martern aller Arten" from "Die Entfuehrung aus dem Serail." Miss Hempel sang "Deh vieni" with the requisite clarity, grace, tonal beauty and underlying archness of mood, achieving a feat rare nowadays despite its apparent simplicity.

Mozart inserted a florid air for soprano in "Die Entfuehrung" to please the singer who was to be the original Cosanze by affording her an opportunity to display her skill in florid song. As music, this piece is almost the only really dull thing Mozart ever wrote.

Miss Hempel's voice has never been altogether suited to coloratura singing. Yesterday there was great effort and little achievement in her performance of this antiquated show piece. Her high notes were uncertain, strained in quality, not sustained. It was a mistaken choice, especially with a wealth of rarely sung Mozart arias of the calibre of "Deh vieni" available. Miss Hempel sang in Italian, though the original text of "Die Entfuehrung" is in German.

The first three movements of Beethoven's Ninth Symphony began the concert. The choral finale on Schiller's "Ode to Joy" was omitted. It is not possible to give works requiring a large chorus at the regular Symphony concerts because the stage must be built out, and there is no place for the dispossessed subscribers for the front rows on the floor.

The scherzo was played adequately. The slow movement stirred Mr Monteux and his men to unusual restrained eloquence, which made the poignant beauty of the music felt. The first movement of this symphony is perhaps the most gigantic creative achievement of Beethoven. But nobody would have guessed that fact from yesterday's perfunctory, unsympathetic rendering.

The intense rhythmic driving power of a Muck, a Mengelberg, or a Toscanini is needed for such things as this. It is not Mr Monteux' fault that he lacks interpretive genius.

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There Brahms has taken German student-songs as he found them. Only one from his choice, "Gaudeamus Igitur," is far-spread west of the Rhine. Out of these pieces, using his craftsman's hand, he has put together an overture not too much above the day's work, keeping place among standard pieces by the geniality aforesaid and by easy frankness of substance and form. Heard, the "Academic Overture" must sound with the homeliness, the heartiness, the openness, with which it was written. Otherwise the performance misses the mark and the music has no reason for being. In that hapless case stood both yesterday. Even Mr. Monteux's imagination is not receptive enough to absorb German student-songs. The chosen pace did not suit them; rhythm and accents did not characterize them. They came, they went, savorless. With reason, were hearers and even certain players restive under Mr. Monteux's way with pieces they had long known quite otherwise. None but a French conductor can make the most, say, of Gounod's "Faust." By similar tokens, Brahms's "Academic Overture" needs German or German-trained hands.

In turn, from Mme. Hempel's singing came measure of disappointment. High-placed and established singer though she is, she had part, for the first time, at a "regular" Symphony Concert. By "the tradition," rather than by pure reason, nervousness is the lot of those so placed. Under it, possibly, Mme. Hempel's voice suffered yesterday, experienced singer though she is, in the ways and fortunes of the concert-hall. Thus, her upper tones were strangely thin and meagre in Mozart's "Deh Vieni"; while in her show-piece out of "The Elopement from the Harem," her ornaments of song were neither limpid, supple nor effortless. With insight, she sang "Deh Vieni" in half-voice, kept to the fine threading of the melodic line; accented, shaded, it felicitously; caught the mood of moonlit, wistful musing, instinct in the music. Mme. Hempel perceives the sensibility, the serenity, the endless grace of Mozart in such a piece—that pervading loveliness for which there is no word but Mozartean. Within the restraints of voice, yesterday and untimely laid upon her, she conveyed it. The air from "Il Seraglio" is another sort of music. The obligated Mozart wrote it because the friendly singer desired such a number, and he could "turn it off" readily. Not much imagination, but plentiful skill, he put into this bouquet of the flowers of song, leaving the singer to bring them to bright bloom. Without such lustres this air of Constanze is of none effect. As dutiful as Mozart was Mme. Hempel; yet her voice for once denied her the essential glinting, cascading tones. Not even the incidental measures of flowing song could she, for the nonce, turn golden.

To better outcome went the other ventures of the day. Beethovens' Choral Symphony, in toto, has become virtually impossible in the regular course of the Symphony Concerts. No chorus now supplements the orchestra. Under pressure of more immediate tasks, incessantly accumulating, even so diligent a conductor as Mr. Monteux could hardly find time and energy to guide and finish the work of an able chorus-master. An unpaid chorus, besides, is careless of necessary fidelities and disciplines; while the treasury of Symphony Hall hardly permits payment. A borrowed choir, moreover, could not find room upon the stage, unless it were outbuilt, displacing the seats of subscribers. Perish that thought! Out of course, then, must fall performances of the Ninth Symphony "in entirety"; while few and far between are they likely to be. Yet for fifteen years past, an unwarrantable "tradition," born of the unconscionable purists, has denied to the public of the Symphony Concerts the hearing of the three movements in which Beethoven was content with an orchestra. As Mr. Monteux has often and wisely done, he broke again yesterday with ill justified custom. Sufficient and more were the resulting satisfactions and applause.

Though there be no final excitements and grandeurs, though this Allegro, Scherzo and Adagio be but a truncated symphonic body, a thousand times over they justify isolated performance. To one sort of human nature at least, long familiarity lessens anticipation of the eigh[illegible] usual symph[illegible] but so rarely in [illegible] ing almost new. Moreover, beside even the glories of Fifth and the Seventh Symphonies, [illegible] they not, in such writing, the summits of Beethoven's beauty and power? Except in one or another string quartet of these final years, nowhere has he invented instrumental song of such fathomless beauty, such unfolding power as that which springs from the first motiv of this slow movement. The voice of it touches sustained ecstasy; the heart of it beats high with both the intensities and the serenities of human emotion; the mind that guides it compasses design and expression no whit below such "great argument." Always, the matter and the means move in that inseparable unity which is sum of achievement in the arts.

In turn, the Scherzo is crown of the buoyant vigors, the rich fancy, the haunting or the whipping repetitions with which Beethoven could infuse such movements. The hearer does not bear with the persistent rhythm as he does in the toying of the Eighth Symphony. It goads him. Again, tossing and tumultuous stress of mood and emotion gaining voice in tones, pervades the first movement. Some may say that the tempests at the beginning of the Fifth Symphony more seize and stir the listening mind and heart. Possibly: but neither in storm nor in intervening serenities do they ascend to the might and the majesty of this final music. As the slow movement of the Ninth Symphony scales celestial ecstasies, so does this first movement lift high and grave yet other—and as deep—human passions and human poetries. Rarely have orchestra and conductor been so eloquently of Beethoven as they were in the Scherzo and the Adagio. In the Allegro—the more the pity—they fell appreciably short of stormy splendor.

And Honegger—Honegger of "Horatius Triumphant"—the one intruder, out of a Parisian "Six," and these very days, into the company of all these halos. At least he made contrast; quickened interest; set the hearer to many reflections, if not to many delights. Apart from impressions and opinions, the recordable facts in the case are relatively few. "Preliminary observations," as the old prefaces liked to say, have not been lacking in these columns. Suffice it to recall that "Horatius Triumphant" was written as illustrative and enhancing music to mimodrama—the one as yet unheard, the other as yet unseen in the theatre. The matter is Roman record or Roman tale of the duel between the three Horatii and the three Curiatii to end a petty war; of the loves between a Curatius and Camilla of the Horatian house; of her lament over the betrothed slain; of the vengeance of her brother, raging, bloody-minded. Livy sets down the story; Corneille's "Horaces" has long preserved it to the French stage; Macaulay's familiar English ballad recounts the fight, but not the murder.

To this tale for miming and picture—it is hardly a dramatized narrative—Honegger has written a music according to his faiths and practice. Time and again he has affirmed them—often to his detriment. There is not a reason to call him "insincere" except as trite, canting expression of the hearer's dislike to the music. It is as groundless reproach, except as voice of irritation to call him "degenerate." No excess of finicking self-conscious, semi-effeminate artifice is his pitfall. Far more threaten him rude, inchoate vigors, merely thickening and up-piled. By this faith and practice he writes a music that makes tireless use of massed chords in every sort of projection; that seeks out the higher and sharper voices of his instruments; that would make play with the orchestra as a whole rather than with individua timbres; that moves in parallel or interlocked planes with little regard to academically related keys; that admits an acrid, impinging melody; that rains blows of harmony—or oftener of dissonance.

So much, incidentally, for procedures. The listener, yesterday, was properly more interested in the play of the music upon perceptions and imagination. Beyond peradventure, Honegger has aimed at exceeding directness of concentrated delineation. He wreaks himself upon the measures of combat. No mere six, but whole tribes, might be battling. Like the vikings in the ballad, the Horatii and the Curiatii smote, rather than cut, with their swords; by the signs of the music, raining chordal tempest, might have used clubs or maces. When the victorious Horatius thrusts his sword into his imprecating sister, the elements might be dissolving in the tonal shrieks, sweeps, thunders. Here is power—and to spare; but in first impression a power used rudely, thickly, even clumsily, all in rough strokes, in blacks and whites solely. Its analogue in another art is a coarse, but vivid, print from a wood-block—now also so much the mode. There is no illumination, no vivid vibrancy in Honegger's tonal delineation. It falls mass upon mass, blow upon blow—a savagery, as it were, at once primitive and sophisticated; yet in degree tonic in a day and upon a public too long schooled, by Debussy and his chapel, to excess of vaporous, "very personal" finesse.

The counterpart of this violence is the piercing, wire-drawn music of the passion of Camilla and Curatius, of her lament for Curatius dead, her shrill invective upon the slayer. More relentless measures it were hard to imagine. They pierce to the very quick of an agony foreboding or fulfilled. The hearer, strange as are the acrid means, may not resist the poignancy of the impression. Therein is Honegger both piercing and puissant. The sophomore across the aisle would have him also "fierce."

H. T. P.

TRANS-NOV. 25.

[30]

HEMPEL IS SYMPHONY SOLOIST

Interesting Mozart Program Arranged for This Week by Mr. Menteux

Take it by and large, one of the most thoroughly enjoyable concerts of the Symphony Orchestra's present season was given by Mr. Monteux yesterday. With the exception of one number, the program was classical and the orchestra acquitted itself brilliantly.

Frieda Hempel, looking lovely as usual, was the soloist, and the audience greeted her with delight and relinquished her with evident regret. There are few soloists who appear with Mr. Monteux who are more popular than Miss Hempel. She sang two Mozart numbers, one an aria, the other an air, and in each her voice was a perfect joy. The tones were clear and true as a bell and the interpretation that of an artist of the very first rank.

The symphony was the Beethoven in D minor, only the first three movements were given. It was beautiful, especially the fast movement which sped along with rhythm so clear that it was sparkling.

The concluding number was the Brahms "Academic Festival," which has more joy in it than many of the other Brahms things and it left a pleasant memory in one's mind after the preceding number, "Horace Victorieux."

The fly in the ointment was this "Horace Victorieux" by Honegger. Honegger is a contemporary French composer who may have written some beautiful things, but the one selected for this pair of concerts left much to be desired. One felt that he was bizarre because he wanted to be original and that it was more of a striving for effect than anything else.

SYMPHONY ORCHESTRA

Following the first New York trip of the Boston Symphony Orchestra, which will occupy the coming week, the next pair of symphony concerts in Symphony Hall will take place a week from next Friday afternoon and Saturday evening, December 8 and 9.

The program will pay homage to the creative genius of Cesar Franck, this season being the centenary of his birth. Pierre Monteux will conduct the symphony of the great Belgian composer, alsa two symphonic poems, "Les Aeolides" and "Le Chasseur Maudit."

The soloist at this concert will be Olga Samaroff, who will play with the orchestra the pianoforte concerto of Schumann.

SYMPHONY EXTRAS

With a great demand for season tickets, there is every indication that he second season of the extra series of Boston Symphony Orchestra concerts, will have crowded audiences. The concerts will take place on the following five Monday evenings: December 11, January 29, February 19, March 28 and April 23. The full Boston Symphony Orchestra of 100 musicians, under Pierre Monteux, will present symphonic programs. The soloists to be heard at these concerts are Ernest Schelling, Renee Chemet, Florence Macbeth, Magdaleine Brard and Ester Ferrabini Jacchia.

AMER-NOV. 25

HEMPEL SINGS AT SYMPHONY

By E. F. HARKINS

Frieda Hempel, most artistic colorature soprano since the flawless Sembrich retired, is this week's Symphony soloist. Blond goddess of song, in a pearly white dress, all set off by an enormous sky-blue fan, she fairly triumphed at yesterday's matinee, which marked her first appearance at these historic Boston concerts. She sang two Mozart arias, the "Deh vieni," from "The Marriage of Figaro," and the song in which Constance defies the sultan, in "The Abduction from the Harem."

FREIDA HEMPEL

Brilliant as her technique is, no perfunctory singing doll is Mme Hempel. She sings with feeling and intelligence, but above all with the utter gracefulness demanded by the Mozart melodies. There is beauty and warmth even in her highest notes. Her runs and trills are vocal perfection. It was a great pleasure to hear her again. The orchestra accompanied her superbly.

Mr. Monteux and his men had their own ovation after the beautiful performance of the first three movements from Beethoven's ninth symphony. They also deserve some special reward

Music and composers associated with he musical life of Vienna, the city which has claimed the larger part of Wilhelm Gericke's career, will predominate on the program which Pierre Monteux has made for the special concert by the Boston Symphony Orchestra to be given for the benefit of its former conductor on Tuesday evening, Dec. 5, in Symphony hall.

BOSTON SYMPHONY PROGRAM

Following the first New York trip of the Boston Symphony Orchestra, which will occupy the coming week, the next pair of symphony concerts in Symphony hall will take place a week from next Friday afternoon and Saturday evening, Dec. 8 and 9. The soloist at this concert will be Olga Samaroff.

RLV. NOV. 26

Sixth Program of Boston Symphony

The sixth program of the Boston Symphony Orchestra, Pierre Monteux conductor, was as follows:

Beethoven—Three movements from the Ninth Symphony.
Mozart—Arias from "Le Nozze di Figaro" and "Die Entführung aus dem Serail."
Honegger—"Horace Victorieux."
Brahms—"Academic Festival" Overture.

Frieda Hempel was the soloist.

The novel piece of the afternoon was Honegger's "Horace Victorieux," which was played for the first time in America. It was originally intended to accompany dramatic action, and therefore its performance in concert form was not the original intention of the composer. Nevertheless, the composition was presented yesterday afternoon as music pure and simple, and as such it must be considered. From the opening measures to the last, the ear is shocked by an uninterrupted series of the harshest dissonances. More than this, the orchestration is noisy and during the calmer moments extravagant. There is no melodic outline in the commonly accepted meaning of that term. All the laws, all the conventions, which have governed musical art up to the present time seem to have been discarded. Yet the work is not formless. The composer is evidently endeavoring to express a definite thought although in a language as yet not wholly understood by himself, and most certainly unfamiliar to his audience of yesterday. Decidedly, this is no meretricious seeking for novel effect. It is music sincerely conceived and executed; this much is plain. Yet, it must be confessed that at the present time it leaves the hearer confused and puzzled.

The playing of the Ninth Symphony without the choral finale is a sad commentary on the state of musical art in Boston. To be sure it is better to hear this abbreviated version than none at all. Mr. Monteux and the orchestra presented a sane, unaffected reading of the three movements.

Mme. Hempel sang Mozart's "Deh Vieni" with rare skill. She succeeded in evoking the mood of the scene in the opera for which the aria was intended. In the air from "Die Entführung aus dem Serail" she was brilliant, though the music itself is inconsequential. Mozart, like Homer, occasionally nodded. S. M.

MONITOR-NOV.25-

FAMOUS SYMPHONY TO VISIT NEW HAVEN

Richard Burgin Is Successor to Frank Kneisel, Founder of Kneisel Quartet.

New Haven, Nov. 24.—Richard Burgin, who is to appear as soloist with the Boston Symphony orchestra, Pierre Monteux, conductor, at the concert by this famous organization, to be given in Woolsey hall, New Haven, Nov. 28 at 8:15, is concertmaster of the orchestra. He is one of the youngest and one of the most brilliant in the brilliant succession of concertmasters of which the Boston Symphony orchestra can boast. In these respects, and in still another, he resembles Franz Kneisel, who began his career in this country at the same post.

Richard Burgin has only been in America two years, and came to this country to become concertmaster of the orchestra. He studied four years with the famous producer of great violinists, Leopold Auer, as the fellow pupil and friend of Heifetz. Subsequently he gave recitals in large cities in Russia, and Scandinavia, and played as concertmaster and soloist with the five finest orchestras in that part of the world, appearing in this capacity under Richard Strauss and under two former conductors of the Boston Symphony orchestra, Max Fiedler and Arthur Nikisch. He is to appear as soloist in New Haven in the highly difficult and lyrically beautiful violin concerto of Tchaikovsky Pierre Monteux and the orchestra will also be heard in the following program: Berlioz's "Fantastic" Symphony, Brahms' "Academic Festival" Overture, and Wagner's Prelude to "The Mastersingers of Nuremberg."

WATBUY-AMER-NOV.24

Thursday evening, Dec. 7, in Sanders Theatre at Cambridge, the third of the series of concerts by the Boston Symphony Orchestra with Mr. Monteux conducting. Mme. Samaroff will be the assisting pianist in Schumann's Concerto.

Friday afternoon, Dec. 8, in Symphony Hall, the seventh of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. A programme to signalize the hundredth anniversary of the birth of Franck includes his symphony and his tone-poems, "The Daughters of Aeolus" and "The Wild Huntsman." Mme. Samaroff wil repeat Schumann's Concerto.

Monday evening, Dec. 11, in Symphony Hall, the first of the supplementary series of Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing only standard pieces. Ernest Schelling, notable pianist long unheard in Boston, will be the "assisting artist." So may those hear the Symphony Orchestra who are not for its long succession of "regular concerts" or for its excursions into untried music.

TRANS-NOV.25.

Cesar Franck, whose music will be given centenary performances at the Boston Symphony concerts of next Friday afternoon and Saturday evening, was born Dec. 10, 1822, in Liege. He grew up in poverty, his musical gift commercialized in his early years by an unscrupulous father. He duly entered the Conservatoire, where he first astonished the professors by the rapidity and thoroughness with which he mastered his art, and then disconcerted everyone by a series of works which were not remotely understood by the professors or the public either of the day.

Franck was poor all the days of his life. He married, during the Commune, when the wedding party had to climb over the barricades in the street, a wife of whom he stood in fear and trembling. It is recorded that his trousers, like those of the renowned Johannes Brahms, were usually at half mast. He taught most of the day, when he was not practising or performing on the organ at St. Clotilde. In the very early morning he snatched some hours for composition, and of a late afternoon or evening gathered about him pupils, many of whom became leaders of the modern French musical art. Mr. d'Indy is the greatest of Franck's disciples, but there are many others whose compositions have influenced the development of French music.

FRANCK'S MODESTY

At these friendly gatherings Franck taught and showed his own compositions, with entire modesty, enthusiasm, and naivette, to the younger men. He lived his life incredibly unconscious of the world, never bitter because of his humble lot, affecting neither superiority nor condescension. He was profoundly religious, and died because of an accident in the street, caused probably by his own obliviousness to everything about him, when he was struck and fell. No great sensation was caused by his passing out. Years passed before Franck's surpassing genius was realized.

Yet it seems that no composer of his generation, certainly no composer of his generation and nationality, is more securely niched in the hall of fame. His fate, indeed, most exactly and beautifully fulfils the spirit and the promise of his music. This music was a humble prayer to God, a perpetual adoration. It foretells always one consummation. It expresses, always, the progress of one spiritual drama, the victory of the meek and lowly, who shall sit at the right hand of the Most High. This drama lies at the root of almost all the music Franck wrote, whether it is the great symphony, to be played by Mr. Monteux and his men this week, or the incomparable piano quintet, or the "Prelude, Chorale and Fugue for the piano, or the chorales, or certain songs. Franck's faith was that of a little child.

Unique Traits

Debussy, who in becoming one of the greatest of modern composers, certainly deprived the world of a very great music critic, observed of Franck that "a great deal has been said about his genius without ever mentioning its unique quality of ingenuousness. This man who was unfortunate, unrecognized, possessed the soul of a child, and one so ineradicably good that neither contradictory circumstances nor the wickedness of others could ever make him feel bitter. . . . He wrote, so to speak, face to face with the spirit of music, before which he would kneel, uttering at the same time the most profoundly touching prayer that ever fell from human lips. Cesar Franck served his art with steadfast devotion . . . He served music without ever asking it for renown."

That was the man, and it must be noted that such a spirit could exist in France in a time of political turmoil and an age of the most sceptical materialism. Also at a time when French music had far from high standards, and when symphonic composition, in spite of the efforts and the influence of Hector Berlioz, was in France almost an unknown thing. Franck—who, it should be remembered, was actually a Belgian by birth and by temperament—is the one great symphonist of the French school, before his pupil and disciple, Vincent d'Indy.

French Symphonists

Symphonies and symphonic poems were written in numbers by the late Camille Saint-Saens. They had not, with the single exception of the symphony by Saint-Saens in C minor, the truly symphonic spirit. Nor have they the grand architectural line which Franck achieves in the quintet and the D minor symphony, even though his ideas in themselves are inclined to be short-breathed. Franck was also the principal sponsor of the "cyclic" forms, and is equally successful in his treatment of them, whether for piano, chamber music or full orchestra. He lends a substance and an authenticity of inspiration to symphonic music which no French or Belgian composer had achieved before him, and the substantial quality of his workmanship in no wise detracts from its lucidness and transparency of style.

Franck felt form, but not as a German. Simplicity, clearness, economy of material remained his characteristic. As a harmonist he escaped the influence of Wagner, and in his chromatic and enharmonic progressions built much more on Liszt.

Franck never aped another school, and he never sought for an effect. His most subtle modulations are as logical and inevitable as Bach. What made him great was his spirit. His harmonic idiom, beautiful and distinctive as it is, has been long outdistanced in novelty and shock by dozens of his successors. It's the texture of his music, its sensibility, its beautiful and shadowy coloring. It's the soul underneath the notes, the agitated, imploring soul of the gentle mystic to whom the world of the flesh was a dream and the world of the spirit the sole reality, that perpetuates his message and speaks to us today. That, and his master's sense of form—form not unlike in its breath and justness of proportion, in finish and interest of detail, to the cathedrals in which he played the organ.

"Blessed are the meek, for they shall inherit the earth."

POST-NOV.26

PLAYS BRAHMS AND BEETHOVEN

Boston Symphony Program Also Includes Piece by Honegger

CONCERT SOLOIST IS FRIEDA HEMPEL

By PHILIP HALE

The program of the concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, in Symphony hall last night, was as follows: Beethoven, Symphony No. 9 (first three movements); Mozart, Arias: "Deh vie ni" from "Le Nozze di Figaro" and "Martern aller Arten" from "Die Entfuehrung aus dem Serail" (Frieda Hempel); Honegger, "Horatius Triumphant" (first time in America); Brahms, Academic Festival.

Of late there has been a curious tendency in some quarters to underrate this symphony. The finale in spite of a few sublime pages is called barbarous by reason of its exactions on solo singers and chorus. The other movements have not escaped adverse criticism, although the Scherzo is recognized as, on the whole, worthy of enthusiastic admiration. In the Adagio, even the lovely and haunting second theme, is dismissed as "incongruous." Would that there were more incongruities of this nature!

Thus the pendulum swings. One decade this symphony is the greatest achievement in music, a work of plenary inspiration. In another decade it is amorphous, with a finale that has no possible relation to what precedes, so difficult of performance that perfection is impossible, nor is the labor worth the straining and the pains.

We do not find the performance of the symphony without the finale sacrilegious. Better this, than to see the straining throats and bulging eyes of the singers and to hear their ululations. Mr. Monteux and the orchestra gave a most eloquent interpretation, one that would have convinced even the most irreverent of the younger school that this symphony for its expression of doubt and foreboding; its sinister hints and dramatic outbursts; its titanic rage; its wild revery interrupted for a time by pastoral pipings; its sustained, ineffable song that only Beethoven could have written, stands alone and unapproachable.

Honegger wrote his "Horatius" as a ballad, with stage setting, costumes and pantomimic action. Whether this ballet was performed, we have been unable to learn; probably not; for the performances of the music recorded were in concert halls. (The first at Geneva, Switzerland, in the fall of 1921.) Honegger took for his subject the Roman legend of the three Horatii and the three Curiatii; how Horatius having slain the three Albans found his sister Camilla bewailing the fate of the Curiatius to whom she was betrothed, whereupon he killed her; the end of a perfect day. The subject has interested operatic composers—from 1720 to 1830—and there have been ballets. Many of the librettos were based on Corneille's tragedy.

As Honegger is one of "the Six" (now "Five"), to the conservative, especially to those who are loath to welcome any contemporaneous music unless it is academically dull or conventionally sentimental, [illegible] fore be a terrible fellow, [illegible] not a son of Belial. [illegible] tween the champions [illegible] and the Albans was not [illegible] the water affair. Honegger, [illegible] legend, evidently took for his motto: "Treat 'em rough." Even if one does not like this music, it is not necessary to call the composer a poseur. He is terribly in earnest.

This "Horatius" is first of all, music for the theatre, nevertheless it does not lose wholly by transference to the concert hall. There are connected episodes which correspond to the action; Camilla and her betrothed; entrance of the combatants, the crowd, the combat, the triumph of Horatius; then the wail of Camilla and her murder. Honegger had a definite plan; he carried it out with no hesitation. There is nothing tentative, nothing experimental. His battle music is free from commonplaces, while it would be difficult to find a keener expression of anguish and dread than the first pages describing the parting of the lovers. An unusually interesting work, even when it is taken from its home, the theatre. An audacious work that to some will seem chaotic and cacophonous, but we cannot always be lulled to sleep by sweet strains on reverence old formulas. Better shrieking dissonances when they tell a story than platitudes, though they be launched with the fury of a thunderbolt; or sluggish streams of musical molasses.

The florid air from Mozart's "Entfuehrung" was written to display the vocal agility of Katherina Calvalieri. Mozart wrote to his father that he had sacrificed a little to her "nimble throat." It is said of her that she was an excellent musician, a woman of fascinating manners rather than beautiful in face or figure. Her throat shortened her life, for, as the story goes, she over-exerted herself and was obliged to leave the stage. She died eight years afterward, only 40 years old. Some once applauded singers of marked agility do not leave the stage, nor do they die young. Mme. Hempel had thus an opportunity to display her technical facility. How beautifully she sang the air from "Figaro," one of the loveliest airs in the operatic literature! Here was a shining example of what "bel canto" may mean: Exquisite tonal quality, a firm control of breath, significant phrasing, the emotional expression that is an irresistible appeal. The last phases of the preceding recitative sung as Mme. Hampel sang them prove that the pure art of song is not lost; that there are still singers worthy of Mozart's airs.

The fact that Brahms did not attend any university probably inspired him to take a cheerful view of university life, as voiced in his overture.

There will be no concerts this week. The program of Dec. 8 and 9 will commemorate the centennial of Cesar Franck (born Dec. 10, 1822). Symphony, symphonic poem, "Les Eolides," and the symphonic poem, "The Wild Huntsmen." Mme. Samaroff will play Schumann's concerto.

HERALD-NOV.26.

GERICKE BENEFIT

The program of the special Boston Symphony concert to be given by the orchestra under Mr. Monteux for the benefit of Wilhelm Gericke (the former conductor of the Boston Symphony orchestra for 13 seasons) in Symphony hall on Tuesday evening, Dec. 5, will include the arrangement for orchestra by Mr. Gericke of the piano waltzes of Brahms, and Strauss's "Till Eulenspiegel." The remaining numbers also figured prominently on Mr. Gericke's programs and the cirmustances of their composition are connected with the musical life of Vienna, the city which has claimed the larger part of his career—Schubert's "Unfinished" Symphony and Beethoven's Fifth Symphony.

BOSTON SYMPHONY

Following the first New York trip of the Boston Symphony orchestra this week, the next concerts in Symphony Hall will take place Friday afternoon and Saturday evening, Dec. 8 and 9. The program will pay homage to Cesar Franck, as this season is the centenary of his birth. Mr. Monteux will conduct Franck's symphony, also "Les Aeolides" and "Le Chasseur Maudit." The soloist will be Olga Samaroff, who will play Schuman's concerto.

HERALD NOV 26

Gericke Benefit Program

The program is announced for the special Boston Symphony concert which is to be given Dec 5, by the orchestra under Pierre Monteux for the benefit of Wilhelm Gericke, the former conductor of the Boston Symphony Orchestra for 13 years.

It will include the arrangement for orchestra by Mr Gericke of the pianoforte waltzes of Brahms, and Strauss' tone poem "Till Eulenspiegel," which Gericke was first to make known to the Boston public. The remaining numbers also figured prominently on Mr Gericke's programs and the circumstances of their composition are connected with the musical life of Vienna, the city which has claimed the larger part of his career. These are Schubert's "Unfinished" Symphony and Beethoven's Fifth Symphony in C minor.

There are no Boston Symphony concerts this week, as the orchestra will begin its New York season Thursday and Saturday. For Dec 8 and 9, the concerts nearest the 100th anniversary of the birth of Cesar Franck, Mr Monteux has arranged a commemorative program, all from Franck's works, except for the Schumann concerto, to be played by Mme Samaroff.

GLOBE-NOV.26.

[31]

R[illegible] of the Symphony Concert of Saturday evening and received with as chilly bewilderment as on Friday afternoon, Honegger's "Horatius Triumphant" yet renewed upon sundry ears the [illegible] emotions of discovery. Not to be heard as "absolute" music self-contained is the Parisian's piece. It is music to enrich and enhance miming, and he is as much entitled to his background of imagined action as is Strauss, say, to his [illegible] for "Eulenspiegel" or "Quixote." It is courtesy, it is duty—the more imperative at a first performance—to give heed to what the music would affirm or imply. Mere railing distaste brings the listener nowhere—except deeper into the slough of narrow mindedness.

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Jangling keys do move side by side, plane above plane, through Honegger's music of combat and murder. He flings chordal mass upon chordal mass. At no progression does he halt, if his will to delineate bids him use it. Yet hear how closely this music is knit strand into strand; how firmly rhythm binds it and gives it motion. Hear also how graphic it is of the mimed action, with that directness and concentration, harsh as they now seem, which may be the lasting contribution of these young lions to the ways and means of music. May any hearer, if he will but lend his imagination to what the mere ear finds repellent, doubt the presence of the ominous crowd, the fury of the combat, the murder like the veil of the temple rent, the details of delineation that leap across the tonal background like lurid flashes cleaving a louring sky? Here goes music alike of intrinsic and of depicting force—and it was such music, all mass and might, streak and fury, that Honegger would make. He has his right to his purpose. By accomplishment he clarifies and justifies his will. H. T. P.

TRANS. NOV 27.

BOSTON SYMPHONY IN FINE CONCERT

Program Played in Splendid Spirit With Brilliant Effect.

After giving a rather dull and soggy rendition of Beethoven's "Eroica" symphony at Parsons's Theater last evening, the Boston Symphony Orchestra played the rest of the program in splendid spirit and with brilliant effect. An audience that completely filled the Theater was present; the soloist, Edwin Nyiregyhazi, was loudly acclaimed and Mr. Monteux was recalled to the stage at the close of the concert.

It seems not at all unlikely that at this time of the year the Third Symphony of Beethoven may not have been very strenuously rehearsed by the orchestra. In any event last evening's performance, though it brought out some lovely tones, did not show a perfect putting together of the work—such as is expected in the Boston Orchestra's rendition of any of the standard symphonies. It may be that Mr. Monteux does not worship at the Beethoven shrine. Many of the modern conductors do not. They play him, but their joy is in the others. Of the playing last evening it may be said that the best was done in the first movement and the finale was the least satisfactory of all—rough and ready being the words, perhaps, that best describe it.

Debussy's "Afternoon of a Faun" was lovely in tone, in imaginative quality, in expression. Everything was there; the soft splendor of light, the rippling of nearby waters, the gentle sighing breeze. And exquisite tone pervaded all, suggested all, accomplished all.

Erwin Nyiregyhazi played with the orchestra the Liszt Concerto in A major, No. 2 and his work was followed with the closest attention and was thoroughly enjoyed by the audience. The player is very young, a tall slender boy with wonderful hands that he uses with tremendous power and that in the lighter passages suggest in their movement the perfect grace of the leading animal or the athlete as he is sometimes shown in the so-called "slow" motion pictures. The opening piano measures in this fearsome Concerto of Litszt's give ample opportunity for just this display of slow grace but soon the long facile hands are called upon for lightning motion in [illegible] staccato passages; then comes the lovely singing of the 'cello with the piano; then the building up of a tremendous climax that [illegible] way for some [illegible] solo [illegible]

GERICKE BENEFIT

Music and composers associated with the musical life of Vienna, the city which has claimed the larger part of Wilhelm Gericke's career, will predominate on the program which Pierre Monteux has made for the special concert by the Boston Symphony Orchestra to be given for the benefit of its former conductor on Tuesday evening, Dec. 5, in Symphony hall.

BOSTON SYMPHONY PROGRAM

Following the first New York trip of the Boston Symphony Orchestra, which will occupy the coming week, the next pair of symphony concerts in Symphony hall will take place a week from next Friday afternoon and Saturday evening, Dec. 8 and 9. The soloist at this concert will be Olga Samaroff.

RLV. NOV. 25

Sixth Program of Boston Symphony

The sixth program of the Boston Symphony Orchestra, Pierre Monteux conductor, was as follows:

Beethoven—Three movements from the Ninth Symphony.
Mozart—Arias from "Le Nozze di Figaro" and "Die Entführung aus dem Serail."
Honegger—"Horace Victorieux."
Brahms—"Academic Festival" Overture.

Frieda Hempel was the soloist.

The novel piece of the afternoon was Honegger's "Horace Victorieux," which was played for the first time in America. It was originally intended to accompany dramatic action, and therefore its performance in concert form was not the original intention of the composer. Nevertheless, the composition was presented yesterday afternoon as music pure and simple, and as such it must be considered. From the opening measures to the last, the ear is shocked by an uninterrupted series of the harshest dissonances. More than this, the orchestration is noisy and during the calmer moments extravagant. There is no melodic outline in the commonly accepted meaning of that term. All the laws, all the conventions, which have governed musical art up to the present time seem to have been discarded. Yet the work is not formless. The composer is evidently endeavoring to express a definite thought although in a language as yet not wholly understood by himself, and most certainly unfamiliar to his audience of yesterday. Decidedly, this is no meretricious seeking for novel effect. It is music sincerely conceived and executed; this much is plain. Yet, it must be confessed that at the present time it leaves the hearer confused and puzzled.

The playing of the Ninth Symphony without the choral finale is a sad commentary on the state of musical art in Boston. To be sure it is better to hear this abbreviated version than none at all. Mr. Monteux and the orchestra presented a sane, unaffected reading of the three movements.

Mme. Hempel sang Mozart's "Deh Vieni" with rare skill. She succeeded in evoking the mood of the scene in the opera for which the aria was intended. In the air from "Die Entführung aus dem Serail" she was brilliant, though the music itself is inconsequential. Mozart, like Homer, occasionally nodded. S. M.

MONITOR-NOV. 5-

FAMOUS SYMPHONY TO VISIT NEW HAVEN

Richard Burgin Is Successor to Frank Kneisel, Founder of Kneisel Quartet.

New Haven, Nov. 24.—Richard Burgin, who is to appear as soloist with the Boston Symphony orchestra, Pierre Monteux, conductor, at the concert by this famous organization, to be given in Woolsey hall, New Haven, Nov. 28 at 8:15, is concertmaster of the orchestra. He is one of the youngest and one of the most brilliant in the brilliant succession of concertmasters of which the Boston Symphony orchestra can boast. In these respects, and in still another, he resembles Franz Kneisel, who began his career in this country at the same post.

Richard Burgin has only been in America two years, and came to this country to become concertmaster of the orchestra. He studied four years with the famous producer of great violinists, Leopold Auer, as the fellow pupil and friend of Heifetz. Subsequently he gave recitals in large cities in Russia, and Scandinavia, and played as concertmaster and soloist with the five finest orchestras in that part of the world, appearing in this capacity under Richard Strauss and under two former conductors of the Boston Symphony orchestra, Max Fiedler and Arthur Nikisch. He is to appear as soloist in New Haven in the highly difficult and lyrically beautiful violin concerto of Tchaikovsky Pierre Monteux and the orchestra will also be heard in the following program: Berlioz's "Fantastic" Symphony, Brahms' "Academic Festival" Overture, and Wagner's Prelude to "The Mastersingers of Nuremberg."

WATBUY-AMER-NOV 24.

Thursday evening, Dec. 7, in Sanders Theatre at Cambridge, the third of the series of concerts by the Boston Symphony Orchestra with Mr. Monteux conducting. Mme. Samaroff will be the assisting pianist in Schumann's Concerto.

Friday afternoon, Dec. 8, in Symphony Hall, the seventh of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. A programme to signalize the hundredth anniversary of the birth of Franck includes his symphony and his tone-poems, "The Daughters of Aeolus" and "The Wild Huntsman." Mme. Samaroff wil repeat Schumann's Concerto.

Monday evening, Dec. 11, in Symphony Hall, the first of the supplementary series of Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing only standard pieces. Ernest Schelling, notable pianist long unheard in Boston, will be the "assisting artist." So may those hear the Symphony Orchestra who are not for its long succession of "regular concerts" or for its excursions into untried music.

TRANS-NOV.25.

Cesar Franck, whose music will be given centenary performances at the Boston Symphony concerts of next Friday afternoon and Saturday evening, was born Dec. 10, 1822, in Liege. He grew up in poverty, his musical gift commercialized in his early years by an unscrupulous father. He duly entered the Conservatoire, where he first astonished the professors by the rapidity and thoroughness with which he mastered his art, and then disconcerted everyone by a series of works which were not remotely understood by the professors or the public either of the day.

Franck was poor all the days of his life. He married, during the Commune, when the wedding party had to climb over the barricades in the street, a wife of whom he stood in fear and trembling. It is recorded that his trousers, like those of the renowned Johannes Brahms, were usually at half mast. He taught most of the day, when he was not practising or performing on the organ at St. Clotilde. In the very early morning he snatched some hours for composition, and of a late afternoon or evening gathered about him pupils, many of whom became leaders of the modern French musical art. Mr. d'Indy is the greatest of Franck's disciples, but there are many others whose compositions have influenced the development of French music.

FRANCK'S MODESTY

At these friendly gatherings Franck taught and showed his own compositions, with entire modesty, enthusiasm, and naivette, to the younger men. He lived his life incredibly unconscious of the world, never bitter because of his humble lot, affecting neither superiority nor condescension. He was profoundly religious, and died because of an accident in the street, caused probably by his own obliviousness to everything about him, when he was struck and fell. No great sensation was caused by his passing out. Years passed before Franck's surpassing genius was realized.

Yet it seems that no composer of his generation, certainly no composer of his generation and nationality, is more securely niched in the hall of fame. His fate, indeed, most exactly and beautifully fulfils the spirit and the promise of his music. This music was a humble prayer to God, a perpetual adoration It foretells always one consummation. It expresses, always, the progress of one spiritual drama, the victory of the meek and lowly, who shall sit at the right hand of the Most High. This drama lies at the root of almost all the music Franck wrote, whether it is the great symphony, to be played by Mr. Monteux and his men this week, or the incomparable piano quintet, or the "Prelude, Chorale and Fugue for the piano, or the chorales, or certain songs. Franck's faith was that of a little child.

Unique Traits

Debussy, who in becoming one of the greatest of modern composers, certainly deprived the world of a very great music critic, observed of Franck that "a great deal has been said about his genius without ever mentioning its unique quality of ingenuousness. This man who was unfortunate, unrecognized, possessed the soul of a child, and one so ineradicably good that neither contradictory circumstances nor the wickedness of others could ever make him feel bitter. . . . He wrote, so to speak, face to face with the spirit of music, before which he would kneel, uttering at the same time the most profoundly touching prayer that ever fell from human lips. Cesar Franck served his art with steadfast devotion . . . He served music without ever asking it for renown."

That was the man, and it must be noted that such a spirit could exist in France in a time of political turmoil and an age of the most sceptical materialism. Also at a time when French music had far from high standards, and when symphonic composition, in spite of the efforts and the influence of Hector Berlioz, was in France almost an unknown thing. Franck—who, it should be remembered, was actually a Belgian by birth and by temperament—is the one great symphonist of the French school, before his pupil and disciple, Vincent d'Indy.

French Symphonists

Symphonies and symphonic poems were written in numbers by the late Camille Saint-Saens. They had not, with the single exception of the symphony by Saint-Saens in C minor, the truly symphonic spirit. Nor have they the grand architectural line which Franck achieves in the quintet and the D minor symphony, even though his ideas in themselves are inclined to be short-breathed. Franck was also the principal sponsor of the "cyclic" forms, and is equally successful in his treatment of them, whether for piano, chamber music or full orchestra. He lends a substance and an authenticity of inspiration to symphonic music which no French or Belgian composer had achieved before him, and the substantial quality of his workmanship in no wise detracts from its lucidness and transparency of style.

Franck felt form, but not as a German. Simplicity, clearness, economy of material remained his characteristic. As a harmonist he escaped the influence of Wagner, and in his chromatic and enharmonic progressions built much more on Liszt.

Franck never aped another school, and he never sought for an effect. His most subtle modulations are as logical and inevitable as Bach. What made him great was his spirit. His harmonic idiom, beautiful and distinctive as it is, has been long outdistanced in novelty and shock by dozens of his successors. It's the texture of his music, its sensibility, its beautiful and shadowy coloring. It's the soul underneath the notes, the agitated, imploring soul of the gentle mystic to whom the world of the flesh was a dream and the world of the spirit the sole reality, that perpetuates his message and speaks to us today. That, and his master's sense of form—form not unlike in its breath and justness of proportion, in finish and interest of detail, to the cathedrals in which he played the organ.

"Blessed are the meek, for they shall inherit the earth."

POST-NOV.26

PLAYS BRAHMS AND BEETHOVEN

Boston Symphony Program Also Includes Piece by Honegger

CONCERT SOLOIST IS FRIEDA HEMPEL

By PHILIP HALE

The program of the concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, in Symphony hall last night, was as follows: Beethoven, Symphony No. 9 (first three movements); Mozart, Arias: "Deh vie ni" from "Le Nozze di Figaro" and "Martern aller Arten" from "Die Entfuehrung aus dem Serail" (Frieda Hempel); Honegger, "Horatius Triumphant" (first time in America); Brahms, Academic Festival.

Of late there has been a curious tendency in some quarters to underrate this symphony. The finale in spite of a few sublime pages is called barbarous by reason of its exactions on solo singers and chorus. The other movements have not escaped adverse criticism, although the Scherzo is recognized as, on the whole, worthy of enthusiastic admiration. In the Adagio, even the lovely and haunting second theme, is dismissed as "incongruous." Would that there were more incongruities of this nature!

Thus the pendulum swings. One decade this symphony is the greatest achievement in music, a work of plenary inspiration. In another decade it is amorphous, with a finale that has no possible relation to what precedes, so difficult of performance that perfection is impossible, nor is the labor worth the straining and the pains.

We do not find the performance of the symphony without the finale sacrilegious. Better this, than to see the straining throats and bulging eyes of the singers and to hear their ululations. Mr. Monteux and the orchestra gave a most eloquent interpretation, one that would have convinced even the most irreverent of the younger school that this symphony for its expression of doubt and foreboding; its sinister hints and dramatic outbursts; its titanic rage; its wild revery interrupted for a time by pastoral pipings; its sustained, ineffable song that only Beethoven could have written, stands alone and unapproachable.

Honegger wrote his "Horatius" as a ballad, with stage setting, costumes and pantomimic action. Whether this ballet was performed, we have been unable to learn; probably not; for the performances of the music recorded were in concert halls. (The first at Geneva, Switzerland, in the fall of 1921.) Honegger took for his subject the Roman legend of the three Horatii and the three Curiatii; how Horatius having slain the three Albans found his sister Camilla bewailing the fate of the Curiatius to whom she was betrothed, whereupon he killed her; the end of a perfect day. The subject has interested operatic composers—from 1720 to 1830—and there have been ballets. Many of the librettos were based on Corneille's tragedy.

As Honegger is one of "the Six" (now "Five"), to the conservative, especially to those who are loath to welcome any contemporaneous music unless it is academically dull or conventionally sentimental, he must therefore be a terrible fellow, an Anarch, if not a son of Belial. The combat between the champions of the Romans and the Albans was not a milk-and-water affair. Honegger, pondering the legend, evidently took for his motto: "Treat 'em rough." Even if one does not like this music, it is not necessary to call the composer a poseur. He is terribly in earnest.

This "Horatius" is first of all, music for the theatre, nevertheless it does not lose wholly by transference to the concert hall. There are connected episodes which correspond to the action; Camilla and her betrothed; entrance of the combatants, the crowd, the combat, the triumph of Horatius; then the wail of Camilla and her murder. Honegger had a definite plan; he carried it out with no hesitation. There is nothing tentative, nothing experimental. His battle music is free from commonplaces, while it would be difficult to find a keener expression of anguish and dread than the first pages describing the parting of the lovers. An unusually interesting work, even when it is taken from its home, the theatre. An audacious work that to some will seem chaotic and cacophonous, but we cannot always be lulled to sleep by sweet strains on reverence old formulas. Better shrieking dissonances when they tell a story than platitudes, though they be launched with the fury of a thunderbolt; or sluggish streams of musical molasses.

The florid air from Mozart's "Entfuehrung" was written to display the vocal agility of Katherina Calvalieri. Mozart wrote to his father that he had sacrificed a little to her "nimble throat." It is said of her that she was an excellent musician, a woman of fascinating manners rather than beautiful in face or figure. Her throat shortened her life, for, as the story goes, she over-exerted herself and was obliged to leave the stage. She died eight years afterward, only 40 years old. Some once applauded singers of marked agility do not leave the stage, nor do they die young. Mme. Hempel had thus an opportunity to display her technical facility. How beautifully she sang the air from "Figaro," one of the loveliest airs in the operatic literature! Here was a shining example of what "bel canto" may mean: Exquisite tonal quality, a firm control of breath, significant phrasing, the emotional expression that is an irresistible appeal. The last phases of the preecding recitative sung as Mme. Hampel sang them prove that the pure art of song is not lost; that there are still singers worthy of Mozart's airs.

The fact that Brahms did not attend any university probably inspired him to take a cheerful view of university life, as voiced in his overture.

There will be no concerts this week. The program of Dec. 8 and 9 will commemorate the centennial of Cesar Franck (born Dec. 10, 1822). Symphony, symphonic poem, "Les Eolides," and the symphonic poem, "The Wild Huntsmen." Mme. Samaroff will play Schumann's concerto.

HERALD-NOV.26.

GERICKE BENEFIT

The program of the special Boston Symphony concert to be given by the orchestra under Mr. Monteux for the benefit of Wilhelm Gericke (the former conductor of the Boston Symphony orchestra for 13 seasons) in Symphony hall on Tuesday evening, Dec. 5, will include the arrangement for orchestra by Mr. Gericke of the piano waltzes of Brahms, and Strauss's "Till Eulenspiegel." The remaining numbers also figured prominently on Mr. Gericke's programs and the cirmustances of their composition are connected with the musical life of Vienna, the city which has claimed the larger part of his career—Schubert's "Unfinished" Symphony and Beethoven's Fifth Symphony.

BOSTON SYMPHONY

Following the first New York trip of the Boston Symphony orchestra this week, the next concerts in Symphony Hall will take place Friday afternoon and Saturday evening, Dec. 8 and 9. The program will pay homage to Cesar Franck, as this season is the centenary of his birth. Mr. Monteux will conduct Franck's symphony, also "Les Aeolides" and "Le Chasseur Maudit." The soloist will be Olga Samaroff, who will play Schuman's concerto.

HERALD-NOV.26

Gericke Benefit Program

The program is announced for the special Boston Symphony concert which is to be given Dec 5, by the orchestra under Pierre Monteux for the benefit of Wilhelm Gericke, the former conductor of the Boston Symphony Orchestra for 13 years.

It will include the arrangement for orchestra by Mr Gericke of the pianoforte waltzes of Brahms, and Strauss' tone poem "Till Eulenspiegel," which Gericke was first to make known to the Boston public. The remaining numbers also figured prominently in Mr Gericke's programs and the circumstances of their composition are connected with the musical life of Vienna, the city which has claimed the larger part of his career. These are Schubert's "Unfinished" Symphony and Beethoven's Fifth Symphony in C minor.

There are no Boston Symphony concerts this week, as the orchestra will begin its New York season Thursday and Saturday. For Dec 8 and 9, the concerts nearest the 100th anniversary of the birth of Cesar Franck, Mr Monteux has arranged a commemorative program, all from Franck's works, except for the Schumann concerto, to be played by Mme Samaroff.

GLOBE-NOV.26

[31]

REPEATED at the Symphony Concert of Saturday evening and received with as chilly bewilderment as on Friday afternoon, Honegger's "Horatius Triumphant" yet renewed upon sundry ears the fine emotions of discovery. Not to be heard as "absolute" music self-contained is the Parisian's piece. It is music to enrich and enhance miming, and is as much entitled to his background of imagined action as is Strauss, say, to his background for "Eulenspiegel" or "Quixote." It is courtesy, it is duty—the more imperative at a first performance—to give heed to what the music would affirm or imply. Mere railing distaste brings the listener nowhere—except deeper into the slough of narrow mindedness.

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TRANS-NOV.27

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Erwin Nyiregyhazi played with the orchestra the Liszt Concerto in A major, No. 2 and his work was followed with the closest attention and was thoroughly enjoyed by the audience. The player is very young, a tall, slender boy with wonderful hands that he uses with tremendous power and that in the lighter passages suggest in their movement the perfect grace of the leading animal or the athlete as he is sometimes shown in the so-called "slow" motion pictures. The opening piano measures in this fearsome Concerto of Litszt's give ample opportunity for just this display of slow grace but soon the long facile hands are called upon for lightning motion in the staccato passages; then comes the lovely singing of the 'cello with the piano; then the building up of a tremendous climax that makes way for some Chopin-like passages in the solo instrument that serve that

INFORMATION OBSCURED

ev[illegible] make one wis[illegible] young player's quality in [illegible] as well as Liszt. Mr. Monteux provided a splendid background of tone and the whole rendition was extremely interesting and finely effective.

As the final number the Glazounov symphonic poem "Stenka Razin" was offered—colorful, brilliant, full of action, singing as with the sound of many voices at times, vivid in the expression of motion, tremendous in its climax. And superbly played.

The Boston Symphony Orchestra will play at Parsons' again on the evening of January 8; Jean Bedetti, 'cello, will be the soloist.

HAMP-COURT-NOV. 28

Boston Orchestra Opens Season at Academy

Pierre Monteux's programme, opening the Boston Symphony Orchestra's thirty-fifth Brooklyn season, at the Academy of Music last night, included Brahm's E minor symphony, Debussy's "Prelude a l'Apres-Midi d'un Faune," and Richard Strauss' "Thus Spake Zarathustra." Frieda Hempel, soprano, was soloist, her numbers being the "Deh Vieni" aria from Mozart's "Le Nozze di Figaro," and the "Wie nahte mir der Schlummer" recitative, and "Leise, leise" aria from Weber's "Der Freischutz." The concert, first of the Boston's annual Brooklyn series of five, was held as heretofore under auspices of the Institute of Arts and Sciences, and attracted a very large attendance.

Appreciation is due Mr. Monteux for bringing to a Brooklyn audience the [illegible] so frequently heard E minor of Brahms (the symphonies in C minor and D major figuring more [illegible]ntly in the programme offerings [illegible] orchestras hereabouts), and [illegible]e for the finely sincere ex[illegible] the score received under his [illegible] An ardent student of the [illegible]es of Sophocles at the time he composed this symphony, Brahms (past the age of fifty) has by some commentators been [illegible] with having given voice to [illegible] melancholy of ancient tragedy, [illegible] musical pages. Max Kalbeck, [illegible] 2,138-page "Life of Brahms" [illegible] marvel of patient autobiographi[illegible] production, even sees the subject [illegible] Death in Brahms' finals, support[illegible] vision with a relevant quo[illegible] from a chorus in Sophocles' [illegible]pus Coloneus." But Lawrence [illegible]an, pre-eminent present-day [illegible]ican music commentator, gently [illegible]rmly upsets this grave inter[illegible]ion. "With due respect to [illegible] Kalbeck," writes Mr. Gilman, [illegible] exhibit the E minor Symphony [illegible] an exercise in pessimism is to [illegible]w it in a singularly misleading [illegible]t. Much of the first movement [illegible]nds to-day frankly cheerful, bal[illegible]-like, healthily vigorous, with [illegible]thing that even borders on trag[illegible]y. In the lovely Andante, with its [illegible]untingly beutiful coda, there is [illegible] emotion more sombre than a rich romantic melancholy. The Scherzo [illegible] anything but tragic; and the finale, despite its passionate earnestness and its occasional solemnity, is remote from the mood of Sophoclean tragedy."

Mr. Gilman's understanding of this Brahms' symphony was reflected in the Boston performance of last evening.

Mr. Monteux's interpretation of Debussy's "Faun" was notable because of regard for the ever varying subtleties of nuance and sensitive instrumental shadings; also for an exquisitely refined though vital ennunciation of its elusive impressionistic charm.

Not so terrifying a composition as in former years, Strauss' "Zarathustra" can yet show off the virtuosic capabilities of an orchestra. Mr. Monteux and his players gave it a powerful performance, outlining its many details with superb vision. The vertiginous orchestral altitudes, abysmal depths, sepulchral silences and final mystical conclusion (in two tonalities) were all presented quite magnificently. As music of philosophical import, however, Strauss' score falls flat.

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BROOKLYN-UNION-DEC 2

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AMER-DEC 2.

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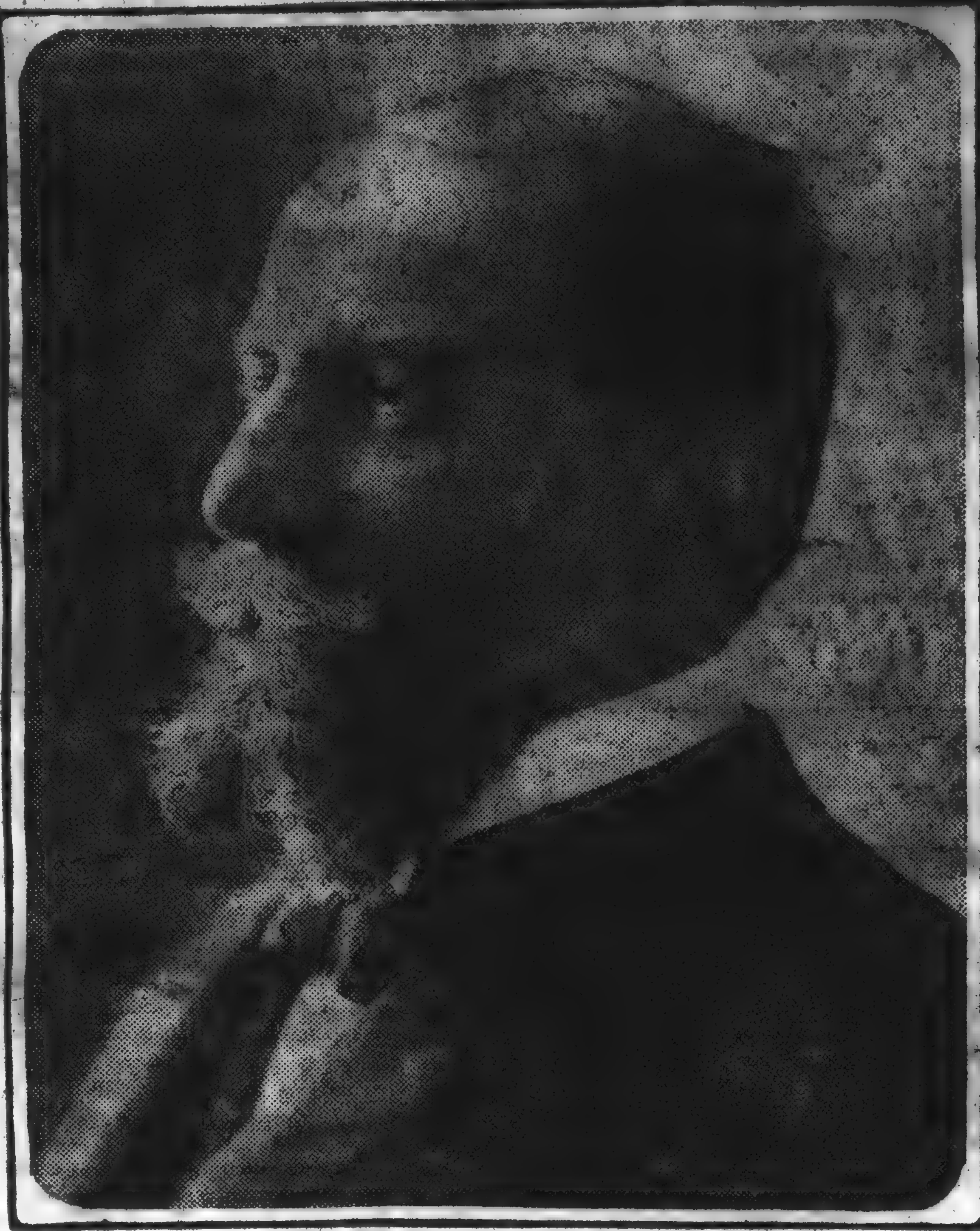
GLOBE-DEC. 3.

SYM[illegible]
GERICKE, NOW WA[illegible]

Life Savings of Former Conductor Made Worthless by Fall of Austrian Money



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Why is the Boston Symphony Orchestra going to give a benefit concert Tuesday evening for Wilhelm Gericke, its conductor from 1884 to 1889, and again from 1898 to 1906? To answer that question one must realize two things: first, that it was Gericke who made the orchestra what it has been, musically speaking; and, secondly, that because of the present state of affairs in Vienna, for which he is not of course in any way personally responsible, Mr Gericke is today, at 78 and in poor health, poverty stricken.

Mr Gericke's achievement during his two terms as conductor has been authoritatively summarized in a letter written to him by the late Maj Higginson, founder and sustainer of the Symphony Orchestra, less than a year before his death, and after the present trustees had taken over the orchestra.

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"Now that this war is finished I can write to you and express the hope that you all four are well and content. But first let me say this: When people speak of the Boston Symphony Orchestra, and of its beauty, its style, its perfection, they add, 'Gericke made the orchestra.' I have known and said this for many years past. Philip Hale repeated it at the Tavern Club dinner the other night. Dr Muck said it to me in Berlin in 1910 and has said it again. 'Gericke made the orchestra.'

"To me this means much, for do you know a better orchestra? Has any orchestra in existence played more concerts or more variety of music, or to more audiences? Has any orchestra done more to stimulate good music in any land, or given more peace and happiness? I know of none, and if this is so, Wilhelm Gericke has been a great benefactor to the men and women and children of our day."

Money of Almost No Value

The announcement that a fund was to be collected for Mr Gericke brought statements like that quoted above from nearly every writer on music in America. The leading New York reviewers in particular took lavish amounts of their valuable Sunday space to explain that Gericke made the orchestra and thereby put not merely Boston but all musical America in his debt.

It is not Mr Gericke's fault that he is poverty stricken today. To understand the circumstances back of this appeal for funds to aid him one must look a little into existing conditions in Vienna and all Central Europe.

The war among other disasters brought upon Austria and is now bringing upon Germany a complete and apparently almost irremediable collapse of the value of her currency. Gold and silver coins ceased to circulate, and paper money grew every day cheaper and more valueless. Hence all salaries and incomes of any sort payable in fixed sums of Austrian Kronen suffered automatic and drastic reductions. Suppose that your liberty bonds become worth [illegible] only about 35 cents per [illegible]

$300 For Car Ride

Like most thrifty men everywhere, Mr Gericke invested the savings of a lifetime in Government bonds and other "gilt-edge" securities. The exact amount does not matter. Had it represented wealth equivalent before the war to 1,000,000 American dollars, Gericke would still be poor today.

One street car fare in Vienna today costs what would before the war have meant $300. A cup of coffee costs $125. A woman has to pay $7500 to get her hair "undulated," as the Viennese hairdressers call it.

Street car conductors were paid $350,000 a year last year. University professors received $100,000 for the same period. Instructors in the universities were paid only a beggarly $9000 a year, about enough to keep an ordinary middle class household going for a single day—less than one dollar in real American money!

Meanwhile holders of Austrian stocks and bonds are receiving the usual dividends of from 3 to 7 percent on their original investment. Obviously, only a billionaire investor can make ends meet today. Capital is practically abolished, insofar as it represented the accumulations of the thrifty middle classes.

Those who own shares in more or less speculative industrial concerns are better off, because such concerns have been able to increase their nominal amount of capital stock so as to meet in part the decrease in the purchasing power of the kronen.

Those who invested in real estate are worst off of all, because by Government decree rents have been held at pre-war figures, which means that the working classes live practically rent free, while the property depreciates because repairs cannot be made.

Extravagant Better Off

Obviously, then, Mr Gericke's financial straits cannot be charged to improvidence on his part. If he is poor it is because in Austria today everyone in the professional and middle classes is poor. Only the profiteers and the manual laborers have found themselves relatively better off than before the war.

If Mr Gericke and his family had been extravagant instead of thrifty they would probably be better off today than they are. If his wife and daughters had dressed in furs, worn costly jewelry, purchased expensive rugs and furnishings for their home, collected objects of art, or done any one of these things with the money that was invested to safeguard them after Gericke's retirement from conducting, the Gerickes would have had in the hard times that the war brought to Vienna assets of more or less stable value which they could exchange for food and clothing.

The full details of their struggles during and since the war have not come to their friends in Boston. Miss Gericke wrote not long ago to a Boston woman who used to be a neighbor in Brookline that the family had had a hard time since 1916, mitigated chiefly by food, etc, sent them by American friends. She was trying to support the family by using her talent for painting in copying old masters in the Vienna museums, but [illegible]

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Without aid from America the Gericke family probably cannot long avoid sinking from middle class standards of living to the hand-to-mouth existence of the Viennese proletariat, as so many thrifty Austrian families in the professional classes have already sunk, through no personal fault of their own.

Our debt to Gericke for the Symphony Orchestra is inescapable. Not merely this city, but the other American cities, which now boast of orchestras whose standards have in every case been influenced by the standard of the Boston Symphony in its best days, owe the man who made the Boston Symphony much more than the comparatively small amount of money needed to provide for him and his family can repay.

This debt is felt by the leading orchestral conductors in America, who have organised a committee to collect funds for Mr Gericke. Walter Damrosch is chairman of it. The original suggestion is said to have come from Mr Monteux, who with Messrs Damrosch, Stokowski and Stock has already made a generous personal contribution to the fund.

Tuesday night's Symphony concert has a program which should of itself attract a very large audience. It contains two of Maj Higginson's favorite symphonies, the Schubert "Unfinished" and Beethoven, Fifth, which were also favorites with Mr Gericke. Gericke's arrangement for orchestra of the Brahms waltzes and Strauss' "Till Eulenspiegel" will also be played.

Mr Gericke's conducting of all this music will be remembered by many Bostonians. The orchestra ought to surpass itself in his honor.

Penfield Roberts.

GLOBE-DEC. 3

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TRIBUTE TO FRANCK

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteaux will pay homage to Cesar Franck, who was born 100 years ago. The Franck symphony and two symphonic poems, "Les Folides" and "Le Chasseur," will be played. The soloist, Olga Samaroff, will be heard in Schumann's concerto in A minor.

SCHELLING SOLOIST AT MONDAY SYMPHONY

Ernest Schelling will be the soloist at the first of the series of five Monday evening concerts by the Boston Symphony Orchestra, which will be given on December 11 at Symphony Hall. Pierre Monteux will present the first symphony of Brahms "La Procession Nocturne," a symphonic poem by Henry Rabaud and Chabrier's "Rhapsody Espana." Mr. Schelling, one of the leading American pianists and composers, will appear with the orchestra in Liszt's first pianoforte concerto in E flat.

ADVTSR-Dec. 3

THE GERICKE PROGRAM

A factor in what is hoped will be the huge success of the Gericke benefit concert by the Boston Symphony orchestra next Tuesday evening at 8:15 in Symphony hall, is the program which Mr. Monteux has made. It will include Schubert's "Unfinished" symphony and fifth symphony of Beethoven in C minor, piano waltzes of Brahms and Gericke arranged for orchestra, and Strauss's "Till Eulenspiegel's Merry Pranks." The gross receipts of this concert will be presented to the illustrious musician to whom the eminence of the orchestra owes so much. He is known to have been suddenly impoverished by the financial troubles in Austria, where he now lives. Contributions in excess of the price of tickets are being received.

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At the Boston Symphony concerts in Symphony hall next Friday afternoon and Saturday evening, Dec. 8 and 9, Mr. Monteux will pay homage to the great Belgian composer Cesar Franck, born just 100 years ago (Dec. 10, 1822). The famous symphony of this master will head the program, and two of his symphonic poems will be played, "Les Eolides" and "Le Chasseur Maudit." The [illegible]

INFORMATION OBSCURED

evening [illegible] one wish to hear the young player's quality in Chopin as well as Liszt. Mr. Monteux provided a splendid background of tone and the whole rendition was extremely interesting and finely effective.

As the final number the Glazounov symphonic poem "Stenka Razin" was offered—colorful, brilliant, full of action, singing as with the sound of many voices at times, vivid in the expression of motion, tremendous in its climax. And superbly played.

The Boston Symphony Orchestra will play at Parsons' again on the evening of January 8: Jean Bedetti, 'cello, will be the soloist.

HATFD-COUR. N.V. 28

Boston Orchestra Opens Season at Academy

Pierre Monteux's programme, opening the Boston Symphony Orchestra's thirty-fifth Brooklyn season, at the Academy of Music last night, included Brahm's E minor symphony, Debussy's "Prelude a l'Apres-Midi d'un Faune," and Richard Strauss' "Thus Spake Zarathustra." Frieda Hempel, soprano, was soloist, her numbers being the "Deh Vieni" aria from Mozart's "Le Nozze di Figaro," and the "Wie nahte mir der Schlummer" recitative, and "Leise, leise" aria from Weber's "Der Freischutz." The concert, first of the Boston's annual Brooklyn series of five, was held as heretofore under auspices of the Institute of Arts and Sciences, and attracted a very large attendance.

Appreciation is due Mr. Monteux for bringing to a Brooklyn audience the not so frequently heard E minor of Brahms (the symphonies in C minor and D major figuring more constantly in the programme offerings of orchestras hereabouts), and likewise for the finely sincere exposition the score received under his baton. An ardent student of the tragedies of Sophocles at the time he composed this symphony, Brahms (past the age of fifty) has by some commentators been attributed with having given voice to the melancholy of ancient tragedy, in his musical pages. Max Kalbeck, whose 2,138-page "Life of Brahms" is a marvel of patient autobiographical production, even sees the subject of Death in Brahms' finals, supporting his vision with a relevant quotation from a chorus in Sophocles' Oedipus Coloneus." But Lawrence Gilman, pre-eminent present-day American music commentator, gently but firmly upsets this grave interpretation. "With due respect to Herr Kalbeck," writes Mr. Gilman, to exhibit the E minor Symphony as an exercise in pessimism is to show it in a singularly misleading light. Much of the first movement sounds to-day frankly cheerful, ballad-like, healthily vigorous, with nothing that even borders on tragedy. In the lovely Andante, with its hauntingly beutiful coda, there is no emotion more sombre than a rich romantic melancholy. The Scherzo is anything but tragic; and the finale, despite its passionate earnestness and its occasional solemnity, is remote from the mood of Sophoclean tragedy."

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[illegible] RAM

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GLOBE-DEC. 3.

SYMPHONY CONC[illegible] GERICKE, NOW WAR-POOR

Globe 12/3

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[illegible]

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Our debt to Gericke for the Symphony Orchestra is inescapable. Not merely this city, but the other American cities, which now boast of orchestras whose standards have in every case been influenced by the standard of the Boston Symphony in its best days, owe the man who made the Boston Symphony much more than the comparatively small amount of money needed to provide for him and his family can repay.

This debt is felt by the leading orchestral conductors in America, who have organised a committee to collect funds for Mr Gericke. Walter Damrosch is chairman of it. The original suggestion is said to have come from Mr Monteux, who with Messrs Damrosch, Stokowski and Stock has already made a generous personal contribution to the fund.

Tuesday night's Symphony concert has a program which should of itself attract a very large audience. It contains two of Maj Higginson's favorite symphonies, the Schubert "Unfinished" and Beethoven Fifth, which were also favorites with Mr Gericke. Gericke's arrangement for orchestra of the Brahms waltzes and Strauss' "Till Eulenspiegel" will also be played.

Mr Gericke's conducting of all this music will be remembered by many Bostonians. The orchestra ought to surpass itself in his honor.

Penfield Roberts.

GLOBE-DEC. 3

GERICKE BENEFIT

A factor in what is hoped will be the huge success of the Gericke benefit concert by the Boston Symphony Orchestra next Tuesday evening, in Symphony Hall, is the notable program which Pierre Monteux has made for the occasion. It will include Schubert's "Unfinished" Symphony, the fifth symphony of Beethoven, the pianoforte waltzes of Brahms, which Gericke arranged for orchestra, and Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

Contributions in excess of the price of tickets are being received.

TRIBUTE TO FRANCK

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteaux will pay homage to Cesar Franck, who was born 100 years ago. The Franck symphony and two symphonic poems, "Les Folides" and "Le Chasseur," will be played. The soloist, Olga Samaroff, will be heard in Schumann's concerto in A minor.

SCHELLING SOLOIST AT MONDAY SYMPHONY

Ernest Schelling will be the soloist at the first of the series of five Monday evening concerts by the Boston Symphony Orchestra, which will be given on December 11 at Symphony Hall. Pierre Monteux will present the first symphony of Brahms "La Procession Nocturne," a symphonic poem by Henry Rabaud and Chabrier's "Rhapsody Espana." Mr. Schelling, one of the leading American pianists and composers, will appear with the orchestra in Liszt's first pianoforte concerto in E flat.

ADVTSR-Dec. 3.

THE GERICKE PROGRAM

A factor in what is hoped will be the huge success of the Gericke benefit concert by the Boston Symphony orchestra next Tuesday evening at 8:15 in Symphony hall, is the program which Mr. Monteux has made. It will include Schubert's "Unfinished" symphony and fifth symphony of Beethoven in C minor, piano waltzes of Brahms and Gericke arranged for orchestra, and Strauss's "Till Eulenspiegel's Merry Pranks." The gross receipts of this concert will be presented to the illustrious musician to whom the eminence of the orchestra owes so much. He is known to have been suddenly impoverished by the financial troubles in Austria, where he now lives. Contributions in excess of the price of tickets are being received.

TRIBUTE TO FRANCK

At the Boston Symphony concerts in Symphony hall next Friday afternoon and Saturday evening, Dec. 8 and 9, Mr. Monteux will pay homage to the great Belgian composer Cesar Franck, born just 100 years ago (Dec. 10, 1822). The famous symphony of this master will head the program, and two of his symphonic poems will be played, "Les Eolides and "Le Chasseur Maudit. The soloist at this concert will be Mme. Samaroff, who will play Schumann's Concerto.

HERALD-DEC. 3.

EXTRA SYMPHONY CONCERTS

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The program will include the first symphony of Brahms; "La Procession Nocturne," a symphonic poem by Henri Rabaud, the previous conductor of the orchestra; Chabrier's "Rhapsody Espana," which utilizes the dance rhythms and songs of Spain in one of the most highly brilliant orchestral scores ever written. Mr. Schelling will play Liszt's first concerto in E flat. A few days still remain of the season sale of [illegible] for the five [illegible]

HERALD-DEC. 3.

William Gericke

The smallest payment that music lovers can make Wilhelm Gericke, the former conductor, and from the musical standpoint the real founder of the greatness of the Boston Symphony Orchestra, is to attend and to subscribe as liberally as possible to the funds of the benefit concert which will be given for Mr. Gericke next Tuesday night in Symphony Hall.

Mr. Gericke, who was born in 1845, now lives in retirement and practical destitution near Vienna, such small fortune as he may have had having been totally depleted by the war, and his physical condition none of the best. He followed Mr. George Henschel, who conducted the first concerts of the Boston Symphony in 1883-84, in the fall of the later year.

Gericke was conductor of the Boston Symphony from 1884 to 1889, and again, for a second term, from 1898 to 1906. It was his labors and his remarkably fine ear for orchestral tone which gave the Boston Symphony its standing and reputation among the greatest orchestras of the world. There was probably no orchestra equal to it in technical excellence and tonal quality—certain there was none superior to it—when Dr. Muck succeeded Mr. Gericke in 1906. Under Dr. Muck and Mr. Fiedler the orchestra lost somewhat in these respects. It is being rapidly brought back to its former status by Mr. Monteux.

There have been more brilliant conductors than Mr. Gericke, as witness Muck and Nikisch. There have been much better programme makers of late years—Fiedler, Rabaud and Monteux. But no leader in Symphony Hall brought a higher conscience or a more expert knowledge of the capacities of instruments and ability for sheer dogged labor that brought results than Gericke. He had an exquisitely fine ear. He worked with a passionate enthusiasm for his ends, when the orchestra was struggling upward and building step by step the reputation which was to encircle the world and make Boston famous wherever music was known.

He came to America, too, in days when great orchestral literature was only beginning to be appreciated. He labored for musical righteousness, and if he looked somewhat askance at the moderns, gave unforgettable performances of great works of the classic period. Today the musical public reaps the benefits of Mr. Gericke's labors. Without them it is difficult to imagine the Boston Symphony Orchestra in the place it has taken.

Everyone who realizes what it means to have such a symphony orchestra in Boston should feel it a privilege to subscribe to this concert and the fund it solicits.

The Gericke Programme

A factor in what is hoped will be the huge success of the Gericke Benefit Concert by the Boston Symphony Orchestra next Tuesday evening, Dec. 5, at 8:15 in Symphony Hall, is the notable programme which Pierre Monteux has made for the occasion. It will include Schubert's "Unfinished" Symphony and the Fifth Symphony of Beethoven in C minor; also the pianoforte waltzes of Brahms, which the former conductor of the Boston Symphony Orchestra arranged for orchestra, and Richard Straus' tone poem "Till Eulenspiegel's Merry Pranks."

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[illegible] Monday Symphony

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The First Symphony of Brahms will open the concert. It will be followed by "La Procession Nocturne," a symphonic poem by Henri Rabaud, the previous conductor of the orchestra. The closing number will be Chabrier's Rhapsody "Espana," which utilizes the dance rhythms and songs of Spain in one of the most highly brilliant orchestral scores ever written.

Mr. Schelling will play Liszt's Pianoforte Concerto in E flat.

Franck Programme by Boston Symphony

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POST-DEC. 3.

Boston Symphony on Dec. 12

With Olga Samaroff, pianist, as soloist, the Boston Symphony Orchestra will give its second concert of the season in Providence a week from next Tuesday evening in Infantry Hall. Miss Samaroff will play Schumann's Concerto in A minor.

Pierre Monteux has arranged for this occasion a programme which should make it a repetition of the success of the opening concert. The great symphony in E-flat major of Mozart will be the opening number. A new score of interest will be played, the Fantasia by Vaughan Williams on a theme by the early English composer, Thomas Tallis, written for a double-stringed orchestra. Vaughan Williams, by virtue of this and other scores, is looked upon as probably the greatest English composer living. His London Symphony, played by the orchestra in Boston last year, and the Fantasia, played this year for the first time, disclose remarkable beauty and inspiration.

The closing number will be the symphonic poem of Cesar Franck, "Le Chasseur Maudit" ("The Wild Huntsman"), which in a measure will pay tribute to the genius of the great Belgian master, the centennial of whose birth is being celebrated this season. Mr. Monteux is going to give during the coming week in Boston a Franck programme. "Le Chasseur Maudit" is considered one of the most rousing and brilliant of Franck's scores employing the hunting horns in a stirring manner.

* * *

PROV. JOURNAL-DEC 3.

AND lo! A strange new thing has happened in the land. On Thursday evening last, at Carnegie Hall, Mr. Monteux and the Boston Orchestra were heard in New York for the first time this season. Their programme traversed Berlioz's "Fantastic Symphony"; Vaughan Williams's "Variations for Two String Orchestras upon a Theme of Tallis"; Griffes's tone-pictures, "Clouds" and "The White Peacock"; Glazunov's tone-poem, "Stenka Razin." On Saturday afternoon last, in the same room, followed the second concert of the Bostonians through the Fourth Symphony of Brahms; Honegger's "Horatius Triumphant" and Strauss's "Zarathustra." On both occasions befell the miracle. For the first times, as it seems, since the days of Dr. Muck, the abler reviewers for the newspapers praised the orchestra and praised the conductor. Nearly all of them agreed, for example, that in these days the "Fantastic Symphony" is a sterile music. Yet, for Mr. Krehbiel of The Tribune, "into it Mr. Monteux injected the vitalizing fluid of a sincere and graphic interpretation"; while "'The Scene in the Fields' in particular was made of a convincing and compelling beauty by the excellence of the performance." Mr. Taylor, for The World, was even better pleased. "It was a brilliant performance," he writes, "minutely thought out and given with the transcendent technical bravura and tonal limpidity of which the Boston Orchestra is capable when it is in the mood." Like-minded were The Evening Post and The Times; while in the ears of the latter journal the performance of the "Tallis Variations" was "truly fine."

Outside a reservation or two as to slow pace, Brahms at the hands of a French conductor gave hardly less pleasure to the assembled recorders. His Fourth Symphony, says The Herald, "received a clear, well-balanced and dignified reading from Mr. Monteux. There were a few sharp or heavy moments but on the whole it was a poetic interpretation." Hearing "Zarathustra," the same afternoon, loudly the reviewers clap their hands. "Mr. Monteux's players," The Times declares, "gave a great account of themselves in Honegger's piece and still greater in their superb performance of Strauss's tone-poem." The Herald waxes even warmer. It recalls "Zarathustra" as heard from Strauss himself a year ago, and finds it "safe to say" that "Mr. Monteux made the big score sound as well. The opening bars as others were played with fine sweep of tone." Now since 1917, many times as the Boston Symphony Orchestra has visited New York no such praises have been written of it and no such plaudits fallen to the valiant Monteux. They count also in Boston.

Horatius, Honegger, New York

The novel number of Saturday afternoon, as already said, was Honegger's "Horatius Triumphant," as new to New York as it had been a week ago to Boston. To the piece the reviewers give the major part of their articles on Sunday and not one denies the vivid impression it was sure to make. Says The Herald:

> The composition defies an adequate description after one hearing. It is bold and graphic music, not without conventional form, but with harmonic combinations, which resolve themselves, with rarely a suggestion of melody, into a maze of variegated colors, now shimmering as in a brilliant glow of light, or bursting into marvelous extravagant masses of harsh, powerful, discordant sounds, which baffle all proper description. The development of the score seems to far overleap the boundary set by the subject. The music should best be heard evidently with the stage-ballet as the composer originally purposed. The orchestra played the piece superbly. At the close the audience seemed at first dazed and gave but little applause, and then suddenly the applause became enthusiastic, but was perhaps meant for Mr. Monteux's orchestra.

The Times, according to custom, walks the middle way. Noting the Symphony of Brahms, "Honegger's Horatius,'" it proceeds, "is altogether a horse of another color; denial of harmony, of melody, even of motif—an orchestral 'daub,' indeed, but suggesting new ranges of delicacy or depth in tonal combinations as elusive and fleeting as the colors of molten gold over a cauldron of fusing metal. It is boldly done, irritating or fascinating, according as the listener's thought is on music of past or future. If Honegger has evolved a new language, he speaks it, or makes his orchestra speak it, fluently.

The Herald and Transcript are sufficiently characterized in triple combat. Still more plaintively recognizable is Horace's sister, Camilla. She weeps—two whining 'cellos for her eyes—over her enemy-lover. Horace draws his sword, and no greater thrusts ever sounded in full orchestra than when in Gilbert's phrase, he 'drew his snicker-snee.' For the startling sounds are indeed provocative of mirth, yet the fact remains that the composer has made his audience all but present at a killing."

This time The World sits in the seat of the smart scorner, saying:

> Only in the actual combat section did the music seem to bear any emotional relation to the plot, and even then the effect was achieved largely by the cumulative force of crescendo and acceleration. The piece as a whole is a series of deft juggling tricks with harmonics and whole tones, with here and there a suspicious trace of the "Rheingold" giants. Shrill, tremulous chromatics, harmonized in whole-toned fashion, delineated the triumph itself, and the subsequent lament of Camilla for her lover, together with her imprecations, were fabricated out of alternate snorings and neighings from the brass and musical meanderings up and down the treble in augmented steps on the part of the strings. Thus Camilla wept and cursed. Then Horatius, not without cause, ran her through with two or three peeping whistles, an election rattle, a rubble of drums telling how it was done. With a dull thud of the bass drum she fell to the ground (Camilla must have been a fat girl) and it was over. Mr. Monteux's muscular efforts were dutifuly applauded by the house. With the scenery, costumes and the choreography for which it was written the music might gain in appeal. As it was, standing alone, it was about as interesting as the gray voile curtain before which Isadora Duncan dances.

Gerickan Glories

To write these things of the Boston Orchestra, so restored to its whilom prestige, if not yet to its whilom audiences, in New York, is to recall and to anticipate the concert it will give to-morrow evening at home for the relief of Wilhelm Gericke, through thirteen seasons its conductor, now straitened in old age under the nearly universal penury of Vienna. The regaining of that prestige through the past five years has been slow and difficult. In measure it was so, because both the public and the reviewers in the capital of music in America, set high the standard for the orchestra. They insisted upon that height not only because Dr. Muck had maintained it beyond any of his immediate predecessors, but also because, long before, Mr. Gericke had determined it. "You have not an orchestra," the record makes him say, thirty-eight years ago this autumn on his first coming to Boston. "There are some musicians; but it is hardly an orchestra."

Through the next five years—by what care and pains, by what insistence and persistence!—Mr. Gericke made a "fortuitous aggregation" (as some wit called it) an expert and disciplined band. Then first New York knew it. Departing in 1889, he returned in 1898, to find his standards still prevailing. Through eight years more he deepened and refined them, adding a new and also lasting criterion: The repertory of the Boston Orchestra must be elastic and catholic. What Mr. Gericke builded, Dr. Muck perfected. What both conductors sought and maintained, Mr. Monteux, to the utmost of his abilities and against daunting odds, has striven to regain. Nearer than ever before is he now to the goal. Reconstituting, reschooling the orchestra, he naturally recalls Mr. Gericke as forerunner and exemplar. Hearing of his poverty—a poverty that denies almost the necessities of comfortable living—Mr. Monteux characteristically sets about relief. The concert of tomorrow is his eager doing. Two publics are in duty bound to seek it—the elder public still remembering Mr. Gericke; the younger public weekly applauding Mr. Monteux. In ninety-nine instances out of a hundred a concert for us auditors is question of pleasure. Here comes the hundredth when it becomes matter of obligation. Not noblesse oblige, but honor, memories, and reciprocal human warmth.

Incidents and Prospects

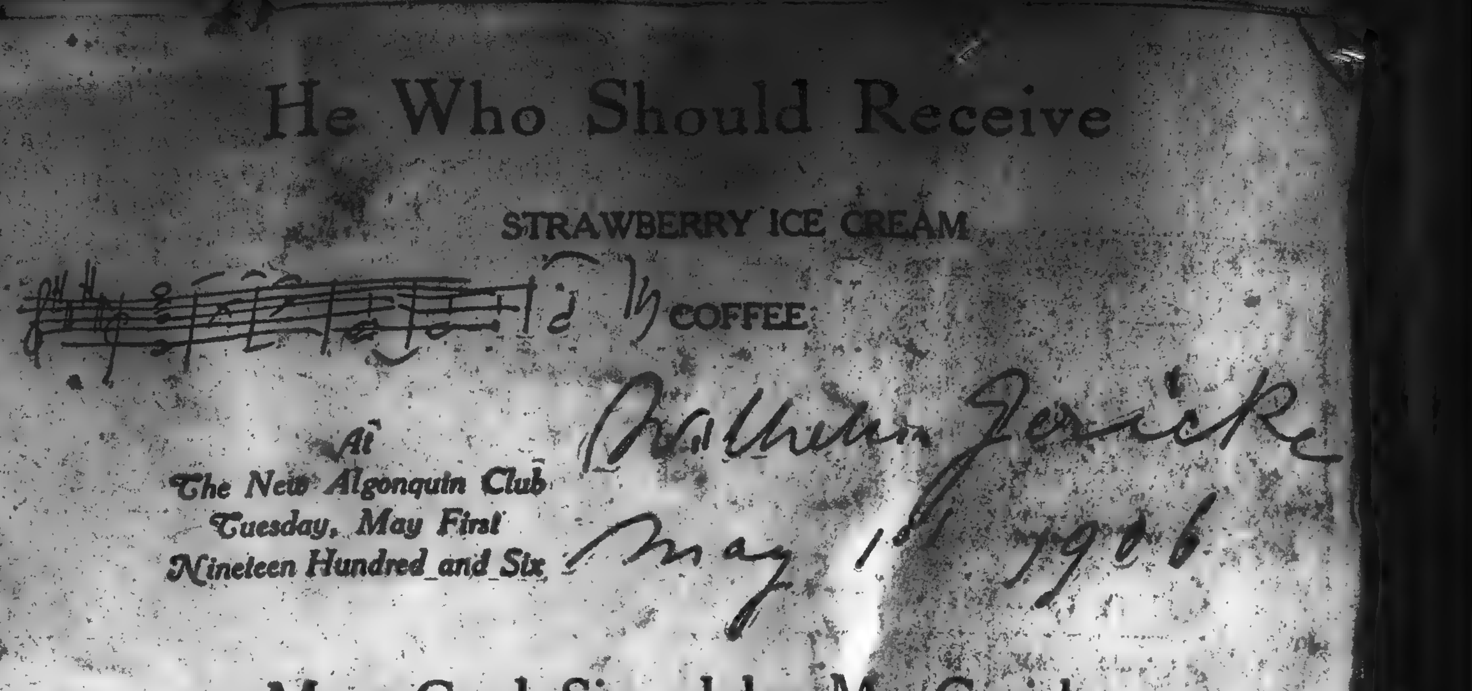
By report from Symphony Hall, somewhat less than $5000 is now in hand for aid and comfort to Mr. Gericke. The return, thus far, from tickets to the concert tomorrow approximates $3000. Private subscriptions have yielded also $1700. The larger the final sum the better.

The projected performances of Holst's Suite, "The Planets," anticipated above all others as the novel piece of the year, still await the arrival from London of the separate parts. The full score is on Mr. Monteux's table. Diligently he studies it, but cabled message upon cabled message will not hasten a dilatory publisher.

There is no truth in the gossip to be heard in this town and in New York as well about aggrieved subscribers to the Symphony Concerts whose ears were so outraged by "Horatius Triumphant" that they threatened withdrawal of their subscriptions. Of course there were protesting letters. There always are after the performance of any impressive piece in ultra-modern voice. Again, as always, the incurably conservative and incurious write them. It is the custom to receive them with a smile —and to take in hand another and very different piece by Honegger, a "Summer Pastoral."

H. T. P.

TRANS. DEC. 4.



He Who Should Receive

STRAWBERRY ICE CREAM

COFFEE

At
The New Algonquin Club
Tuesday, May First
Nineteen Hundred and Six

Wilhelm Gericke
May 1st 1906

Menu Card Signed by Mr. Gericke

From a Dinner of Farewell When He Left the Symphony Orchestra in 1906

Boston Symphony Cordially Greeted

The Boston Symphony orchestra, now fast regaining its prestige, which suffered during the war, appeared at Woolsey hall last evening under the auspices of the Yale School of Music.

Mr. Monteux received a cordial greeting at his first appearance, a personal tribute, and one also to the visiting musicians. Some undoubtedly wished a different program, especially with respect to the symphony and the "Meistersinger" prelude, which almost every visiting orchestra thinks it necessary to play.

The "Symphonie Fantastique" also entitled by Berlioz, Episode in the Life of an Artist, was written while he was a student at the Paris Conservatory and his first attempt at program music. The music is bizarre and the composer displays his wonderful command of orchestral realism. He introduces an "edee fixe" which represents a young musician madly in love with an ideal woman and this motive appears in changing phases, according to the artist's gloomy experiences. This movement is filled with moods melancholy, ecstatic jealous and frenzied, made poignant and appealing by the orchestra last evening.

The second movement introduces a ball in which Berlioz's skill is shown in the symphonic treatment of a waltz rhythm, interrupted by the theme of the loved one. The haunting strains of the waltz were conveyed delightfully and its brilliancy revealed by finished eloquence on the part of the orchestra. The pastoral beauty of the third movement was impressive last evening. The peaceful repose of evening in the fields, with passages for oboe and horn played with extreme beauty, the rustic chant with the vision of the fair one, followed by darkening clouds. All these varied elements shone clearly through the orchestral structure. The impressive tonal picture of the fourth movement was given with all its gloomy and fateful effect. The march to the scaffold, with the chanting of the "Dies Irae," the tolling bells and the tramping feet of the crowd, were all pictured with tonal and technical emphasis, and the last movement, a continuation of the fourth, which portrays witches and demons in a wild orgy, was sonorous and highly colored.

The entire symphony was played with pulsing life and finished technique and an insight into the music itself while Mr. Monteux displayed a fine appreciation of the effects Berlioz aimed at. It was a performance in which the vivid instrumental effects and sonorous brilliancy shone resplendent. At its conclusion Mr. Monteux was recalled with enthusiasm.

Brahm's "Academic Overture" is breezy and jovial. It is built on themes taken from German student songs, many of them familiar to American colleges. Among these are "Wir hatten gebauet ein stattliches Haus;" "Der Landesvater;" the "Fox Song" and at the close "Gaudeamus igitur," given with sonorous force by the entire orchestra. It is serious music on popular, almost frivorous themes. The orchestra played with rich and vibrant tone and its fluent, energetic, hilarious style made a favorable impression, indicated by prolonged applause.

Richard Burgin, concert master of the orchestra, played the Tchaikovsky concerto in D major. He has a fine, though not large tone, technical adequacy, sureness and brilliancy. It was a finely polished and graceful performance of the concerto, in which its many difficulties were not apparent. Mr. Burgin has a refined style and there was much beauty in tone, in all its shadings.

He was several times recalled and the audience expressed its approval in no uncertain manner.

The concert ended with a brilliant performance of the vorspiel to "Die Meistersinger." Its ingeniously interwoven motives stood out clearly, its rhythmic structure was defined and its instrumental eloquence made an imposing climax to a fine concert.

T. M. P.

N. HAVEN-JOURNAL-[illegible] 2

PAYS TRIBUTE TO GERICKE

Symphony Orchestra Gives Concert in Honor of Former Leader

PRESENTS SOME OF HIS OLD SCORES

It was a fine tribute to Wilhelm Gericke, the concert of the Boston Symphony Orchestra in Symphony hall last night for his benefit and in his honor. All honor also to the management, Mr. Monteux and the orchestra for the generous deed, for their recognition of the past services of a fellow musician who, by his untiring patience, his skill as a disciplinarian, his pure taste, his remarkable sense of emphasis and proportion in interpretation, gave this orchestra its international reputation.

It was at first proposed that the program should be identically the one arranged by Mr. Gericke for his first concert in Boston, Oct. 18, 1884: Beethoven, symphony No. 8; Vieuxtemps, concerto, A minor, for the violin (Leopold Lichtenberg); Bach-Bachrich, prelude, andante and gavotte, for strings (first time here); Volkmann, symphony No. 3, D minor (first time here.) This idea was abandoned.

A pleasing feature of the program last night was the including of waltzes written by Brahms for the piano (four hands), which Mr. Gericke scored in the course of his first visit to Boston for a small orchestra and for performance in a private house. When he brought out his arrangement at a concert of the Symphony Orchestra on Jan. 7, 1899, he added here and there parts for trumpets and trombones and kettle drums. Brahms wrote 16 of these waltzes. Mr. Gericke scored 14, omitting Nos. 7 and 16 and repeating No. 2 at the close.

Some may have wondered why one of Strauss's tone-poems was included in this program. It should be remembered that Mr. Gericke brought out Strauss's "From Italy," "Heldenleben," love scene from "Feuersnoth," "Burleske," "Don Quixote." It was characteristic of him that while he was not in sympathy with the Strauss of the later tone-poems, he nevertheless was anxious to give them a fitting interpretation. He believed that without regard to his personal likes or dislikes, new and important works of contemporaries should have a hearing. This he thought was his duty toward the public.

The other pieces on the program: Schubert's "Unfinished" symphony, Beethoven's fifth symphony and Strauss's "Till Eulenspiegel," are not particularly associated with Mr. Gericke. Strauss's Rondo was produced here by Mr. Paur.

The performance of the various compositions would have pleased Mr. Gericke, even if he had been a disinterested listener—and Mr. Gericke was a fastidious critic, not easily satisfied.

TRANS-DEC. 5

FOR WILHELM GERICKE

THE SYMPHONY ORCHESTRA TO HIS AID

A Notable Concert for the Conductor Who Gave It Lasting Standards—Letters to and From Him Read—A Piece of His Music Replayed — Beethoven's Fifth Symphony at Height of Performance

THE concert given by Mr. Monteux and the Symphony Orchestra in Symphony hall last evening, the proceeds of which are to relieve the present destitution of Wilhelm Gericke, not only served this worthy purpose but also paid deserved tribute to the former leader. For had not Mr. Gericke's need prompted this generous action the service that he rendered the Orchestra was of itself sufficient cause—had precedent permitted—for the holding of a concert in his honor. And last evening there was on the part of all concerned far less thought of an unfortunate man assisted than of a great man fittingly remembered. Already the Boston Symphony Orchestra has had eight conductors, and in the years to come many more will be called to lead it, yet, despite the service that each of these

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HERALD-DEC.3.

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Mr. Schelling will play Liszt's Pianoforte Concerto in E flat.

Franck Programme by Boston Symphony

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POST-DEC.3.

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With Olga Samaroff, pianist, as soloist, the Boston Symphony Orchestra will give its second concert of the season in Providence a week from next Tuesday evening in Infantry Hall. Miss Samaroff will play Schumann's Concerto in A minor.

Pierre Monteux has arranged for this occasion a programme which should make it a repetition of the success of the opening concert. The great symphony in E-flat major of Mozart will be the opening number. A new score of interest will be played, the Fantasia by Vaughan Williams on a theme by the early English composer, Thomas Tallis, written for a double-stringed orchestra. Vaughan Williams, by virtue of this and other scores, is looked upon as probably the greatest English composer living. His London Symphony, played by the orchestra in Boston last year, and the Fantasia, played this year for the first time, disclose remarkable beauty and inspiration.

The closing number will be the symphonic poem of Cesar Franck, "Le Chasseur Maudit" ("The Wild Huntsman"), which in a measure will pay tribute to the genius of the great Belgian master, the centennial of whose birth is being celebrated this season. Mr. Monteux is going to give during the coming week in Boston a Franck programme. "Le Chasseur Maudit" is considered one of the most rousing and brilliant of Franck's scores employing the hunting horns in a stirring manner.

* * *

PROV. JOURNAL DEC 3.

AND lo! A strange new thing has happened in the land. On Thursday evening last, at Carnegie Hall, Mr. Monteux and the Boston Orchestra were heard in New York for the first time this season. Their programme traversed Berlioz's "Fantastic Symphony"; Vaughan Williams's "Variations for Two String Orchestras upon a Theme of Tallis"; Griffes's tone-pictures, "Clouds" and "The White Peacock"; Glazunov's tone-poem, "Stenka Razin." On Saturday afternoon last, in the same room, followed the second concert of the Bostonians through the Fourth Symphony of Brahms; Honegger's "Horatius Triumphant" and Strauss's "Zarathustra." On both occasions befell the miracle. For the first times, as it seems, since the days of Dr. Muck, the abler reviewers for the newspapers praised the orchestra and praised the conductor. Nearly all of them agreed, for example, that in these days the "Fantastic Symphony" is a sterile music. Yet, for Mr. Krehbiel of The Tribune, "into it Mr. Monteux injected the vitalizing fluid of a sincere and graphic interpretation"; while " 'The Scene in the Fields' in particular was made of a convincing and compelling beauty by the excellence of the performance." Mr. Taylor, for The World, was even better pleased. "It was a brilliant performance,' he writes, "minutely thought out and given with the transcendent technical bravura and tonal limpidity of which the Boston Orchestra is capable when it is in the mood." Like-minded were The Evening Post and The Times; while in the ears of the latter journal the performance of the "Tallis Variations" was "truly fine."

Outside a reservation or two as to slow pace, Brahms at the hands of a French conductor gave hardly less pleasure to the assembled recorders. His Fourth Symphony, says The Herald, "received a clear, well-balanced and dignified reading from Mr. Monteux. There were a few sharp or heavy moments but on the whole it was a poetic interpretation." Hearing "Zarathustra," the same afternoon, loudly the reviewers clap their hands. "Mr. Monteux's players," The Times declares, "gave a great account of themselves in Honegger's piece and still greater in their superb performance of Strauss's tone-poem." The Herald waxes even warmer. It recalls "Zarathustra" as heard from Strauss himself a year ago, and finds it "safe to say" that "Mr. Monteux made the big score sound as well. The opening bars as others were played with fine sweep of tone." Now since 1917, many times as the Boston Symphony Orchestra has visited New York no such praises have been written of it and no such plaudits fallen to the valiant Monteux. They count also in Boston.

Horatius, Honegger, New York

The novel number of Saturday afternoon, as already said, was Honegger's "Horatius Triumphant," as new to New York as it had been a week ago to Boston. To the piece the reviewers give the major part of their articles on Sunday and not one denies the vivid impression it was sure to make. Says The Herald:

> The composition defies an adequate description after one hearing. It is bold and graphic music, not without conventional form, but with harmonic combinations, which resolve themselves, with rarely a suggestion of melody, into a maze of variegated colors, now shimmering as in a brilliant glow of light, or bursting into marvelous extravagant masses of harsh, powerful, discordant sounds, which baffle all proper description. The development of the score seems to far overleap the boundary set by the subject. The music should best be heard evidently with the stage-ballet as the composer originally purposed. The orchestra played the piece superbly. At the close the audience seemed at first dazed and gave but little applause, and then suddenly the applause became enthusiastic, but was perhaps meant for Mr. Monteux's orchestra.

The Times, according to custom, walks the middle way. Noting the Symphony of Brahms, "Honegger's Horatius,' " it proceeds, "is altogether a horse of another color; denial of harmony, of melody, even of motif—an orchestral 'daub,' indeed, but suggesting new ranges of delicacy or depth in tonal combinations as elusive and fleeting as the colors of molten gold over a cauldron of fusing metal. It is boldly done, irritating or fascinating, according as the listener's thought is on music of past or future. If Honegger has evolved a new language, he speaks it, or makes his orchestra speak it, fluently.

"The Horatii and Curatii are sufficiently characterized in triple combat. Still more plaintively recognizable is Horace's sister, Camilla. She weeps—two whining 'cellos for her eyes—over her enemy-lover Horace draws his sword, and no greater thrusts ever sounded in full orchestra than when in Gilbert's phrase, he 'drew his snicker-snee.' For the startling sounds are indeed provocative of mirth, yet the fact remains that the composer has made his audience all but present at a killing."

This time The World sits in the seat of the smart scorner, saying:

> Only in the actual combat section did the music seem to bear any emotional relation to the plot, and even then the effect was achieved largely by the cumulative force of crescendo and acceleration. The piece as a whole is a series of deft juggling tricks with harmonics and whole tones, with here and there a suspicious trace of the "Rheingold" giants. Shrill, tremulous chromatics, harmonized in whole-toned fashion, delineated the triumph itself, and the subsequent lament of Camilla for her lover, together with her imprecations, were fabricated out of alternate snorings and neighings from the brass and musical meanderings up and down the treble in augmented steps on the part of the strings. Thus Camilla wept and cursed. Then Horatius, not without cause, ran her through with two or three peeping whistles, an election rattle, a rubble of drums telling how it was done. With a dull thud of the bass drum she fell to the ground (Camilla must have been a fat girl) and it was over. Mr. Monteux's muscular efforts were dutifuly applauded by the house. With the scenery, costumes and the choreography for which it was written the music might gain in appeal. As it was, standing alone, it was about as interesting as the gray voile curtain before which Isadora Duncan dances.

Gerickan Glories

To write these things of the Boston Orchestra, so restored to its whilom prestige, if not yet to its whilom audiences, in New York, is to recall and to anticipate the concert it will give to-morrow evening at home for the relief of Wilhelm Gericke, through thirteen seasons its conductor, now straitened in old age under the nearly universal penury of Vienna. The regaining of that prestige through the past five years has been slow and difficult. In measure it was so, because both the public and the reviewers in the capital of music in America, set high the standard for the orchestra. They insisted upon that height not only because Dr. Muck had maintained it beyond any of his immediate predecessors, but also because, long before, Mr. Gericke had determined it. "You have not an orchestra," the record makes him say, thirty-eight years ago this autumn on his first coming to Boston. "There are some musicians; but it is hardly an orchestra."

Through the next five years—by what care and pains, by what insistence and persistence!—Mr. Gericke made a "fortuitous aggregation" (as some wit called it) an expert and disciplined band. Then first New York knew it. Departing in 1889, he returned in 1898, to find his standards still prevailing. Through eight years more he deepened and refined them, adding a new and also lasting criterion: The repertory of the Boston Orchestra must be elastic and catholic. What Mr. Gericke builded, Dr. Muck perfected. What both conductors sought and maintained, Mr. Monteux, to the utmost of his abilities and against daunting odds, has striven to regain. Nearer than ever before is he now to the goal. Reconstituting, reschooling the orchestra, he naturally recalls Mr. Gericke as forerunner and exemplar. Hearing of his poverty—a poverty that denies almost the necessities of comfortable living—Mr. Monteux characteristically sets about relief. The concert of tomorrow is his eager doing. Two publics are in duty bound to seek it—the elder public still remembering Mr. Gericke; the younger public weekly applauding Mr. Monteux. In ninety-nine instances out of a hundred a concert for us auditors is question of pleasure. Here comes the hundredth when it becomes matter of obligation. Not noblesse oblige, but honor, memories, and reciprocal human warmth.

Incidents and Prospects

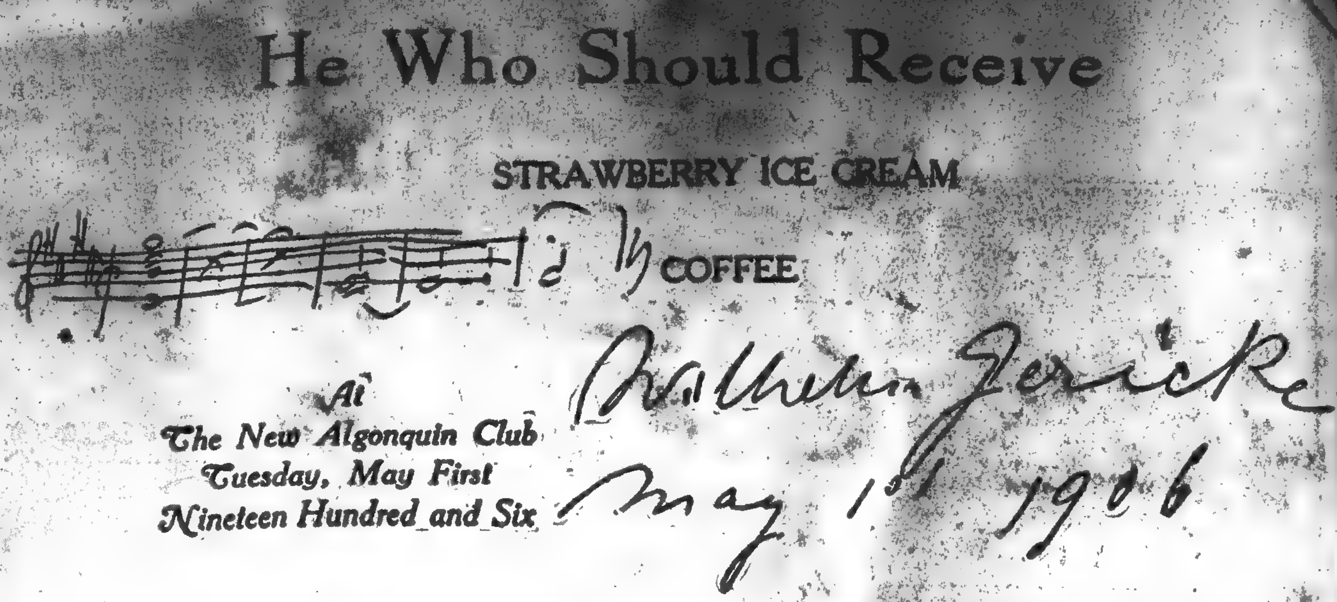
By report from Symphony Hall, somewhat less than $5000 is now in hand for aid and comfort to Mr. Gericke. The return, thus far, from tickets to the concert tomorrow approximates $3000. Private subscriptions have yielded also $1700. The larger the final sum the better.

The projected performances of Holst's Suite, "The Planets," anticipated above all others as the novel piece of the year, still await the arrival from London of the separate parts. The full score is on Mr. Monteux's table. Diligently he studies it, but cabled message upon cabled message will not hasten a dilatory publisher.

There is no truth in the gossip to be heard in this town and in New York as well about aggrieved subscribers to the Symphony Concerts whose ears were so outraged by "Horatius Triumphant" that they threatened withdrawal of their subscriptions. Of course there were protesting letters. There always are after the performance of any impressive piece in ultra-modern voice. Again, as always, the incurably conservative and incurious write them. It is the custom to receive them with a smile —and to take in hand another and very different piece by Honegger, a "Summer Pastoral."

H. T. P.

TRANS. DEC. 4.



He Who Should Receive

STRAWBERRY ICE CREAM

COFFEE

At
The New Algonquin Club
Tuesday, May First
Nineteen Hundred and Six

Wilhelm Gericke
May 1st 1906

Menu Card Signed by Mr. Gericke
From a Dinner of Farewell When He Left
the Symphony Orchestra in 1906

Boston Symphony Cordially Greeted

The Boston Symphony orchestra, now fast regaining its prestige, which suffered during the war, appeared at Woolsey hall last evening under the auspices of the Yale School of Music.

Mr. Monteux received a cordial greeting at his first appearance, a personal tribute, and one also to the visiting musicians. Some undoubtedly wished a different program, especially with respect to the symphony and the "Meistersinger" prelude, which almost every visiting orchestra thinks it necessary to play.

The "Symphonie Fantastique" also entitled by Berlioz, Episode in the Life of an Artist, was written while he was a student at the Paris Conservatory and his first attempt at program music. The music is bizarre and the composer displays his wonderful command of orchestral realism. He introduces an "edee fixe" which represents a young musician madly in love with an ideal woman and this motive appears in changing phases, according to the artist's gloomy experiences. This movement is filled with moods melancholy, ecstatic jealous and frenzied, made poignant and appealing by the orchestra last evening.

The second movement introduces a ball in which Berlioz's skill is shown in the symphonic treatment of a waltz rhythm, interrupted by the theme of the loved one. The haunting strains of the waltz were conveyed delightfully and its brilliancy revealed by finished eloquence on the part of the orchestra. The pastoral beauty of the third movement was impressive last evening. The peaceful repose of evening in the fields, with passages for oboe and horn played with extreme beauty, the rustic chant with the vision of the fair one, followed by darkening clouds. All these varied elements shone clearly through the orchestral structure. The impressive tonal picture of the fourth movement was given with all its gloomy and fateful effect. The march to the scaffold, with the chanting of the "Dies Irae," the tolling bells and the tramping feet of the crowd, were all pictured with tonal and technical emphasis, and the last movement, a continuation of the fourth, which portrays witches and demons in a wild orgy, was sonorous and highly colored.

The entire symphony was played with pulsing life and finished technique and an insight into the music itself while Mr. Monteux displayed a fine appreciation of the effects Berlioz aimed at. It was a performance in which the vivid instrumental effects and sonorous brilliancy shone resplendent. At its conclusion Mr. Monteux was recalled with enthusiasm.

Brahm's "Academic Overture" is breezy and jovial. It is built on themes taken from German student songs, many of them familiar to American colleges. Among these are "Wir hatten gebauet ein stattliches Haus;" "Der Landesvater;" the "Fox Song" and at the close "Gaudeamus igitur," given with sonorous force by the entire orchestra. It is serious music on popular, almost frivolous themes. The orchestra played with rich and vibrant tone and its fluent, energetic, hilarious style made a favorable impression, indicated by prolonged applause.

Richard Burgin, concert master of the orchestra, played the Tchaikovsky concerto in D major. He has a fine, though not large tone, technical adequacy, sureness and brilliancy. It was a finely polished and graceful performance of the concerto, in which its many difficulties were not apparent. Mr. Burgin has a refined style and there was much beauty in tone, in all its shadings.

He was several times recalled and the audience expressed its approval in no uncertain manner.

The concert ended with a brilliant performance of the vorspiel to "Die Meistersinger." Its ingeniously interwoven motives stood out clearly, its rhythmic structure was defined and its instrumental eloquence made an imposing climax to a fine concert.

T. M. P.

N.HAVEN-JOURNAL-No2

PAYS TRIBUTE TO GERICKE

Symphony Orchestra Gives Concert in Honor of Former Leader

PRESENTS SOME OF HIS OLD SCORES

It was a fine tribute to Wilhelm Gericke, the concert of the Boston Symphony Orchestra in Symphony hall last night for his benefit and in his honor. All honor also to the management, Mr. Monteux and the orchestra for the generous deed, for their recognition of the past services of a fellow musician who, by his untiring patience, his skill as a disciplinarian, his pure taste, his remarkable sense of emphasis and proportion in interpretation, gave this orchestra its international reputation.

It was at first proposed that the program should be identically the one arranged by Mr. Gericke for his first concert in Boston, Oct. 18, 1884: Beethoven, symphony No. 8; Vieuxtemps, concerto, A minor, for the violin (Leopold Lichtenberg); Bach-Bachrich, prelude, andante and gavotte, for strings (first time here); Volkmann, symphony No. 3, D minor (first time here.) This idea was abandoned.

A pleasing feature of the program last night was the including of waltzes written by Brahms for the piano (four hands), which Mr. Gericke scored in the course of his first visit to Boston for a small orchestra and for performance in a private house. When he brought out his arrangement at a concert of the Symphony Orchestra on Jan. 7, 1899, he added here and there parts for trumpets and trombones and kettle drums. Brahms wrote 16 of these waltzes. Mr. Gericke scored 14, omitting Nos. 7 and 16 and repeating No. 2 at the close.

Some may have wondered why one of Strauss's tone-poems was included in this program. It should be remembered that Mr. Gericke brought out Strauss's "From Italy," "Heldenleben," love scene from "Feuersnoth," "Burleske," "Don Quixote." It was characteristic of him that while he was not in sympathy with the Strauss of the later tone-poems, he nevertheless was anxious to give them a fitting interpretation. He believed that without regard to his personal likes or dislikes, new and important works of contemporaries should have a hearing. This he thought was his duty toward the public.

The other pieces on the program: Schubert's "Unfinished" symphony, Beethoven's fifth symphony and Strauss's "Till Eulenspiegel," are not particularly associated with Mr. Gericke. Strauss's Rondo was produced here by Mr. Paur.

The performance of the various compositions would have pleased Mr. Gericke, even if he had been a disinterested listener—and Mr. Gericke was a fastidious critic, not easily satisfied.

TRANS-DEC.5

FOR WILHELM GERICKE

THE SYMPHONY ORCHESTRA TO HIS AID

A Notable Concert for the Conductor Who Gave It Lasting Standards—Letters to and From Him Read—A Piece of His Music Replayed — Beethoven's Fifth Symphony at Height of Performance

THE concert given by Mr. Monteux and the Symphony Orchestra in Symphony Hall last evening, the proceeds of which are to relieve the present destitution of Wilhelm Gericke, not only served this worthy purpose but also paid deserved tribute to the former leader. For had not Mr. Gericke's need prompted this generous action the service that he rendered the Orchestra was of itself sufficient cause—had precedent permitted—for the holding of a concert in his honor. And last evening there was on the part of all concerned far less thought of an unfortunate man assisted than of a great man fittingly remembered. Already the Boston Symphony Orchestra has had eight conductors, and in the years to come many more will be called to lead it, and yet, despite the service that each of these men has rendered, or may render it, the name of Wilhelm Gericke will always oc-

He Who Set the Course

[34]

Wilhelm Gericke

Conductor of the Boston Symphony Orchestra
~~1884~~—1889 1898—1906
(From a Photograph Dated 1890)

cupy a place apart. In a sense the Boston Symphony Orchestra is Mr. Gericke's orchestra. Though he was not its first conductor, it was he who made it an orchestra that stood apart from all other orchestras in this country and on a par with the finest in Europe; the qualities through which the orchestra became the wonder of the new world and the envy of the old were qualities with which Mr. Gericke had endowed it. If his standards were not original with him, they were at least unknown to this country before his coming to Boston and, as Mr. Aldrich has lately said, not only did Mr. Gericke's standards remain those of the Boston Symphony Orchestra, but they became the standards of every symphony orchestra in America.

In ordaining that Mr. Monteux should be the one to suggest, as well as to conduct a concert such as that of last evening, the hand of circumstance was guided by rare justice. If Mr. Gericke remade the orchestra when it was but imperfectly organized, Mr. Monteux rehabilitated it when it seemed threatened with total demoralization. And Mr. Monteux has gone about this task with as little outward demonstration as did his distinguished predecessor, yet, working as steadily as he has modestly, Mr. Monteux has finally brought the band to the state of technical perfection in which Mr. Gericke left it—a more nearly perfect state, so some make bold to think, than that in which he found it in the autumn of 1918.

Surely not since Mr. Gericke's time has there been a performance of Schubert's Unfinished Symphony comparable to that which began the concert of last evening. Though he found the rightful voice for the music of nearly every composer, Dr. Muck was for some reason baffled by that of Schubert, particularly in this symphonic fragment. Especially did the pellucid, the Elysian calm of the second movement evade him. After all, this music needs less to be interpreted than merely to be played as so much exquisitely moulded sound. Guided by the supersensitive ear of Wilhelm Gericke such goal might be reached, as it has again been attained through like fineness of perception in Mr. Monteux.

Thus suggested by direct comparison, not only in the playing of this Symphony but also in the performance of the other pieces of the programme, the memory of Mr. Gericke was further recalled by the inclusion of the concert of his transcription of Brahm's Waltzes, Opus 39. A composer in a modest way, Mr. Gericke was skilled in instrumentation, and he scored these waltzes soundly and at times imaginatively. If they proved a little tedious in the hearing last evening the fault was not that of the transcriber but of the composer, who permitted his engaging exercise to carry him too far. Whether played as piano-solo or by full symphony orchestra, half of these Waltzes make better entertainment than does the set as a whole.

From the first last evening orchestra and conductor were plainly on their mettle. One and all, no doubt, felt deeply the dual significance of the occasion. In the Unfinished Symphony, and also in Strauss's "Till Eulenspiegel," leader and band fairly outdid themselves. At each playing of a given piece Mr. Monteux betters his way with it, and last night "Till" sounded as it has not sounded here in many a day. Here was Strauss's music not only released but—if such a thing be possible—also glorified. Small wonder that at the end applause rang loud and long.

The close of the intermission, which followed the performance of Strauss's tone poem, brought to the orchestra's platform Judge Cabot, present head of the Board of Trustees. To the band itself in the tuning room he had read a letter in which Mr. Gericke expressed appreciation of the honor done him. This letter he now read to the audience, prefaced by the one which he, in his official capacity, had sent to Mr. Gericke. Both are herewith reproduced.

Boston, October 28, 1922
Mr. Wilhelm Gericke,
Beatrisegasse, 30
Vienna, Austria.
Dear Mr. Gericke:

The trustees of the Boston Symphony Orchestra wish you to learn first from them that on Dec. 5th the Orchestra will give a benefit concert in Symphony Hall, Boston, in your honor. When they took up, in 1918, the responsibilities Major Higginson then laid down, they received from him not only a great opportunity for the artistic service of the public, but also the inheritance of a great tradition. In that tradition the memory of your work as the conductor who gave the Orchestra its preëminent place among organizations of its kind in America is cherished with a special feeling. It was constantly in the thought and on the lips of Major Higginson. It lives in his successors, who hold the same appreciation of all you did for the Orchestra that was held by him.

Conductors have come and gone since your years in Boston. It will doubtless interest you to know that the suggestion of the approaching concert had its origin with the present conductor, M. Monteux. The trustees heartily acceded to his plan, and look forward with the greatest pleasure to making you the beneficiary of the proceeds of the concert, in testimony to their remembrance of your unique contribution to the musical life of Boston and America.

With every good wish, believe me,
Always sincerely yours,
Frederick P. Cabot, President.

Vienna, November 20th, 1922.
To Frederick P. Cabot, Esq.,
President of the Trustees of the
Boston Symphony Orchestra.
Dear Sir:

Your letter of Oct. 28th has come to my hands, and I hasten to answer it in order to tell you how deeply touched I am by the way you recall the time I spent with the Boston Symphony Orchestra.

It gives me great happiness to see that I, and what I did in my position as a conductor of the Orchestra, is not forgotten, in spite of the great changes which have come over the whole world, the work I did so many years ago is still in the minds of some Bostonians and of some members of the Boston Orchestra.

The way they are planning to express their remembrance of me, by doing me the unusual honor of giving a concert for my benefit, moves me beyond words; my gratitude to Mr. Monteux and the members of the Orchestra for their intention, as well as to you and the other Trustees of the Boston Symphony Orchestra for allowing them to carry it out, is more than I can say.

Please will you for the present, accept my heartfelt thanks for the wonderfully kind letter you sent me, which, I must confess, made me almost as happy as the whole generous plan itself. And will you please for the present be the means of communicating to Mr. Monteux, as well as to the trustees and the members of the Orchestra, the expression of my most heartfelt emotion and thanks.

Respectfully yours,
Wilhelm Gericke.

Few might hear without emotion the simply eloquent words of Mr. Gerick least of all could Mr. Monteux and t players on the stage listen unmoved such recitation. And they could have mac no more fitting reply than the one that wa straightway given. Obviously stirred, co

piece, which, [illegible] might so easily become mere routine, a performance that will long persist in the memories of those who heard it. Even when wholly devoid of suggestion of perfunctoriness, the giving of concerts is after all but the daily task of those whose trade is the making of music. But from time to time come moments of inspiration when, if the piece itself permit, musical performance

Companions and Profit

Memoranda from the Concert to Aid Mr. Gericke

PLAYING in the Symphony Orchestra at the concert last evening arranged by Mr. Monteux for the relief of Mr. Gericke were thirty-one musicians who in his days in Boston had worked with [illegible] are Messrs. W.Krafft, J. Hoffmann, F. Mahn, J. Mullaly, R. Kurth, S. Goldstein, H. Berger, B. Fiedler, F. Zahn, M. Kluge, J. Keller, C. Barth, K. Keller, M. Kunze, T. Seydel, G. Gerhardt, A. Brooke, G. Longy, C. Lenom, F. Muller, P. Mimart, A. Vannini, M. Hess, H. Lorbeer, F. Hain, L. Kloepfel, J. Mann, C. Hampe, A. Mausebach, L. Kenfield, C. Ludwig.

In the audience were Daniel Kuntz and George Stewart who were members of the orchestra when it was founded in 1881.

The proceeds from the concert, including contributions received by the trustees up to this time, amounts to $5,142.50.

TRANS-DEC. 6.

GERICKE BENEFIT CONCERT

$5142 Netted---Letter From Former Conductor Read

The proceeds of the benefit concert for Wilhelm Gericke, given by the Boston Symphony Orchestra, Pierre Monteux, conductor, last night in Symphony Hall, were $5142.50.

NOBLE WORKS PLAYED

The programme was certainly one to put men and leader on their mettle: Schubert's Unfinished Symphony opened the concert and Beethoven's Fifth closed it. It is not usual to hear such a pair of giant works of art on the same occasion. And, both were played last night as they have rarely been played, and as one scarcely suspected Mr. Monteux could play them.

The strings were ethereal, the woodwind and brass, save for a short spell in the Beethoven symphony, were all that one might hope for from mortals. From Schubert to Beethoven is a far cry from the point of view of emotional content and expression. But leader and men were equal to it, and one left the concert at the end of the Beethoven symphony feeling a curious sort of exultation that comes rarely to poor humans.

Between the two symphonies, Mr. Monteux had set Strauss' "Till Eulenspiegel's Merry Pranks," and a series of waltzes by Brahms (Opus 39), arranged for the piano by this very Mr. Gericke. The Strauss was played in the way that Mr. Monteux is capable of when he is at his best. The waltzes were brilliantly performed, and proved that Gericke knew the orchestra in more ways than one.

Mr. Gericke's Letter of Appreciation for Benefit Concert Idea

Following are the letters read by Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, at the concert for the benefit of Wilhelm Gericke, its founder-conductor, at Symphony Hall last night:

"Boston, October 28, 1922.
"Mr. Wilhelm Gericke,
"Beatrisegasse, 30,
"Vienna, Austria.
Dear Mr. Gericke:

"The Trustees of the Boston Symphony Orchestra wish you to learn first from them that on December 5th the orchestra will give a benefit concert in Symphony Hall, Boston, in your honor. When they took up in 1918 the responsibilities Major Higginson then laid down, they received from him not only a great opportunity for the artistic service of the public, but also the inheritance of a great tradition. In that tradition the memory of your work as the conductor who gave the orchestra its pre-eminent place among organizations of its kind in America is cherished with a special feeling. It was constantly in the thought and on the lips of Major Higginson. It lives in his successors, who hold the same appreciation of all you did for the orchestra that was held by him.

"Conductors have come and gone since your years in Boston. It will doubtless interest you to know that the suggestion of the approaching concert had its orgin with the present conductor, M. Monteux. The trustees heartily acceded to his plan, and look forward with the greatest pleasure to making you the beneficiary of the proceeds of the concert, in testimony to their remembrance of your unique contribution to the musical life of Boston and America.

"With every good wish, believe me,
"Always sincerely yours,
"FREDERICK P. CABOT,
"President."

Mr. Gericke's reply:

"Vienna, Nov. 20, 1922.
"To Frederick P. Cabot, Esq.,
"President of the Trustees of the Boston Symphony Orchestra.
"Dear Sir:

"Your letter of Oct. 28th has come to my hands, and I hasten to answer it in order to tell you how deeply touched I am by the way you recall the time I spent with the Boston Symphony Orchestra.

"It gave me great happiness to see that I, and what I did in my position as a conductor of the orchestra, is not forgotten, in spite of the great changes which have come over the whole world the work I did so many years ago is still in the minds of some Bostonians and of some members of the Boston orchestra.

"The way they are planning to ex- [illegible] tra, for their intention, [illegible] you and the other trustees of the Boston Symphony Orchestra for allowing them to carry it out, is more than I I can say.

"Please will you, for the present, accept my heartfelt thanks for the wonderfully kind letter you sent me, which, I must confess, made me almost as happy as the whole generous plan itself. And will you please for the present be the means of communicating to Mr. Monteaux as well as to the trustees and the members of the orchestra, the expression of my most heartfelt emotion and thanks.

"Respectfully yours,
"WILHELM GERICKE."

POST-DEC. 6.

SCHELLING THE SOLOIST

The opening Boston Symphony concert of the Monday evening series, to be given Monday at Symphony Hall, will be made additionally notable by the appearance as soloist of Ernest Schelling, who has not played in Boston for several seasons. Schelling is an American by birth and affiliation, although both as a piano virtuoso and as a composer he is known and admired throughout the musical world.

Ernest Schelling

This splendid artist, who has appeared on many memorable occasions as soloist with the Boston Symphony Orchestra in previous seasons, is to take the piano part on this occasion in Liszt's concerto in E flat.

SYMPHONY PROGRAM

The Fifth Symphony of Sibelius will be the principal number on the program for the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening.

This latest work of the Finnish composer, introduced to Boston by Pierre Monteux last season, has aroused such interest as to warrant its repetition. The other numbers will be a Ballet Suite, music of the early French composer, Lully, arranged by Felix Mottl, "November Woods," a new score of the English composer, Arnold Bax, and Chadwick's Anniversary Over

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AMER-DEC. 9.

CONCERT-CHRONICLE

COMPOSERS AT HARVARD; SINGER IN BOSTON

Beethoven of the Ninth Symphony and Franck Following the Best Models—Mr. McCormack Departs—The Bettered Pieces He Now Assembles — Mr. Monteux's Next Novelties — The Burgin-Bedetti-Fox Trio—Mr. Rosing's Return

TO Cambridge last evening Mr. Monteux carried his courageous but well-considered performance of the first three movements of Beethoven's Ninth Symphony; and in anticipation of the Franck Centenary Concerts of this afternoon and Saturday he commemorated that composer in Sanders Theatre with the tone-poem, "The Wild Huntsman." Between these numbers Mme. Samaroff played the piano-concerto of Schumann, alco to receive immediate repetition in Boston. . . . A peculiar place is that held by the Ninth Symphony—a place shared hereabouts by Beethoven's own "Missa Solemnis" and the B minor Mass of Bach. Traditionally regarded as the crown of instrumental music, the Ninth Symphony is so seldom performed that its claim to such title is not too easily disputed. Even when the piece is actually heard there comes with it the feeling of a rite performed—of the lifting of the veil and the raising of the chalice. Now that Mr. Monteux has made bold to play independently those parts of the Symphony that have no need of chorus and solo singers, there is chance that in future the Ninth, in such curtailment, may be as frequently heard in Symphony Hall as any of its predecessors—a consummation devoutly to be desired. It is all very well to plead the ills of too oft-repeated performances of masterpieces, and to argue that some music should be reserved for occasions, kept from over-familiarity. But such ways are artistically false. No music is hallowed. No music deserves always to be reverenced and never to be criticised. This is fetichism, and a crime against æsthetic honesty.

With no will to disparage the remarkable qualities of the Ninth Symphony, it is not too much to assert that once the piece is brought into ready comparison with the other symphonies of Beethoven its superiority to them may no longer be taken for granted; it may even be questioned. Indisputably the piece does, in certain ways, mark a tremendous advance over anything that Beethoven had hitherto composed for orchestra. To commend first the least specifically musical aspect of the piece, the instrumentation is notably richer, more resourceful, more daring than that of any of Beethoven's other orchestral pieces. That the composer, with his growing deafness, should have continued to hear new sonorities, that under such hampering circumstance he should have written, not more cautiously but more and more unrestrainedly, will always remain one of the miracles of art.

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He Who Set the Course

Wilhelm Gericke
Conductor of the Boston Symphony Orchestra
884—1889
1898—1906
(From a Photograph Dated 1890)

cupy a place apart. In a sense the Boston Symphony Orchestra is Mr. Gericke's orchestra. Though he was not its first conductor, it was he who made it an orchestra that stood apart from all other orchestras in this country and on a par with the finest in Europe; the qualities through which the orchestra became the wonder of the new world and the envy of the old were qualities with which Mr. Gericke had endowed it. If his standards were not original with him, they were at least unknown to this *country before* his coming to Boston and, as Mr. Aldrich has lately said, not only did Mr. Gericke's standards remain those of the Boston Symphony Orchestra, but they became the standards of every symphony orchestra in America.

In ordaining that Mr. Monteux should be the one to suggest, as well as to conduct a concert such as that of last evening, the hand of circumstance was guided by rare justice. If Mr. Gericke remade the orchestra when it was but imperfectly organized, Mr. Monteux rehabilitated it when it seemed threatened with total demoralization. And Mr. Monteux has gone about this task with as little outward demonstration as did his distinguished predecessor, yet, working as steadily as he has modestly, Mr. Monteux has finally brought the band to the state of technical perfection in which Mr. Gericke left it—a more nearly perfect state, so some make bold to think, than that in which he found it in the autumn of 1918.

Surely not since Mr. Gericke's time has there been a performance of Schubert's Unfinished Symphony comparable to that which began the concert of last evening. Though he found the rightful voice for the music of nearly every composer, Dr. Muck was for some reason baffled by that of Schubert, particularly in this symphonic fragment. Especially did the pellucid, the Elysian calm of the second movement evade him. After all, this music needs less to be interpreted than merely to be played as so much exquisitely moulded sound. Guided by the supersensitive ear of Wilhelm Gericke such goal might be reached, as it has again been attained through like fineness of perception in Mr. Monteux.

Thus suggested by direct comparison, not only in the playing of this Symphony but also in the performance of the other pieces of the programme, the memory of Mr. Gericke was further recalled by the inclusion of the concert of his transcription of Brahm's Waltzes, Opus 39. A composer in a modest way, Mr. Gericke was skilled in instrumentation, and he scored these waltzes soundly and at times imaginatively. If they proved a little tedious in the hearing last evening the fault was not that of the transcriber but of the composer, who permitted his engaging exercise to carry him too far. Whether played as piano-solo or by full symphony orchestra, half of these Waltzes make better entertainment than does the set as a whole.

Companions and Profit

Memoranda from the Concert to Aid Mr. Gericke

PLAYING in the Symphony Orchestra at the concert last evening arranged by Mr. Monteux for the relief of Mr. Gericke were thirty-one musicians who in his days in Boston had worked with him. They are Messrs. W. Krafft, J. Hoffmann, F. Mahn, J. Mullaly, R. Kurth, S. Goldstein, H. Berger, B. Fiedler, F. Zahn, M. Kluge, J. Keller, C. Barth, K. Keller, M. Kunze, T. Seydel, G. Gerhardt, A. Brooke, G. Longy, C. Lenom, F. Muller, P. Mimart, A. Vannini, M. Hess, H. Lorbeer, F. Hain, L. Kloepfel, J. Mann, C. Hampe, A. Mausebach, L. Kenfield, C. Ludwig.

In the audience were Daniel Kuntz and George Stewart who were members of the orchestra when it was founded in 1881.

The proceeds from the concert, including contributions received by the trustees up to this time, amounts to $5,142.50.

From the first last evening orchestra and conductor were plainly on their mettle. One and all, no doubt, felt deeply the dual significance of the occasion. In the Unfinished Symphony, and also in Strauss's "Till Eulenspiegel," leader and band fairly outdid themselves. At each playing of a given piece Mr. Monteux betters his way with it, and last night "Till" sounded as it has not sounded here in many a day. Here was Strauss's music not only released but—if such a thing be possible—also glorified. Small wonder that at the end applause rang loud and long.

The close of the intermission, which followed the performance of Strauss's tone-poem, brought to the orchestra's platform Judge Cabot, present head of the Board of Trustees. To the band itself in the tuning room he had read a letter in which Mr. Gericke expressed appreciation of the honor done him. This letter he now read to the audience, prefaced by the one which he, in his official capacity, had sent to Mr. Gericke. Both are herewith reproduced

Boston, October 28, 1922

Mr. Wilhelm Gericke,
Beatrisegasse, 30
Vienna, Austria.

Dear Mr. Gericke:

The trustees of the Boston Symphony Orchestra wish you to learn first from them that on Dec. 5th the Orchestra will give a benefit concert in Symphony Hall, Boston, in your honor. When they took up, in 1918, the responsibilities Major Higginson then laid down, they received from him not only a great opportunity for the artistic service of the public, but also the inheritance of a great tradition. In that tradition the memory of your work as the conductor who gave the Orchestra its preëminent place among organizations of its kind in America is cherished with a special feeling. It was constantly in the thought and on the lips of Major Higginson. It lives in his successors, who hold the same appreciation of all you did for the Orchestra that was held by him.

Conductors have come and gone since your years in Boston. It will doubtless interest you to know that the suggestion of the approaching concert had its origin with the present conductor, M. Monteux. The trusteees heartily acceded to his plan, and look forward with the greatest pleasure to making you the beneficiary of the proceeds of the concert, in testimony to their remembrance of your unique contribution to the musical life of Boston and America.

With every good wish, believe me,
Always sincerely yours,
Frederick P. Cabot, President.

Vienna, November 20th, 1922.

To Frederick P. Cabot, Esq.,
President of the Trustees of the
Boston Symphony Orchestra.

Dear Sir:

Your letter of Oct. 28th has come to my hands, and I hasten to answer it in order to tell you how deeply touched I am by the way you recall the time I spent with the Boston Symphony Orchestra.

It gives me great happiness to see that I, and what I did in my position as a conductor of the Orchestra, is not forgotten, in spite of the great changes which have come over the whole world, the work I did so many years ago is still in the minds of some Bostonians and of some members of the Boston Orchestra.

The way they are planning to express their remembrance of me, by doing me the unusual honor of giving a concert for my benefit, moves me beyond words; my gratitude to Mr. Monteux and the members of the Orchestra for their intention, as well as to you and the other Trustees of the Boston Symphony Orchestra for allowing them to carry it out, is more than I can say.

Please will you for the present, accept my heartfelt thanks for the wonderfully kind letter you sent me, which, I must confess, made me almost as happy as the whole generous plan itself. And will you please for the present be the means of communicating to Mr. Monteux, as well as to the trustees and the members of the Orchestra, the expression of my most heartfelt emotion and thanks.

Respectfully yours,
Wilhelm Gericke.

Few might hear without emotion the simply eloquent words of Mr. Gerick least of all could Mr. Monteux and t players on the stage listen unmoved such recitation. And they could have mad no more fitting reply than the one that w straightway given. Obviously stirred, co ductor and men turned their attenti

[illegible] thoven's Fifth Symphony, and [illegible] piece, which, through countless repetitions, might so easily become mere routine, a performance that will long persist in the memories of those who heard it. Even when wholly devoid of suggestion of perfunctoriness, the giving of concerts is after all but the daily task of those whose trade is the making of music. But from time to time come moments of inspiration when, if the piece itself permit, musical performanc

TRANS- DEC. 6.

GERICKE BENEFIT CONCERT

$5142 Netted---Letter From Former Conductor Read

The proceeds of the benefit concert for Wilhelm Gericke, given by the Boston Symphony Orchestra, Pierre Monteux, conductor, last night in Symphony Hall, were $5142.50.

NOBLE WORKS PLAYED

The programme was certainly one to put men and leader on their mettle. Schubert's Unfinished Symphony opened the concert and Beethoven's Fifth closed it. It is not usual to hear such a pair of giant works of art on the same occasion. And both were played last night as they have rarely been played, and as one scarcely suspected Mr. Monteux could play them.

The strings were ethereal, the woodwind and brass, save for a short spell in the Beethoven symphony, were all that one might hope for from mortals. From Schubert to Beethoven is a far cry from the point of view of emotional content and expression. But leader and men were equal to it, and one left the concert at the end of the Beethoven symphony feeling a curious sort of exaltation that comes rarely to poor humans.

Between the two symphonies, Mr. Monteux had set Strauss' "Till Eulenspiegel's Merry Pranks," and a series of waltzes by Brahms (Opus 39), arranged for the piano by this very Mr. Gericke. The Strauss was played in the way that Mr. Monteux is capable of when he is at his best. The waltzes were brilliantly performed, and proved that Gericke knew the orchestra in more ways than one.

Mr. Gericke's Letter of Appreciation for Benefit Concert Idea

Following are the letters read by Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, at the concert for the benefit of Wilhelm Gericke, its founder-conductor, at Symphony Hall last night:

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"Mr. Wilhelm Gericke,
"Beatrisegasse, 30,
"Vienna, Austria.

Dear Mr. Gericke:

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"With every good wish, believe me,
"Always sincerely yours,
"FREDERICK P. CABOT,
"President."

Mr. Gericke's reply:

"Vienna, Nov. 20, 1922.

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"Dear Sir:

"Your letter of Oct. 28th has come to my hands, and I hasten to answer it in order to tell you how deeply touched I am by the way you recall the time I spent with the Boston Symphony Orchestra.

"It gave me great happiness to see that I, and what I did in my position as a conductor of the orchestra, is not forgotten, in spite of the great changes which have come over the whole world the work I did so many years ago is still in the minds of some Bostonians and of some members of the Boston orchestra.

"The way they are planning to express their remembrance of me, by doing me the unusual honor of giving me [illegible] benefit, moves me [illegible] words; my gratitude to Mr. Monteaux and the members of the orchestra for their intention, as well as to you and the other trustees of the Boston Symphony Orchestra for allowing them to carry it out, is more than I I can say.

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"Respectfully yours,
"WILHELM GERICKE."

POST- DEC 6.

SCHELLING THE SCLOIST

The opening Boston Symphony concert of the Monday evening series, to be given Monday at Symphony Hall, will be made additionally notable by the appearance as soloist of Ernest Schelling, who has not played in Boston for several seasons. Schelling is an American by birth and affiliation, although both as a piano virtuoso and as a composer he is known and admired throughout the musical world.

Ernest Schelling

This splendid artist, who has appeared on many memorable occasions as soloist with the Boston Symphony Orchestra in previous seasons, is to take the piano part on this occasion in Liszt's concerto in E flat.

SYMPHONY PROGRAM

The Fifth Symphony of Sibelius will be the principal number on the program for the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening.

This latest work of the Finnish composer, introduced to Boston by Pierre Monteux last season, has aroused such interest as to warrant its repetition. The other numbers will be a Ballet Suite, music of the early French composer, Lully, arranged by Felix Mottl, "November Woods," a new score of the English composer, Arnold Bax, and Chadwick's Anniversary Overt

[illegible]ER - DEC. 7.

CONCERT-CHRONICLE

COMPOSERS AT HARVARD; SINGER IN BOSTON

Beethoven of the Ninth Symphony and Franck Following the Best Models—Mr. McCormack Departs—The Bettered Pieces He Now Assembles—Mr. Monteux's Next Novelties—The Burgin-Bedetti-Fox Trio—Mr. Rosing's Return

TO Cambridge last evening Mr. Monteux carried his courageous but well-considered performance of the first three movements of Beethoven's Ninth Symphony; and in anticipation of the Franck Centenary Concerts of this afternoon and Saturday he commemorated that composer in Sanders Theatre with the tone-poem, "The Wild Huntsman." Between these numbers Mme. Samaroff played the piano-concerto of Schumann, alco to receive immediate repetition in Boston. . . . A peculiar place is that held by the Ninth Symphony—a place shared hereabouts by Beethoven's own "Missa Solemnis" and the B minor Mass of Bach. Traditionally regarded as the crown of instrumental music, the Ninth Symphony is so seldom performed that its claim to such title is not too easily disputed. Even when the piece is actually heard there comes with it the feeling of a rite performed—of the lifting of the veil and the raising of the chalice. Now that Mr. Monteux has made bold to play independently those parts of the Symphony that have no need of chorus and solo singers, there is chance that in future the Ninth, in such curtailment, may be as frequently heard in Symphony Hall as any of its predecessors—a consummation devoutly to be desired. It is all very well to plead the ills of too oft-repeated performances of masterpieces, and to argue that some music should be reserved for occasions, kept from over-familiarity. But such ways are artistically false. No music is hallowed. No music deserves always to be reverenced and never to be criticised. This is fetichism, and a crime against æsthetic honesty.

With no will to disparage the remarkable qualities of the Ninth Symphony, it is not too much to assert that once the piece is brought into ready comparison with the other symphonies of Beethoven its superiority to them may no longer be taken for granted; it may even be questioned. Indisputably the piece does, in certain ways, mark a tremendous advance over anything that Beethoven had hitherto composed for orchestra. To commend first the least specifically musical aspect of the piece, the instrumentation is notably richer, more resourceful, more daring than that of any of Beethoven's other orchestral pieces. That the composer, with his growing deafness, should have continued to hear new sonorities, that under such hampering circumstance he should have written, not more cautiously but more, and more unrestrainedly, will always remain one of the miracles of art.

During the last glorious decade of his life Beethoven struck, right and left at [illegible] here and everywhere he [illegible] the shackles of classicism and [illegible] the way for the music that was to come. The first measures of this same Ninth Symphony throw wide a door the existence of which had never even been suspected—that of musical suggestion. Before these epoch-making bars were written music had been but music and it now became mood. And on this cornerstone what monuments have not been raised!

It is this first movement, this vast gray canvas of sky and sea, that is the glory of the Ninth Symphony. Pale beside it are the trumpetings and shoutings of the Finale with its ridiculously over-estimated "five finger" tune. Again the Scherzo, for all its fine vigor was no such daring stroke; nor was the Adagio of like significance, though it is based on the loveliest melody in all Beethoven's orchestral music. In these movements Beethoven was merely repeating, with a more resourceful harmonic contrapuntal and orchestral technique, the forms and practices that he had used in all his composing for orchestra. But to grant that technically these movements mark an advance, to find in them increased complexity, greater boldness, more variety, more outward effectiveness, is not necessarily to maintain that they may give a pleasure beyond that offered by the corresponding movements of the Third, Fifth, Seventh or Eights Symphony. The weakness of these three movements of the Ninth Symphony is monotony and diffuseness. Those impressive "fifths" that pervade the Allegro begin to pall long before the movement is done. There is a bit too much of the none too significant theme of the Scherzo, and lovely as are its two melodies, the Adagio is unduly prolonged.

Although in general music that is richer in texture is more engrossing in performance than simpler, more obvious compositions, yet to this rule there have always been and will always be exceptions. The Symphony in G-minor of Mozart is more absorbing to hear than the huge orchestral machines of such late nineteenth-century Germans as Noren, Bischoff, Hausegger, Boehe and their kind. And the same disparity between sheer invention and mere complexity of means is often present in the music of an individual composer. Some of Chopin's first Nocturnes and Mazurkas excel his Fantasie-Polonaise. In all the later music-dramas of Wagner are pages that fall below the better things in the earlier operas, even to "Rienzi." Strauss's "Heldenleben" is greatly inferior to his "Don Juan." The variations in Beethoven's Sonata, Opus 111, are less consistently enjoyable than those in his Opus 26. Honestly to prefer the Seventh and Eighth Symphonies to the sacrosanct Ninth, however unconventional such preference, is thus not without analogies.

Had Mr. Monteux in playing "The Wild Huntsman" thought only of paying tribute to Franck he would never have chosen so uncharacteristic a composition. The piece is an excellent example of the symphonic poem according to Liszt, better even than most that served it as models. But of the true voice of Franck it contains hardly a trace. He has written here programme-music, picture-music, and he goes about his task with skill and with the saving grace of imagination and distinction of utterance. Had any other composer attempted this tonal portrayal of such well worn tags as this Sabbath stillness, this sacrilegious Hunt, these accursed phantoms, he could have fared no better than did Franck in avoiding triteness and banality. In the performance, which was notably eloquent, rather than in the piece chosen, was Franck honored last evening. And that which Mr. Monteux did for him he had previously done for the orchestral portion of Schumann's Concerto. Comment on Mme. Samaroff's playing of this romantic music may well be deferred until tomorrow, that it may receive the somewhat unusual benefit of a second impression.

W. S. S.

Incidents and Prospects

The programme set by Mr. Monteux for the Symphony Concerts of next week teems with interesting pieces viz: the Fifth Symphony of Sibelius in repetition from the notable performances of last spring; a new tone-poem, "November Woods," by the rising Irishman, Bax—piece lately well received in Chicago; Mr. Chadwick's "Anniversary Overture" as yet unheard here; and a Suite of ballet-airs drawn by Mottl from Lully's French operas of the seventeenth century, warmly applauded the other day in Philadelphia.

TRANS-DEC. 8.

SYMPHONY DOES FRANCK HONOR

Seventh Concert Is Celebration of 100th Birthday of Composer

ORCHESTRA GIVES FINE PERFORMANCE

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was arranged with a view to celebrate the 100th birthday of Cesar Franck (Liege, Belgium, Dec. 10, 1822). His symphony and his symphonic poems, "The Aeoliae" and "The Wild Huntsman" were the selections. It was a pity that Franck's "Symphonic Variations," one of his finest works, were not in the repertoire of Mme. Samaroff. She would, no doubt, have given a noteworthy performance of them. As it was she played Schumann's concerto.

[illegible] us now praise famous men, [illegible] begat us.

The Lord hath wrought great glory by them,
Through his great power from the beginning.

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Such as found out musical tunes,
And recited verses in writing."

It was eminently fitting that the centennial of Franck should be celebrated in this city and by this orchestra. His music was not always high in favor here. The first time his name appeared in Boston on a program was at a song recital of Gardner Lamson's. The song, an early one, was "The Emir of Bengador." The date was March 9. 1892.

When Ysaye and Lachaume introduced Franck's violin sonata in 1895; when Ysaye, Marteau, Bendix, Gerardy and the pianist Lachaume introduced the magnificent piano quintet in 1898, leading musicians of this city shook wise heads and said with an air of finality: "This will never do." The string quartet was only tolerated, endured in the same year because it was produced at a Kneisel Quartet concert, and at that time the Kneisels could do no wrong. "The Wild Huntsman," produced here by Theodore Thomas in 1898, was looked on as the work of an eccentric and theatrical Frenchman.

When Mr. Gericke produced in 1899 the symphony so enthusiastically applauded yesterday, the storm broke loose. There were letters of angry protest. A leading critic characterized the symphony as "dismal." Several subscribers to the concerts called it "immoral" and vowed they would not attend any concert in which music by Franck was to be played.

Nor did Franck fare better for a time in New York. Even the broad-minded James Huneker dismissed him as a sort of Abbe Liszt, now in the heavily scented boudoir, now with self-conscious devotion in the church. Franck in the boudoir! Poor "Pere" Franck!

And so Franck had to make his way here, as in Paris, misunderstood, abused, regarded by some as an anarchist, by some as a bore. He shared the fate in Boston of Verdi (see Dwight's Journal of Music). Wagner, Richard Strauss (whose "Till Eulenspiegel" was described in a Boston newspaper as the work of a madman), Loeffler, Debussy, Ravel. This men and brethren, should make us all tolerant, even cautious, in passing judgment on contemporary composers whose idiom is as yet strange to us. Cocksure opinions are valuable chiefly to the one that expresses them. The lightning did not strike Symphony Hall when music by Milhaud was performed; nor was there any sign of divine wrath, there was no celestial disturbance, no perturbation of nature when the "Horatius Triumphant" of the Sieur Honegger was produced.

Le us hear what is going on in the musical world. Even if it is going on noisily and queerly to our ears. It is not enough to say: "I don't like it. Why does Mr. Monteux put such pieces on the program?" Inherently bad music will soon disappear of itself, unless it is so bad, with so obviously vulgar tunes, that it becomes popular; but music is not necessarily bad because it is of a strange and irregular nature. For audiences to have no curiosity about new works, no spur to hot discussion concerning them, is a sign of stagnation in art.

Thus Cesar Franck, a great teacher teaches us all indirectly a lesson. It is not necessary to eulogize him at this late day. He has his seat high among the immortals, and the muses and the saints hold converse with him.

The performance yesterday was a superb glorification of this modest man. Even "The Wild Huntsman," not one of his best works, was played under Mr. Monteux's brilliant direction as it had never been played here before.

Mme. Smrnoff gave a very musical reading of Schumann's concerta, a performance that might be called Schumannesque. She did not attempt, as many do, to turn this romantic composition into a thing of swollen proportions for a large hall; she succeeded in establishing an intimate relationship between Schumann and the hearers. In this she was aided by the exquisitely sympathetic playing of the orchestra.

The concert will be repeated tonight.

The program of the concerts next week is as follows: Sibelius, Symphony No. 5; Lully-Mottl, Ballet Suite; Bax, "November Boughs" (first time in Boston); Chadwick, Anniversary Overture (new).

HERALD-DEC 9.

Franck Program Given by Boston Symphony

The seventh program of the Boston Symphony Orchestra, Pierre Monteux, conductor, was devoted, with the exception of Schumann's piano concerto, played by Olga Samaroff, to the music of César Franck in commemoration of his one hundredth anniversary. The works chosen by Mr. Monteux were the symphony in D minor; the symphonic poem, "Les Eolides," and "Le Chasseur Maudit."

Almost an entire program of Franck's music cannot fail of being monotonous. The composer's style underwent so few conspicuous changes throughout his career that compositions chosen from widely separated periods of his creative activity offer little variety. Great as his music undoubtedly is, profoundly emotional, deeply mystical, the similarity of treatment, even of such dissimilar subjects as the "Wild Huntsman" and "Les Eolides," offers little contrast. Of the playing of the music, however, nothing but praise can be said. Almost never has the orchestra attained such pure beauty of tone as in "Les Eolides" or such expressive power as in the symphony.

Much interesting music has been composed for piano with orchestral accompaniment since the year 1845, in which Schumann completed his concerto; yet pianists [illegible] this, as well as other over familiar pieces of similar character, to the neglect of more novel music. To be sure the work of yesterday retains its well-known beauties, its romantic charm, even much of its first freshness and originality, and in the hands of a pianist of greater resource than Mme. Samaroff might still excite the emotions. The romanticism of the '40s must have been more ardent than that of Mme. Samaroff yesterday afternoon. She played with cold reserve in the first movement; the Intermezzo, playful and amorous by turns, was precise, almost stilted, and the brilliant passage work of the Finale was often indistinct. Was this the music of Schumann, the romantic lover of Clara Wieck, the creator of Florestan and Eusebius, the composer who translated into tones whimsical fancies of E. T. A. Hoffmann? Perish the thought!

S. M.

MONTR-DEC. 9.

THE programme set by Mr. Monteux for the Symphony Concerts of next week teems with interesting pieces viz: the Fifth Symphony of Sibelius in repetition from the notable performances of last spring; a new tone-poem, "November Woods," by the rising Irishman, Bax—piece lately well received in Chicago; Mr. Chadwick's "Anniversary Overture" as yet unheard here; and a Suite of ballet-airs drawn by Mottl from Lully's French operas of the seventeenth century, warmly applauded the other day in Philadelphia.

On Monday evening, in Symphony Hall begins a new series of supplementary Symphony Concerts enlisting the full orchestra led by Mr. Monteux and traversing these pieces: Brahms's Symphony in C minor; Rabaud's tone-poem, "La Procession Nocturne"; Chabrier's Rhapsody, "España"; Liszt's Concerto in E-flat for piano and orchestra. Ernest Schelling, notable pianist long unheard in Boston, will be the "assisting artist." So may those hear the Symphony Orchestra who care not for its long succession of "regular concerts" or for its excursions into untried music.

TRANS-DEC. 9.

SYMPHONY IN HOMAGE TO FRANCK

Centenary Observed by Orchestra—Mme. Samaroff Soloist

BY OLIN DOWNES

It was inevitable that the first composition on the programme given by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall in honor of the centenary of Cesar Franck, born Dec. 10, 1822, should be the D minor symphony. For this symphony towers over every work of Franck for orchestra, and for many it is higher than any other symphony since Beethoven, because of the strength and nobility of form, the mystical feeling and the spiritual power of the music.

CREATION OF GENIUS

Familiar as the symphony is now, it becomes greater with every repetition, and what makes its existence almost miraculous is the thought of the materialism and worldliness of the society in which Franck lived when he produced this masterwork.

Such a symphony would never have revelaled itself to a proud man, however gifted or sincere he might have been. It could not have been created by a thinker, philosopher or virtuoso. It required a being with the soul of a little child, one who asked of the world nothing, who did not dream of honors, fame, leadership, to bring such sounds into existence. In the face of this, art that is merely esthetic, "art for art's sake," etc., appears as the merest rubbish. What is in a man is the thing that appears, and counts, in his scores.

Stirs the Audience

There is no need to repeat the things that have now been said thousands of times about this symphony. It deeply stirred the audience yesterday. The performance was very brilliant. In some places it was great, and both conductor and orchestra were applauded to the echo.

It would have been far more appropriate for a soloist to play the "Symphonique Variations" of Franck for piano and orchestra in such a programme, than the Schumann concerto, lovely as that work is, and not unrelated to Franck in certain characteristics—as it is totally unrelated to him in others. Mme. Samaroff, for reasons of her own, we suppose, played Schumann, and she is a pianist to respect the modest proportions and intimate spirit of the A minor concerto. She was warmly received.

"Les Eolides" is a finer piece of music than "Le Chasseur Maudit," but the latter [illegible] and was so made by Mr. Monteux, while the former has passages of a seraphic sensuousness that, again, was a special and uncommunicable attribute of Cesar Franck.

POST-DEC. 9.

Mr. Monteux put on his Boston Symphony program Beethoven's Ninth Symphony, minus the choral finale. This is due to the fact that there is now no chorus connected with the orchestra.

NY. TIMES-DEC. 10

Schelling With Orchestra

Ernest Schelling will return to Boston after an absence of several seasons, to appear as soloist with the Boston Symphony Orchestra, Pierre Monteux, conductor, at the first of the Monday evening series of concerts which will take place tomorrow in Symphony Hall at 8:15.

Mr. Monteux will conduct the first Symphony of Brahms in C minor; "La Procession Nocturne," a symphonic poem by Henri Rabaud, a former conductor of the orchestra, and Chabrier's rhapsody, "Espana."

Symphony Programme

The eighth regular pair of concerts by the Boston Symphony Orchestra will be given next Friday afternoon and Saturday evening, Dec. 15 and 16, at Symphony Hall.

The Fifth Symphony of Sibelius in E flat, the latest work of the Finnish master, introduced to Boston last year, will be repeated. Pierre Monteux will also conduct a suite of ballet numbers from the works of the early French composer, Lully, arranged by Felix Mottl. They include Introduction, Nocturne, Minuet and Final March. Two new works will close the programme—"November Woods," a symphonic poem by Arnold Bax, the English composer, and Chadwick's Anniversary Overture.

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Mr. Schelling, who has appeared with the Boston Symphony Orchestra many times in past years, will play on this occasion Liszt's Piano Concerto in E flat. Mr. Monteux will conduct the First Symphony of Brahms in C minor, "La Procession Nocturne," a symphonic poem of Henri Rabaud, and Chabrier's Rhapsody Espana.

HERALD-DEC 10.

Schelling Soloist at First Monday Symphony

Ernest Schelling will return to Boston after an absence of several seasons to appear as soloist with the Boston Symphony Orchestra, Pierre Monteux, conductor, at the first of the Monday evening series of concerts tomorrow in Symphony Hall at 8:15.

Although well known and admired all over Europe, both as pianist and composer, Schelling is an American, born in Belvidere, N. J. He studied at the Paris Conservatory at the age of seven and later with Leschitizky. At 17 he met Paderewski who immediately took him as his foremost pupil. When Paderewski was unable to appear at the Polish centennial celebration in honor of Chopin, he recommended Schelling as substitute, and telegraphed—"Once my pupil, now my colleague."

Schelling's original compositions in large and small forms have been played and applauded all over the world. He has appeared with the Boston Symphony Orchestra many times in past years.

GLOBE-DEC. 10.

SYMPHONY IN EXTRA CONCERT

Liszt Concerto, with Ernest Schelling as Soloist, Pleases Audience

RABAUD, CHABRIER, BRAHMS PRESENTED

For the first concert of the extra series Mr. Monteux arranged this program: Brahms, Symphony No. 1, C minor; Raboud, "La Procession Nocturne"; Liszt, concerto for pianoforte in E flat (soloist, Ernest Schelling); Chabrier, rhapsody, "Espana."

The audience last night, though very large, failed quite to fill Symphony hall. It seems odd that outside the constant symphony concert public there should not be a second public, eager for perhaps four or five concerts of high quality, large enough to [illegible] hall. [illegible] concertgoing seems, after all, to be much a matter of routine, a case of "either, or." The greater the pity.

To judge by the test of applause, the Liszt concerto gave most pleasure last night; with genuine cordiality Mr. Schelling was recalled four times. This much-played work of perennial vitality may be all things to all men. Some players see in it music of romance, of poetry, others find it dramatic to the verge of that theatricalism that calls for a ranting type of performance; a third body of pianists, the largest by far, pounce on it when they want a dazzling showpiece to display what they can do. Mr. Schelling chose a high heroic vein, set off with patches of rather pallid virtuosity. His was an amply competent performance, but quite without the charm of Mr. Proctor's, the romantic beauty of Miss aus der Ohe's, or the dazzling brilliancy of Sofie Menter's. The loveliness of the accompaniment was done no more than justice to.

The whole concert, for the rest, was not precisely inspiring, though the rhapsody of Spain went with the rhythmic incisiveness its stirring measures demand, and beautiful playing did what it could for the gentle suavity of Mr. Rabaud's singularly unsuggestive Nocturnal Procession. For the surging storm and stress and finally the splendid exaltation of the Brahms C minor symphony, Mr. Monteux seemed last night unable to reach that highest pitch of eloquence which is needful to show forth this marvellous music in full glory. The last movement, nevertheless, the audience warmly applauded.

The second concert in this second series will be given Jan. 29, with Rene Chemet, violin, as soloist.

R. R. G.

HERALD-DEC. 12

Ernest Schelling Symphony Soloist

Liszt's E-flat major concerto for pianoforte and orchestra was played last evening by Ernest Schelling with the Boston Symphony Orchestra, at the first of the five special Monday evening concerts of that organization. The young pianist handled the work with a meaningful decision which brought a pleasing emphasis to its value, and especially to its rhythmic charm.

PIERRE MONTEUX

Brahms' first symphony was realized to its full beauty by the orchestra, under Monteux's capable baton. The work was carried to its close of flashing fire in an artistically triumphant manner. Raboud's mournful "Procession Nocturne," and Chabrier's lively and familiar "Espana" rhapsody completed the program.

ADVTSR-DEC. 12

FIRST OF EXTRA SYMPHONY CONCERTS

Schelling Pleases in a Concerto by Liszt

An audience that came near filling Symphony Hall for the first of the five extra Boston Symphony concerts showed unusual enthusiasm for the brilliant playing of Ernest Schelling in Liszt's E flat major piano concerto. In the finale he gave an exhibition of virtuosity that was genuinely extraordinary. This concerto is a show piece and nothing else, but Mr Schelling certainly managed to get out of it most of the rather facile thrills Liszt put there.

Mr Monteux put together a program as interesting and as severe in its musical standard as those of the regular series of Symphony concerts. If last year's precedent is followed, however, there will be no duplication of numbers between regular and extra series, so that those who subscribe to both will not suffer from repetitions.

Brahms' First Symphony, played with an eloquence that was a bit too restless, was cordially applauded. Times have changed since the days remembered by the elder generation when Boston audiences went away in droves during Brahms' pieces. It is now possible to admire both Brahms and Wagner without being exactly a partisan of either.

"La Procession Nocturne," by a former conductor of the orchestra, again proved that Henri Rabaud is one of the foremost living French composers. This music is written with delicate taste and considerable imaginative power.

Chabrier's "Espana," a piece common to the "Pops" repertory and that of the regular series of Symphony concerts, played with spirit and precision, obviously delighted the audience. One hopes Mr Monteux plans to end the other extra concerts with such familiar and well-liked standard pieces, less exacting than Brahms, but more worth while than most of Liszt.

Mme Renee Chemet, violinist, will be the soloist at the second extra concert Jan 29.

GLOBE-DEC. 12

tradition. Here, there and everywhere he broke the shackles of classicism and paved the way for the music that was to come. The first measures of this same Ninth Symphony throw wide a door the existence of which had never even been suspected—that of musical suggestion. Before these epoch-making bars were written music had been but music, and it now became mood. And on this cornerstone what monuments have not been raised!

It is this first movement, this vast gray canvas of sky and sea, that is the glory of the Ninth Symphony. Pale beside it are the trumpetings and shoutings of the Finale with its ridiculously over-estimated "five finger" tune. Again the Scherzo, for all its fine vigor was no such daring stroke; nor was the Adagio of like significance, though it is based on the loveliest melody in all Beethoven's orchestral music. In these movements Beethoven was merely repeating, with a more resourceful harmonic contrapuntal and orchestral technique, the forms and practices that he had used in all his composing for orchestra. But to grant that technically these movements mark an advance, to find in them increased complexity, greater boldness, more variety, more outward effectiveness, is not necessarily to maintain that they may give a pleasure beyond that offered by the corresponding movements of the Third, Fifth, Seventh or Eights Symphony. The weakness of these three movements of the Ninth Symphony is monotony and diffuseness. Those impressive "fifths" that pervade the Allegro begin to pall long before the movement is done. There is a bit too much of the none too significant theme of the Scherzo, and lovely as are its two melodies, the Adagio is unduly prolonged.

Although in general music that is richer in texture is more engrossing in performance than simpler, more obvious compositions, yet to this rule there have always been and will always be exceptions. The Symphony in G-minor of Mozart is more absorbing to hear than the huge orchestral machines of such late nineteenth-century Germans as Noren, Bischoff, Hausegger, Boehe and their kind. And the same disparity between sheer invention and mere complexity of means is often present in the music of an individual composer. Some of Chopin's first Nocturnes and Mazurkas excel his Fantasie-Polonaise. In all the later music-dramas of Wagner are pages that fall below the better things in the earlier operas, even to "Rienzi." Strauss's 'Heldenleben" is greatly inferior to his "Don Juan." The variations in Beethoven's Sonata, Opus 111, are less consistently enjoyable than those in his Opus 26. Honestly to prefer the Seventh and Eighth Symphonies to the sacrosanct Ninth, however unconventional such preference, is thus not without analogies.

Had Mr. Monteux in playing "The Wild Huntsman" thought only of paying tribute to Franck he would never have chosen so uncharacteristic a composition. The piece is an excellent example of the symphonic poem according to Liszt, better even than most that served it as models. But of the true voice of Franck it contains hardly a trace. He has written here programme-music, picture-music, and he goes about his task with skill and with the saving grace of imagination and distinction of utterance. Had any other composer attempted this tonal portrayal of such well worn tags as this Sabbath stillness, this sacrilegious Hunt, these accursed phantoms, he could have fared no better than did Franck in avoiding triteness and banality. In the performance, which was notably eloquent, rather than in the piece chosen, was Franck honored last evening. And that which Mr. Monteux did for him he had previously done for the orchestral portion of Schumann's Concerto. Comment on Mme. Samaroff's playing of this romantic music may well be deferred until tomorrow, that it may receive the somewhat unusual benefit of a second impression. W. S. S.

Incidents and Prospects

The programme set by Mr. Monteux for the Symphony Concerts of next week teems with interesting pieces viz: the Fifth Symphony of Sibelius in repetition from the notable performances of last spring; a new tone-poem, "November Woods," by the rising Irishman, Bax—piece lately well received in Chicago; Mr. Chadwick's "Anniversary Overture" as yet unheard here; and a Suite of ballet-airs drawn by Mottl from Lully's French operas of the seventeenth century, warmly applauded the other day in Philadelphia.

TRANS-DEC 8.

SYMPHONY DOES FRANCK HONOR

Seventh Concert Is Celebration of 100th Birthday of Composer

ORCHESTRA GIVES FINE PERFORMANCE

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was arranged with a view to celebrate the 100th birthday of Cesar Franck (Liege, Belgium, Dec. 10, 1822). His symphony and his symphonic poems, "The Aeolilae" and "The Wild Huntsman" were the selections. It was a pity that Franck's "Symphonic Variations," one of his finest works, were not in the repertoire of Mme. Samaroff. She would, no doubt, have given a noteworthy performance of them. As it was she played Schumann's concerto.

"Let us now praise famous men,
And our Fathers that begat us.
The Lord hath wrought great glory by them,
Through his great power from the beginning.

✣ ✣ ✣

Such as found out musical tunes,
And recited verses in writing."

It was eminently fitting that the centennial of Franck should be celebrated in this city and by this orchestra. His music was not always high in favor here. The first time his name appeared in Boston on a program was at a song recital of Gardner Lamson's. The song, an early one, was "The Emir of Bengador." The date was March 9. 1892.

When Ysaye and Lachaume introduced Franck's violin sonata in 1895; when Ysaye, Marteau, Bendix, Gerardy and the pianist Lachaume introduced the magnificent piano quintet in 1898, leading musicians of this city shook wise heads and said with an air of finality: "This will never do." The string quartet was only tolerated, endured in the same year because it was produced at a Kneisel Quartet concert, and at that time the Kneisels could do no wrong. "The Wild Huntsman," produced here by Theodore Thomas in 1898, was looked on as the work of an eccentric and theatrical Frenchman.

When Mr. Gericke produced in 1899 the symphony so enthusiastically applauded yesterday, the storm broke loose. There were letters of angry protest. A leading critic characterized the symphony as "dismal." Several subscribers to the concerts called it "immoral" and vowed they would not attend any concert in which music by Franck was to be played.

Nor did Franck fare better for a time in New York. Even the broad-minded James Huneker dismissed him as a sort of Abbe Liszt, now in the heavily scented boudoir, now with self-conscious devotion in the church. Franck in the boudoir! Poor "Pere" Franck!

And so Franck had to make his way here, as in Paris, misunderstood, abused, regarded by some as an anarchist, by some as a bore. He shared the fate in Boston of Verdi (see Dwight's Journal of Music). Wagner, Richard Strauss (whose "Till Eulenspiegel" was described in a Boston newspaper as the work of a madman), Loeffler, Debussy, Ravel. This men and brethren, should make us all tolerant, even cautious, in passing judgement on contemporary composers whose idiom is as yet strange to us. Cocksure opinions are valuable chiefly to the one that expresses them. The lightning did not strike Symphony Hall when music by Milhaud was performed; nor was there any sign of divine wrath, there was no celestial disturbance, no perturbation of nature when the "Horatius Triumphant" of the Sieur Honegger was produced.

Let us hear what is going on in the musical world. Even if it is going on noisily and queerly to our ears. It is not enough to say: "I don't like it. Why does Mr. Monteux put such pieces on the program?" Inherently bad music will soon disappear of itself, unless it is so bad, with so obviously vulgar tunes, that it becomes popular; but music is not necessarily bad because it is of a strange and irregular nature. For audiences to have no curiosity about new works, no spur to hot discussion concerning them, is a sign of stagnation in art.

Thus Cesar Franck, a great teacher teaches us all indirectly a lesson. It is not necessary to eulogize him at this late day. He has his seat high among the immortals, and the muses and the saints hold converse with him.

The performance yesterday was a superb glorification of this modest man. Even "The Wild Huntsman," not one of his best works, was played under Mr Monteux's brilliant direction as it had never been played here before.

Mme. Smirnoff gave a very musical reading of Schumann's concerta, a performance that might be called Schumannesque. She did not attempt, as many do, to turn this romantic composition into a thing of swollen proportions for a large hall; she succeeded in establishing an intimate relationship between Schumann and the hearers. In this she was aided by the exquisitely sympathetic playing of the orchestra.

The concert will be repeated tonight.

The program of the concerts next week is as follows: Sibelius, Symphony No. 5; Lully-Mottl, Ballet Suite; Bax, "November Boughs" (first time in Boston); Chadwick, Anniversary Overture (new).

HERALD-DEC 9

Franck Program Given by Boston Symphony

The seventh program of the Boston Symphony Orchestra, Pierre Monteux, conductor, was devoted, with the exception of Schumann's piano concerto, played by Olga Samaroff, to the music of César Franck in commemoration of his one hundredth anniversary. The works chosen by Mr. Monteux were the symphony in D minor; the symphonic poem, "Les Eolides," and "Le Chasseur Maudit."

Almost an entire program of Franck's music cannot fail of being monotonous. The composer's style underwent so few conspicuous changes throughout his career that compositions chosen from widely separated periods of his creative activity offer little variety. Great as his music undoubtedly is, profoundly emotional, deeply mystical, the similarity of treatment, even of such dissimilar subjects as the "Wild Huntsman" and "Les Eolides," offers little contrast. Of the playing of the music, however, nothing but praise can be said. Almost never has the orchestra attained such pure beauty of tone as in "Les Eolides" or such expressive power as in the symphony.

Much interesting music has been composed for piano with orchestral accompaniment since the year 1845, in which Schumann completed his concerto; yet pianists continue to play this, as well as other over familiar pieces of similar character, to the neglect of more novel music. To be sure the work of yesterday retains its well-known beauties, its romantic charm, even much of its first freshness and originality, and in the hands of a pianist of greater resource than Mme. Samaroff might still excite the emotions. The romanticism of the '40s must have been more ardent than that of Mme. Samaroff yesterday afternoon. She played with cold reserve in the first movement; the Intermezzo, playful and amorous by turns, was precise, almost stilted, and the brilliant passage work of the Finale was often indistinct. Was this the music of Schumann, the romantic lover of Clara Wieck, the creator of Florestan and Eusebius, the composer who translated into tones whimsical fancies of E. T. A. Hoffmann? Perish the thought! S. M.

MONTR - DEC. 9.

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TRANS-DEC. 9.

SYMPHONY IN HOMAGE TO FRANCK

Centenary Observed by Orchestra—Mme. Samaroff Soloist

BY OLIN DOWNES

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CREATION OF GENIUS

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It would have been far more appropriate for a soloist to play the "Symphonique Variations" of Franck for piano and orchestra in such a programme, than the Schumann concerto, lovely as that work is, and not unrelated to Franck in certain characteristics—as it is totally unrelated to him in others. Mme. Samaroff, for reasons of her own, we suppose, played Schumann, and she is a pianist to respect the modest proportions and intimate spirit of the A minor concerto. She was warmly received.

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POST-DEC-9.

Mr. Monteux put on his Boston Symphony program Beethoven's Ninth Symphony, minus the choral finale. This is due to the fact that there is now no chorus connected with the orchestra.

NY. TIMES-DEC 10

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HERALD-DEC 10.

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GLOBE-DEC. 10.

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Liszt Concerto, with Ernest Schelling as Soloist, Pleases Audience

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ADVTSR-DE

FIRST OF EXTRA SYMPHONY CONCERTS

Schelling Pleases in a Concerto by Liszt

An audience that came near filling Symphony Hall for the first of the five extra Boston Symphony concerts showed unusual enthusiasm for the brilliant playing of Ernest Schelling in Liszt's E flat major piano concerto. In the finale he gave an exhibition of virtuosity that was genuinely extraordinary. This concerto is a show piece and nothing else, but Mr Schelling certainly managed to get out of it most of the rather facile thrills Liszt put there.

Mr Monteux put together a program as interesting and as severe in its musical standard as those of the regular series of Symphony concerts. If last year's precedent is followed, however, there will be no duplication of numbers between regular and extra series, so that those who subscribe to both will not suffer from repetition.

Brahms' First Symphony, played with an eloquence that was a bit too restless, was cordially applauded. Times have changed since the days remembered by the elder generation when Boston audiences went away in droves during Brahms' pieces. It is now possible to admire both Brahms and Wagner without being exactly a partisan of either.

"La Procession Nocturne," by a former conductor of the orchestra, again proved that Henri Rabaud is one of the foremost living French composers. His music is written with delicate taste and considerable imaginative power.

Chabrier's "Espana," a piece common to the "Pops" repertory and that of the regular series of Symphony concerts, played with spirit and precision, obviously delighted the audience. One hopes Mr Monteux plans to end the other extra concerts with such familiar and well-liked standard pieces, less exacting than Brahms, but more worth while than most of Liszt.

Mme Renee Chemet, violinist, will be the soloist at the second extra concert, Jan 29.

GLOBE-DEC.

[35]

EVENING CONCERT

S ymphony Opens Ex- ra Season--Schelling as Soloist

e Boston Symphony Orchestra, P re Monteux, conductor, began last n t in Symphony Hall a series of fi Monday evening concerts.

he programme included Brahm's F st Symphony, Rabaud's "La Pro- sion Nocturne," Liszt's E-flat piano- e concerto and Chabrier's gorgeous psody, "Espanza." Mr. Ernest elling was the soloist.

he playing of the symphony was un- n: The first movement started with air performance. The slow move- t Mr. Monteux seemed to give as quate a reading as possible, consid- g its slender material. The third ement was well played, and the last ement, a very great piece of music, horribly forced. Mr. Monteux has a good deal better with Brahms e; was it because of his annoy- of so many latecomers that he d so badly on this occasion?

Mr. Schelling's Playing

baud's Symphonic Poem received a imaginative performance. The rto with Mr. Schelling at the went along at an amazing clip, in all was brilliantly played by orchestra and soloist. The piece is ery imaginative as far as musical s go, but it has some fine themes rtheless and makes very good ing even in these days. Because ered so few opportunities it was to gauge Mr. Schelling's perform- on the emotional side. But he t with marvellous style. In the nt passage work he matched the stra chord for chord, and his ssimo embroidery was simply im- e. At the close of the concerto pplause was very great and Mr. ling was recalled many times.

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M BRAHMS TO LISZT; BACH B SCHOENBERG

Monteux and the Symphony Orchestr Their Other Audience, with M elling as Assisting Pianist—The Ol ster in Thin and Pale Modern Dress— grammes in Prospect—Incidents, Im sions, Opinions

B Y token of the assembled company the supplementary Symphony Con certs, renewed last evening in Sym phony Hall for a second season, giv rtunity and pleasure to many sorts o ners. To sift the audience was to dis r practiced musicians whose work an permit them no leisure for the longe s. Around them were those who, with and means amply at command, yet ive such concerts more agreeable than ty-four. Not far away, and easy to y, were the many who approach sym- ic music shyly, doubtingly. They d have pleasure; yet they mistrust the er and the means. Once they are pted, composers, conductor, orchestra, lly reassure and win them. Add to e, the students, half interested for nselves, half bidden by teachers to be rested; the casual comers whom one or other piece or Mr. Schelling as pianist racted; a little band of insatiates symphony concerts; and this assorting the audience may timely end. Obviously is quite different company to that which ny seated habits and diverse desires ather on Fridays and Saturdays. Yet it ems quite as stimulating upon Mr. Mon- ux and the band. Possibly, it occurs to hem that to relative strangers they are earing new, keen pleasures. Possibly, ey dimly foresee in them the practiced ublic of the future. Best and wisest, not e concerned in these concerts has been iggish over them. Nobody has said that ey were "educational," "communal," "al- uistic" or in any other way "beneficent." ey are, as they should be, occasions for giving and the taking of pleasure, ch, as everyone knows, are the twin-ful- ment of life.

s it happened, pleasure abounded last ning—first the fullest from Brahms's phony in C minor and from the cloth- and conveying voices. Men smiled in eighties when Bülow, mindful of thoven's Nine, called it the Tenth phony. Yet in those days, with reason t open-minded listeners have suspected deed to come when the first measures wed upon them. A little further for- , hearing Brahms's clarinets and s, they might as plausibly have dis- red a composer who could contrive a beauty of his own. Had they ears [illegible] might also have perceived [illegible] fulness of the music, even [illegible] ful, aloof from both [illegible] pleas[illegible] pretty condescensions. Even so, with the slow movement. "Ruminant," "abstruse," "rugged" were the ancient adjectives bestowed upon it. They are obsolete now, since the unacademic conductors through Nikisch and Muck to Toscanini and Monteux have here also opened Brahms's singing lips. Does anyone question nowadays the charm of the little Scherzo that is as smiling halt below the heights of the end?

Then those measures of transition, comparable even with the like bars of Beethoven's Fifth; then the whirring drum-beats, the proclaiming horns, the sweep into a finale that gives to music once and for all masculine resolution and elation even as in the final act of "Tristan," Wagner similarly enshrined the devotion of man to man. Fuller-throated than even Brahms's trombones, the first hearers of this "Tenth Symphony" might have published it as masterpiece. We of these days are surer and franker not only by the evidence of our own perceptions and emotions, not only by the siftings of time, but because also we have heard Brahms free-voiced. Too long the orthodox and the academic held him in undeserved, denying chains. The songful conductors released him and lo! Brahms was his songful self. "Only a German conductor may do justice to Brahms" went a comic shibboleth. The very Latins are now his truest mouthpieces and not least of them Pierre Monteux grown into the music and more and more eloquent therewith. A wealth of tone, alert to every course of the music, warm with its insistent song, gentle with its musing, tossing with its power, his orchestra now gives him.

After the classic—and a classic with many a romantic tinge—Mr. Monteux laid a bridge to such thorough-going romantics as Liszt and Chabrier. More particularly, the estimable Monsieur Rabaud was the bridge-builder—in his tone-poem, "The Midnight Procession." The merely cynica might say that he worked according t specifications prepared and recorded b Wagner in a certain "Tristan and Isolde. The peevish might complain that the mus is cut and wizened with delineative exac tude—not painting and suggestion, b photograph and enumeration in tone Yet it is possible to hear even music stencilling with charity. Be it said th Monsieur Rabaud has written an excee ingly accurate tone-poem and that it quite clear in every item from the hea spring night and the brooding Faust to advancing and receding procession, holy canticle of old men and maide Yet there is more stimulating reading t catalogues—in tones or print. Say, for ample, Chabrier's "España," with fre of rhythm, drive of motiv, flash upon o of color to give it the dissolute disor more to be desired than all the Rabaud prunes and prisms. For in Chabrier's gusts and glows go the mood and passion which are the spirit and the life of music, while within are the bone and muscle of invention and development. Agreed that in "España" Chabrier shouts and pounds and prances. Mr. Monteux knows the music too well, feels it too hotly to be fastidious. Chabrier never was.

Fortunately the two Parisians did not touch irritated elbows. Liszt of the first Concerto for Piano, with Mr. Schelling to play it, parted them. Of old, the pianist was pupil to Mr. Paderewski; he remains close friend. It may not, then, be wholly fanciful to note in his version of the beginning and the end of the Concerto a perceptible Paderewskian quality. In both Mr. Schelling sought and gained a ringing sonority, an austere brilliance of tone. He drove rhythm hard and high; made ornament diamond-like, cut modulations to the quick, stayed or stirred the pace as though rhapsodic impulse were whipping him. The music blazed and darted, as though orchestra and piano were blown in the fires of improvisation. All this was Paderewskian enough; but when Mr. Schelling passed to the slow division and Liszt fanciful, he was not so close to his Liszt fanceful, he was not so close to his master. The younger pianist chiselled and rounded Liszt's song; but it was no prism of softened colorings. He was adept in the scherzo, but not as one who tosses scintillant notes in sheer delight at the shower and sparkle. The Paderewskian power runs full and swift through Mr. Schelling; the Paderewskian poetry halts and thins.

TRANS DEC. 12

EXTRA CONCERT BY BOSTON SYMPHONY

The first of the season's series of extra concerts by the Boston Symphony orchestra manifestly delighted a large audience at Symphony Hall last evening. It is evident that the "extras" are welcomed and appreciated by many people, and may now be considered as important events of the musical season. Mr. Monteux presented a program of diversified interest; musicians and conductor were in perfect accord. Ernest Schelling, the piano soloist, gave a brilliant rendering of the Liszt concerto, and the audience was responsive—what more could one ask for an enjoyable concert?

There is ever something of the Christmas spirit in Brahms's orchestral music, and the choice of his First Symphony for the chief number was a happy one. As always, Brahms demonstrates that the highest beauty and originality in music may be attained while keeping strictly within established musical forms. Mr. Monteux's interpretation of this symphony displayed a structure of noble proportions, classic in outline, but rich in detail and throbbing with life and feeling.

TRAV. DEC. 12.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave the first of its series of supplementary concerts in Symphony Hall last night, with Ernest Schelling, pianist, as soloist. The program was as follows:

Brahms, Symphony No. 1 in C minor.
Rabaud, "La Procession Nocturne."
Liszt, Pianoforte Concerto in E flat.
Chabrier, Rhapsody, "España."

Each rehearing of this symphony serves to emphasize its wealth of musical material and the surpassing beauty of its construction. It was not composed in a day, and its composer did not win recognition in a year. But the growth of appreciation has been steady and seems certain to be permanent. Certainly such a performance as that of last night must strengthen Brahms' hold on the musical public. Evidently the symphony was a work of love for conductor and men, and their utterance was eloquent. Never was the power of the strings more impressive; never was there more poetic beauty of tone or more exquisite molding of phrase from Mr. Longy's oboe or Mr. Laurent's flute, and Mr. Monteux's keen sense of rhythm had opportunity for full play. Yet chiefly the orchestra shone as unified instrument, and through it the conductor spoke sincerely and understandingly the message of the composer. It is difficult to believe that the nobility of the final movement could be more stirringly voiced.

Mr. Rabaud suffered as few would not, by his place on the program. By comparison, his symphonic poem seemed but a half-filled container of music. Grant that the piece is well conceived, correctly executed; it yet lacks originality and individuality, does not bear repetition well.

Mr. Schelling, excellent pianist, won prolonged plaudits for his facile work in the concerto. This is a showpiece, of course, noisy and turbulent, yet there are cascades of tones in the quieter passages which fell exquisitely from Mr. Schelling's fingers. The Rhapsody brought the program liltingly to a close. The audience was of good size, and appreciative, but why should not the hall have been filled?

L. A. S.

MONITOR-DEC.12.

SECOND SYMPHONY LIGHTLY MELODIOUS

Mozart and Schumann Numbers Feature Programme Notable in Classic Restraint.

SAMAROFF IS APPRECIATED

Vaughan Williams Fantasia Interesting Exposition of Purely String Ensemble.—Cesar Franck Concluding Offering

The Boston Symphony orchestra gave its second concert at Infantry Hall last evening. An audience of not quite the large proportions that heard the opening concert here, but which, nevertheless, practically filled the hall, listened with evident pleasure to a programme that might be characterized as melodious and light rather than severely classic in outline.

This was due to the presence of the Mozart symphony in E-flat major, and the graceful and pleasing Schumann concerto for pianoforte and orchestra in A-minor, played by Olga Samaroff.

A fantasia for double-stringed orchestra by the English composer, Vaughan Williams, a work of rather pretentious style, considering its instrumental limitations, was played here for the first time. Mme. Samaroff scored a success by an artistic interpretation of the Schumann concerto, in which M. Monteux and his players gave admirable support.

The programme was as follows:

Mozart.......................................
Symphony in E-Flat Major (Koechel No. 543).......................................
Adagio; Allegro.
Andante.
Minuetto; Trio.
Finale; Allegro.
Vaughan Williams.......................................
Fantasia for Double Stringed Orchestra
Schumann.......................................
Concerto in A-Minor for Pianoforte and Orchestra, Op. 54.......................
Allegro affettuoso.
Intermezzo; Andantino grazioso.
Allegro vivace.
Franck.......................................
Symphonic Poem: "Le Chasseur Maudit" ("The Wild Huntsman")........

Although simple in structure and lacking the strength and instrumental color of more modern orchestral works, the Mozart symphonies are delightful old friends. They breathe sweetness and beauty. Their flow of melody and simple harmonic treatment provide restful enjoyment in these days of complex and noisy scores. The symphony in E-flat major contains music that charms by its spontaneity and freshness. With his usual artistic discernment, Mr. Monteux read it with appropriate delicacy and lightness of style. It was given with true Mozartian flavor, the orchestra exhibiting a polished ensemble both in its exacting requirements of phrasing and in its sparkling flights of ornamentation.

The Vaughan Williams Fantasia is interesting particularly as an example of what can be accomplished in the way of tone coloring by strings alone. It is based on a theme by Thomas Tallis and the composer shows considerable ingenuity in handling the limited musical tools at his [illegible] passages and the evidence of [illegible] academicism in its structure, the work as a whole sounds labored rather than spontaneous. Mr. Monteux gave it a careful reading and received generous applause at its conclusion.

Mme. Samaroff, an artist of much imagination and fine technical skill, played the Schumann concerto with singing tone and graceful style. This work is not one in which the soloist is constantly obliged to battle for supremacy with the orchestra. Its smooth melodic flow does not invite technical display. It demands facile fingers and at times power in tonal effect, but the ever present artistic need is that of presenting lovely thematic material with its constantly changing, colorful variations. This Mme. Samaroff accomplished with charming ease of style. She possesses a splendid sense of rhythm and she is mistress of the art of phrasing. At the conclusion of her number she was recalled at least six times to acknowledge deserved applause.

Cesar Franck's symphonic poem, "The Wild Huntsman," played for the programme's final number, follows the story of the mythical hunstman and portrays his punishment for indulging in the sport of the chase on the Sabbath. The piece ends with the flight of the sacrilegious Count, who is hotly pursued by a pack of demons. It was played with spirit and abandon.

A. F. P.

PROV. JOURNAL DEC. 13

SYMPHONY PRESENTS NOVELTIES

"Chadwick, Bax and Lully Share Honors With Sibelius

BY OLIN DOWNES

One listens to a work such as the Fifth Symphony of Sibelius, played at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, and wonders whether Mr. Lothrop Stoddard is right in claiming that civilization is in danger because there are left no young, barbaric, unexploited races to infuse fresh blood into an exhausted modern society. Here is the music of Sibelius, a composer of a primitive power and sincerity, due partly, at least, to racial and geographic backgrounds. The lament of this music seems the lament of some barbaric hero, strangely and perplexedly adrift in a world to which he does not belong.

CORDIALLY RECEIVED

The reception given this symphony, last year, when it was first produced in Boston, as well as yesterday afternoon, was very cordial. It has been received with more warmth than any other work of Sibelius we remember, and yet its idiom is that of the advanced Sibelius, much harder to understand than the Sibelius, for example, of the second symphony which was long in finding recognition here. It is another proof of the way in which the musical world moves, of the rapidity with which our ears adjust themselves to new impressions.

Perhaps it is also to be explained by the powerful and imaginative quality of music, which can no longer be denied.

Two Novelties Heard

Two novelties were included in yesterday's programme, Arnold Bax's symphonic poem, "November Woods," and George W. Chadwick's "Anniversary" Overture. Between these works and the Sibelius symphony was the ballet suite of music by Lully, as arranged by Mottl, music of old world charm and polish, representing a period of art gone never to return, and a little the more precious on that account. The suite was interpreted with technical finish and in a worthy spirit by Monteux. It was well contrasted with the composition of Sibelius. Nothing could have been more dissimiliar.

Nothing could have brought into more impressive relief the different qualities of the two scores and apropos of Lully, the words of Romain Rolland, in the programme book, are worth quoting: "With all his vices, this crafty person, this archknave, this miser, this glutton, this rake, this cur—whatever name his companions were pleased to call him—with all his vices he was a great artist and a master of music in France."

Bax Not in Best Vein

Bax's symphonic poem, despite a poetic mood, was a disappointment to us. We find the music on preliminary acquaintance less distinguished than either "An Sluagh Sidhe," or "The Garden of Fand," heard before in this city. The orchestration is very beautiful and brilliant, if not unlike the [illegible] of other [illegible] probably not far from [illegible] place.

Mr. Chadwick's overture has no published programme. Doubtless there is a very definite one in the composer's mind. It was first performed at the concert of the Litchfield County Choral Union, Norfolk, Connecticut, on June 7 last. The opening is retrospective in mood, but this mood changes, and there is the humor that is native to Mr. Chadwick, a youthful gaiety and recklessness, and a certain simplicity of musical speech characteristic of the man. The performance was painstaking and eloquent. The overture was cordially applauded.

POST-DEC. 16.

BAX AGAIN TO BOSTON

ANOTHER PIECE BY THE RISEN BRITON

"November Woods," Impending Tone-Poem at the Symphony Concerts—Backgrounds and Foregrounds—The Compos as English Reviewers Judge Him—C Merit, Steady Progress

ONCE more there is room at the Symphony Concerts for a tone-poem by Arnold Bax, British composer, to whom conductors of orchestras in America lend kindly ear. This time the piece is autumnal revery, "November Woods," and Mr. Monteux has set it on his programme for Friday and Saturday next. Below follows some account of the music. For preface may stand a few paragraphs about Bax—larger and larger figure in English concert-halls—clipped from recent reviews in London. The occasion was a whole evening of the composer's music—quite as though he were a Chaikovsky or a Wagner. Mr. Dent, for example, wrote in The Athenaeum:

A generation ago our two leading schools of music in London represented two divergent tendencies in the training of composers. The venerable Royal Academy of Music stood for modernity, while the comparatively youthful Royal College of Music stood for academicism. The College was the home of the Brahms-Joachim cult; The Academy produced revolutionaries who admired Wagner and composed symphonic poems. From that throng of anti-academic composers there emerges one and only one of real distinction today—Arnold Bax. He alone has survived his early training, and it has taken him a considerable number of years to throw off its evil influences. He has survived it because he happens to be supremely endowed with natural musical gifts. Ever since his student days music has poured out of him, so that he has never had much inclination to practice economy or arrangement of musical material. He has often been classed with the pictorialists, because he gives his pieces titles. But I believe this judgment to be superficial. He may receive an initial stimulus from literature or other external impressions, but he always refuses to go into details of programme, and though his musical thought is only too often rambling, it always grows out of itself. He has the misfortune to be a fluent pianist and an exceptionally quick reader from orchestral scores; like Schubert, he is very susceptible to musical impressions; he absorbs everything, because nothing is any effort to him. His temperament has always led him more and more towards Celtic romanticism, and it is now fairly clear that this is the style of music which is most personal to him. Paradoxical as it may seem, the Celtic twilight has been a means of clarifying his style, for as he became more immersed in it he gradually learned to discriminate between the ideas which were his own and expressed his own thoughts, and those which he had brought with him from the schools. For years he has been deficient in sense of style, but he has always had a wonderful sense of beauty and a natural delicacy of thought; and these things should in time lead to the evolution of style, though it may take a long time. From a technical point of view much of Bax's music seems today almost reactionary. It is too soon to begin speaking of him as an elderly revolutionary, but his earlier works do not sound as modern as they once did. Their beauty survives. Today he contrasts oddly with the younger generation. It is not merely that he gives free play to sentiment and romance; his harmony and melody associate him definitely with the past rather than with the future. But for all that his music is individual and can afford to be indifferent to passing fashions. In his latest works he is finding style. And the proof of his genuine inspiration lies in the fact that when he does achieve style and a sense of formal beauty it results from his having had to grapple with a new technical problem. Then he eliminates superfluities and we can see and value the beauty that they masked.

In turn, apropos the recent concert filled wholly with Bax's pieces, Mr. Scholes of The Observer, sprinkled praises upon the composer. "The test," he says, "of such a concert is severe, but I think it is everywhere admitted that Bax passed it successfully. One characteristic of the composer that contributed to our satisfaction with the entertainment was his astonishing variety. Were it possible for us to weary of any one kind of Bax's music we had no time to do so, passing rapidly, as we did, from orchestral pieces to solo-songs, from these to a piano sonata, then to unaccompanied choral music, to a concerto for solo viola with orchestra, to more songs, to smaller numbers, to choral carols with unusual accompaniments of odd instruments, and finally to an orchestral piece in the lighter vein, 'Mediterranean.' Versatility is one of the marks of Bax and it was well illustrated that evening.

"Another characteristic is skilful technique. There was 'finish' in everything we heard. Musical composition is both an art and a craft, and Bax's craftsmanship is great and growing. It is impossible to look at a page of the later Bax and not to see that, apart altogether from any questions of 'inspiration,' in the material used, he knows his job in putting it together. . . . Sincerity [illegible] sure Bax means every note he writes. The Baxian commonplaces are [illegible]

MONDAY EVENING CONCERT

Symphony Opens Extra Season--Schelling as Soloist

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The programme included Brahm's First Symphony, Rabaud's "La Pro- ession Nocturne," Liszt's E-flat piano- rte concerto and Chabrier's gorgeous hapsody, "Espanza." Mr. Ernest chelling was the soloist.

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Then those measures of transition, comparable even with the like bars of Beethoven's Fifth; then the whirring drum-beats, the proclaiming horns, the sweep into a finale that gives to music once and for all masculine resolution and elation even as in the final act of "Tristan," Wagner similarly enshrined the devotion of man to man. Fuller-throated than even Brahms's trombones, the first hearers of this "Tenth Symphony" might have published it as masterpiece. We of these days are surer and franker not only by the evidence of our own perceptions and emotions, not only by the siftings of time, but because also we have heard Brahms free-voiced. Too long the orthodox and the academic held him in undeserved, denying chains. The songful conductors released him and lo! Brahms was his songful self. "Only a German conductor may do justice to Brahms" went a comic shibboleth. The very Latins are now his truest mouthpieces and not least of them Pierre Monteux grown into the music and more and more eloquent therewith. A wealth of tone, alert to every course of the music, warm with its insistent song, gentle with its musing, tossing with its power, his orchestra now gives him.

After the classic—and a classic with many a romantic tinge—Mr. Monteux laid a bridge to such thorough-going romantics as Liszt and Chabrier. More particularly, the estimable Monsieur Rabaud was the bridge-builder—in his tone-poem, "The Midnight Procession." The merely cyni a might say that he worked according t specifications prepared and recorded b Wagner in a certain "Tristan and Isolde. The peevish might complain that the mus is cut and wizened with delineative exac tude—not painting and suggestion, b photograph and enumeration in tone Yet it is possible to hear even music *stencilling* with charity. Be it said th *Monsieur* Rabaud has written an excee ingly accurate tone-poem and that it quite clear in every item from the hea spring night and the brooding Faust to advancing and receding procession, holy canticle of old men and maide Yet there is more stimulating reading t catalogues—in tones or print. Say, for ample, Chabrier's "España," with fre of rhythm, drive of motiv, flash upon cl of color to give it the dissolute disor more to be desired than all the Rabaud prunes and prisms. For in Chabrier's gusts and glows go the mood and passion which are the spirit and the life of music, while within are the bone and muscle of invention and development. Agreed that in "España" Chabrier shouts and pounds and prances. Mr. Monteux knows the music too well, feels it too hotly to be fastidious. Chabrier never was.

Fortunately the two Parisians did not touch irritated elbows. Liszt of the first Concerto for Piano, with Mr. Schelling to play it, parted them. Of old, the pianist was pupil to Mr. Paderewski; he remains close friend. It may not, then, be wholly fanciful to note in his version of the beginning and the end of the Concerto a perceptible Paderewskian quality. In both Mr. Schelling sought and gained a ringing sonority, an austere brilliance of tone. He drove rhythm hard and high; made ornament diamond-like, cut modulations to the quick, stayed or stirred the pace as though rhapsodic impulse were whipping him. The music blazed and darted, as though orchestra and piano were blown in the fires of improvisation. All this was Paderewskian enough; but when Mr. Schelling passed to the slow division and Liszt fanciful, he was not so close to his Liszt fanceful, he was not so close to his master. The younger pianist chiselled and rounded Liszt's song; but it was no prism of softened colorings. He was adept in the scherzo, but not as one who tosses scintillant notes in sheer delight at the shower and sparkle. The Paderewskian power runs full and swift through Mr. Schelling; the Paderewskian poetry halts and thins.

TRANS DEC. 12

EXTRA CONCERT BY BOSTON SYMPHONY

The first of the season's series of extra concerts by the Boston Symphony orchestra manifestly delighted a large audience at Symphony Hall last evening. It is evident that the "extras" are welcomed and appreciated by many people, and may now be considered as important events of the musical season. Mr. Monteux presented a program of diversified interest; musicians and conductor were in perfect accord. Ernest Schelling, the piano soloist, gave a brilliant rendering of the Liszt concerto, and the audience was responsive—what more could one ask for an enjoyable concert?

There is ever something of the Christmas spirit in Brahms's orchestral music, and the choice of his First Symphony for the chief number was a happy one. As always, Brahms demonstrates that the highest beauty and originality in music may be attained while keeping strictly within established musical forms. Mr. Monteux's interpretation of this symphony displayed a structure of noble proportions, classic in outline, but rich in detail and throbbing with life and feeling.

TRAV. DEC. 12.

"Extra" Sympho[illegible]

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave the first of its series of supplementary concerts in Symphony Hall last night, with Ernest Schelling, pianist, as soloist. The program was as follows:

Brahms, Symphony No. 1 in C minor.
Rabaud, "La Procession Nocturne."
Liszt, Pianoforte Concerto in E flat.
Chabrier, Rhapsody, "España."

Each rehearing of this symphony serves to emphasize its wealth of musical material and the surpassing beauty of its construction. It was not composed in a day, and its composer did not win recognition in a year. But the growth of appreciation has been steady and seems certain to be permanent. Certainly such a performance as that of last night must strengthen Brahms' hold on the musical public. Evidently the symphony was a work of love for conductor and men, and their utterance was eloquent. Never was the power of the strings more impressive; never was there more poetic beauty of tone or more exquisite molding of phrase from Mr. Longy's oboe or Mr. Laurent's flute, and Mr. Monteux's keen sense of rhythm had opportunity for full play. Yet chiefly the orchestra shone as unified instrument, and through it the conductor spoke sincerely and understandingly the message of the composer. It is difficult to believe that the nobility of the final movement could be more stirringly voiced.

Mr. Rabaud suffered as few would not, by his place on the program. By comparison, his symphonic poem seemed but a half-filled container of music. Grant that the piece is well conceived, correctly executed; it yet lacks originality and individuality, does not bear repetition well.

Mr. Schelling, excellent pianist, won prolonged plaudits for his facile work in the concerto. This is a showpiece, of course, noisy and turbulent, yet there are cascades of tones in the quieter passages which fell exquisitely from Mr. Schelling's fingers. The Rhapsody brought the program liltingly to a close. The audience was of good size, and appreciative, but why should not the hall have bee filled?

L. A. S.

MONITOR-DEC. 12.

SECOND SYMPHONY LIGHTLY MELODIOUS

Mozart and Schumann Numbers Feature Programme Notable in Classic Restraint.

SAMAROFF IS APPRECIATED

Vaughan Williams Fantasia Interesting Exposition of Purely String Ensemble.—Cesar Franck Concluding Offering

The Boston Symphony orchestra gave its second concert at Infantry Hall last evening. An audience of not quite the large proportions that heard the opening concert here, but which, nevertheless, practically filled the hall, listened with evident pleasure to a programme that might be characterized as melodious and light rather than severely classic in outline.

This was due to the presence of the Mozart symphony in E-flat major, and the graceful and pleasing Schumann concerto for pianoforte and orchestra in A-minor, played by Olga Samaroff.

A fantasia for double-stringed orchestra by the English composer, Vaughan Williams, a work of rather pretentious style, considering its instrumental limitations, was played here for the first time. Mme. Samaroff scored a success by an artistic interpretation of the Schumann concerto, in which M. Monteux and his players gave admirable support.

The programme was as follows:

Mozart..........................
  Symphony in E-Flat Major (Koechel No. 543)
  Adagio; Allegro.
  Andante.
  Minuetto; Trio.
  Finale; Allegro.
Vaughan Williams..........................
  Fantasia for Double Stringed Orchestra
Schumann ....
  Concerto in A-Minor for Pianoforte and Orchestra, Op. 54..........
  Allegro affettuoso.
  Intermezzo; Andantino grazioso.
  Allegro vivace.
Franck ....
  Symphonic Poem: "Le Chasseur Maudit" ("The Wild Huntsman")........

Although simple in structure and lacking the strength and instrumental color of more modern orchestral works, the Mozart symphonies are delightful old friends. They breathe sweetness and beauty. Their flow of melody and simple harmonic treatment provide restful enjoyment in these days of complex and noisy scores. The symphony in E-flat major contains music that charms by its spontaneity and freshness. With his usual artistic discernment, Mr. Monteux read it with appropriate delicacy and lightness of style. It was given with true Mozartian flavor, the orchestra exhibiting a polished ensemble both in its exacting requirements of phrasing and in its sparkling flights of ornamentation.

The Vaughan Williams Fantasia is interesting particularly as an example of what can be accomplished in the way of tone coloring by strings alone. It is based on a theme by Thomas Tallis and the composer shows considerable ingenuity in handling the limited musical tools at his disposal. [illegible] In spite of many undeniably effective passages and the evidence of thorough musicianship in its structure, the work as a whole sounds labored rather than spontaneous. M. Monteux gave it a careful reading and received generous applause at its conclusion.

Mme. Samaroff, an artist of much imagination and fine technical skill, played the Schumann concerto with singing tone and graceful style. This work is not one in which the soloist is constantly obliged to battle for supremacy with the orchestra. Its smooth melodic flow does not invite technical display. It demands facile fingers and at times power in tonal effect, but the ever present artistic need is that of presenting lovely thematic material with its constantly changing, colorful variations. This Mme. Samaroff accomplished with charming ease of style. She possesses a splendid sense of rhythm and she is mistress of the art of phrasing. At the conclusion of her number she was recalled at least six times to acknowledge deserved applause.

Cesar Franck's symphonic poem, "The Wild Huntsman," played for the programme's final number, follows the story of the mythical hunstman and portrays his punishment for indulging in the sport of the chase on the Sabbath. The piece ends with the flight of the sacrilegious Count, who is hotly pursued by a pack of demons. It was played with spirit and abandon.

A. F. P.

PROV. JOURNAL DEC. 1

SYMPHONY PRESENTS NOVELTIES

"Chadwick, Bax and Lully Share Honors With Sibelius

BY OLIN DOWNES

One listens to a work such as the Fifth Symphony of Sibelius, played at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, and wonders whether Mr. Lothrop Stoddard is right in claiming that civilization is in danger because there are left no young, barbaric, unexploited races to infuse fresh blood into an exhausted modern society. Here is the music of Sibelius, a composer of a primitive power and sincerity, due partly, at least, to racial and geographic backgrounds. The lament of this music seems the lament of some barbaric hero, strangely and perplexedly adrift in a world to which he does not belong.

CORDIALLY RECEIVED

The reception given this symphony, last year, when it was first produced in Boston, as well as yesterday afternoon, was very cordial. It has been received with more warmth than any other work of Sibelius we remember, and yet its idiom is that of the advanced Sibelius, much harder to understand than the Sibelius, for example, of the second symphony which was long in finding recognition here. It is another proof of the way in which the musical world moves, of the rapidity with which our ears adjust themselves to new impressions.

Perhaps it is also to be explained by the powerful and imaginative quality of music, which can no longer be denied.

Two Novelties Heard

Two novelties were included in yesterday's programme, Arnold Bax's symphonic poem, "November Woods," and George W. Chadwick's "Anniversary" Overture. Between these works and the Sibelius symphony was the ballet suite of music by Lully, as arranged by Mottl, music of old world charm and polish, representing a period of art gone never to return, and a little the more precious on that account. The suite was interpreted with technical finish and in a worthy spirit by Monteux. It was well contrasted with the composition of Sibelius. Nothing could have been more dissimiliar.

Nothing could have brought into more impressive relief the different qualities of the two scores and apropos of Lully, the words of Romain Rolland, in the programme book, are worth quoting: "With all his vices, this crafty person, this archknave, this miser, this glutton, this rake, this cur—whatever name his companions were pleased to call him—with all his vices he was a great artist and a master of music in France."

Bax Not in Best Vein

Bax's symphonic poem, despite a poetic mood, was a disappointment to us. We find the music on preliminary acquaintance less distinguished than either "An Sluagh Sidhe," or "The Garden of Fand," heard before in this city. The orchestration is very beautiful and brilliant, if not unlike the instrumentation of other works by the same composer. It is [illegible] and the expression of melancholy not far from the [illegible] place.

Mr. Chadwick's overture has no published programme. Doubtless there is a very definite one in the composer's mind. It was first performed at the concert of the Litchfield County Choral Union, Norfolk, Connecticut, on June 7 last. The opening is retrospective in mood, but this mood changes, and there is the humor that is native to Mr. Chadwick, a youthful gaiety and recklessness, and a certain simplicity of musical speech characteristic of the man. The performance was painstaking and eloquent. The overture was cordially applauded.

POST. DEC. 16.

BAX AGAIN TO BOSTON

ANOTHER PIECE BY THE RISEN BRITON

"November Woods," Impending Tone-Poem at the Symphony Concerts—Backgrounds and Foregrounds—The Composer as English Reviewers Judge Him—Clear Merit, Steady Progress

ONCE more there is room at the Symphony Concerts for a tone-poem by Arnold Bax, British composer, to whom conductors of orchestras in America lend kindly ear. This time the piece is autumnal revery, "November Woods," and Mr. Monteux has set it on his programme for Friday and Saturday next. Below follows some account of the music. For preface may stand a few paragraphs about Bax—larger and larger figure in English concert-halls—clipped from recent reviews in London. The occasion was a whole evening of the composer's music—quite as though he were a Chaikovsky or a Wagner. Mr. Dent, for example, wrote in The Athenæum:

> A generation ago our two leading schools of music in London represented two divergent tendencies in the training of composers. The venerable Royal Academy of Music stood for modernity, while the comparatively youthful Royal College of Music stood for academicism. The College was the home of the Brahms-Joachim cult; The Academy produced revolutionaries who admired Wagner and composed symphonic poems. From that throng of anti-academic composers there emerges one and only one of real distinction today—Arnold Bax. He alone has survived his early training, and it has taken him a considerable number of years to throw off its evil influences. He has survived it because he happens to be supremely endowed with natural musical gifts. Ever since his student days music has poured out of him, so that he has never had much inclination to practice economy or arrangement of musical material. He has often been classed with the pictorialists, because he gives his pieces titles. But I believe this judgment to be superficial. He may receive an initial stimulus from literature or other external impressions, but he always refuses to go into details of programme, *and though* his musical thought is *only too often* rambling, *it always grows out of itself*. He has the misfortune to be a fluent pianist and an exceptionally quick reader from orchestral scores; like Schubert, he is very susceptible to musical impressions; he absorbs everything, because nothing is any effort to him. His temperament has always led him more and more towards Celtic romanticism, and it is now fairly clear that this is the style of music which is most personal to him. Paradoxical as it may seem, the Celtic twilight has been a means of clarifying his style, for as he became more immersed in it he gradually learned to discriminate between the ideas which were his own and expressed his own thoughts, and those which he had brought with him from the schools. For years he has been deficient in sense of style, but he has always had a wonderful sense of beauty and a natural delicacy of thought; and these things should in time lead to the evolution of style, though it may take a long time. From a technical point of view much of Bax's music seems today almost reactionary. It is too soon to begin speaking of him as an elderly revolutionary, but his earlier works do not sound as modern as they once did. Their beauty survives. Today he contrasts oddly with the younger generation. It is not merely that he gives free play to sentiment and romance; his harmony and melody associate him definitely with the past rather than with the future. But for all that his music is individual and can afford to be indifferent to passing fashions. In his latest works he is finding style. And the proof of his genuine inspiration lies in the fact that when he does achieve style and a sense of formal beauty it results from his having had to grapple with a new technical problem. Then he eliminates superfluities; and we can see and value the beauty that they masked.

In turn, apropos the recent concert filled wholly with Bax's pieces, Mr. Scholers of The Observer, sprinkled praises upon the composer. "The test," he says, "of such a concert is severe, but I think it is everywhere admitted that Bax passed it successfully. One characteristic of the composer that contributed to our satisfaction with the entertainment was his astonishing variety. Were it possible for us to weary of any one kind of Bax's music we had no time to do so, passing rapidly, as we did, from orchestral pieces to solo-songs, from these to a piano sonata, then to unaccompanied choral music, to a concerto for solo viola with orchestra, to more songs, to smaller piano numbers, to choral carols with unusual accompaniments of odd instruments, and finally to an orchestral piece in the lighter vein, 'Mediterranean.' Versatility is one of the marks of Bax and it was well illustrated that evening.

"Another characteristic is skilful technique. There was 'finish' in everything we heard. Musical composition is both an art and a craft, and Bax's craftsmanship is great and growing. It is impossible to look at a page of the later Bax and not to see that, apart altogether from any questions of 'inspiration,' in the material used, he 'knows his job' in putting it together. . . . Sincerity also marks him. I am sure Bax means every note he writes. The Baxian commonplaces are disguised commonplaces, and the composer himself [illegible] not penetrate their disguise. I do

... greater demand we ... of a composer than sincerity. His ... or lack of it, is a gift of the gods, ... for honest intention in the use of it ... hold him responsible. Finally ... a mystic. It is a curious thing that ... time when a great deal of Conti-... 'modernism' is affecting a greater ...ness of expression 'stark juxtaposi-...n of unrelated sonorities' and an 'ab-...ce of extra-musical emotion' we down-...ight, direct British continue to write 'subjectively' and even mystically. This is true, at any rate, of Vaughan Williams, Holst, Ireland and Bax—the four younger composers whose work already shows maturity and on whom, therefore, we at present most securely rest our hope."

"November Woods," the tone-poem to be played at Symphony Hall tomorrow and Saturday, dates from 1917, when Bax declared that by it he preferred to be judged as composer for orchestra. Of it, Edwin Evans, the English reviewer, who prepared two articles on Bax for the Musical Times, has written:

> "November Woods" is a picture of storms and drying leaves and the sere and dank atmosphere of autumn. Mingled with this is the mood of human loneliness and regret, which is finally absorbed in the restlessness and turmoil of nature.

On the occasion of the first performance—in Manchester, in England, on Nov. 8, 1920, a reviewer for the same journal also said:

> It is all to the good when a composer tells you that his work is not to be regarded as objective programme-music, but as an impresison of the dank and stormy ruin of nature in late autumn, and with these externals there would appear to be linked personal feelings, some affinity with the mood of the Buckinghamshire wood where he conceived the idea of this tone-poem.

For the present, at least, Bax is one of the moderns who has built upon the old, not discarded it for the wholly new. The score of "November Woods," harmonically ingenious, makes free use of dissonance but not of dissonance calculated to distress conservative ears. And in it are melodic phrases of recognizable pattern. In common with all present-day composers Bax uses the orchestra skilfully and imaginatively, and this particular score is replete with felicitous strokes of instrumentation. The phenomena of nature are, perhaps, dangerous things to meddle with in music. One thinks of the thunderstorm in the "Pastoral Symphony" with an indulgent smile, but Bax did not hesitate to follow in the path of many a fellow-composer who has sought to express the wind and the blinding rain in symphonic terms. "November Woods" is fine music in spite of, rather than because of, these attempts at realism.

From Mr. Chadwick

Bax's tone-poem, "November Woods," elsewhere noted on this page, is not the only new piece announced for the Symphony Concerts of this week. Mr. Monteux's programme also contains an "Anniversary Overture" by Mr. Chadwick, written recently at the comp'etion of his twenty-five years as director of the New England Conservatory of Music. It was first produced at the Norfolk Fes'ival last June, under the direction of the composer, at the same concert at which Vaughan Williams conducted through the first performance in America of his "Pastoral Symphony." For the performances of his Overture by the Chicago Symphony Orchestra, on Oct. 27 and 28 last, M . Chadwick provided an analysis of the piece which concludes with these words: "The structure of the work is symphonic, but the atmosphere of it is romantic and at times dramatic. The e is no programme." The music adheres in the main to the accepted pattern of such concert overtures and abounds in scholarly devices, among them that of symmetrical inve sion, or the playing of the notes of t he theme in reverse order. But as in all Mr. Chadwick's more formal compositions, such scholarship goes hand in hand with geniality of mood and warmth of utterance. Never is learning paraded for its own sake.

TRANS. DEC 14.

SYMPHONY HAS INTERESTING PROGRAM

The program that Mr. Monteux offered to his audience at the eighth symphony concert was nothing if not diversified. He opened it with the Sibelius symphony in E-flat ... (the Fifth) and from that he took a long stride to the Lully Ballet Suite (arranged by Felix Mottl); then came the "November Woods," by Bax, played for the first time in Boston. The final number on the program was the Anniversary Overture by Chadwick.

Greater contrast than that between the austerity of both the Sibelius symphony and the "November Woods" with the delicate, whimsical and altogether charming ... Suite is seldom heard. Perhaps the latter was the most liked number on the program because it has a touch that is peculiarly quaint ... old-fashioned and was exquisitely given by conductor and ...

... composition by Mr. Chadwick ... to be decidedly interesting, ... full of life and color with ... that are fascinatingly well ... Mr. Monteux, in acknowl-... hearty applause at the ... this number, motioned ... was in the ...

... continued apprecia-tion ... the gathering.

... as to the symphony was divided—those who liked it liked it immensely. The others found little to enjoy, although much to praise.

AMER-DEC. 16.

BOSTON WORK IN SYMPHONY BILL

George W. Chadwick, dean of Boston composers, is represented on this week's Symphony program by his "Anniversary Overture."

The motto of the Symphony Orchestra seems to be, "Be not the first by whom the new is tried." The intensely lyrical and dramatic Chadwick piece was first heard at the Litchfield festival in Norfolk, Conn., last Spring and then in Chicago. The Chicago orchestra also gave the first American performance of Arnold Bax's new symphonic poem, "November Woods," which Boston heard for the first time yesterday.

Mr. Chadwick, who annually enjoys the plaudits of his Symphony admirers, does characteristic work in the "Anniversary Overture"—sound, scholarly and agreeable writing, dramatic, but never shocking. The Bax work, which pictures a mood rather than a forest, is piquant, but, like "Fairy Hills," played here two years ago, it leaves much to the listener's imagination—too much in fact. Bax is Neo-Celtic to the point of being cryptic.

A finer, clearer study of moods is to be found in the fifth Sibelius symphony, which heads the program. This master-work comprises some of the most impressive symphonic music written since Brahms laid down his pen. Here are lyric beauty and dramatic power woven into a tone epic—music suggesting the composer's native Finland, with its chill, sombre landscapes and people still sore from the Russian yoke.

For something like holiday diversion Mr. Monteux also offers an old French ballet suite by Lully.

ADVTSR-DEC. 16.

8TH SYMPHONY CONCERT GIVEN

Program Includes Pieces by Bax and Chadwick New to Hub Audiences

MORE PRETENTIOUS MUSIC IS SIBELIUS'S

By PHILIP HALE

The eighth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, Symphony No. 5; Lully-Mottl, Ballet Suite; Bax, "November Woods" (first time in Boston); Chadwick, Anniversary Overture (first time in Boston).

Walter Savage Landor represented himself as saying to Archdeacon Hare with reference to his five volumes of "Imaginary Conversations": "I shall dine late, but the dining room will be well lighted, the guests few and select." A proud saying, but not a conceited or a foolish one.

Would the Sibelius of the later symphonies answer any objector in the same spirit? It is doubtful whether for some years to come this fifth symphony will please the many, for it lacks sensuousness, it is without an obvious and incisive appeal; nor has it beauty, as beauty in music is understood by the crowd; nor has it thunder-and-lightning climaxes with all the percussion instruments working overtime and the organ called in to swell the din in the apotheosis. It is a strange but not a baffling work. Those who yearn for "explanations" of music might find the first movement a seascape, with only screaming gulls to relieve the loneliness. "Old ocean's gray and melancholy waste."

Sibelius wrote this symphony for himself, and possibly, as Mozart said of one of his works, for a few friends. Whether he had any definite program in his mind is immaterial. A man of virile nature and of strong emotions, he expressed them in tones, in his own way, without thought of any school or chapel, ancient or modern. No one can say, this composer or that composer influenced him. Wild and sombre as are some of the pages, there is no taint of pessimism. Sibelius is not afraid to be alone with savage nature, and as there is beauty in the Alps, in spite of certain 18th century English travellers, in the desert, or in Thomas Hardy's Egdon Heath, so there is beauty in this symphony, nor is it always subtle and hidden.

This man of the North knows the exciting effect of oriental repetition in phrase and rhythm, and on these repetitions he rears imposing musical structures. The symphony is not always the "spasms of the sky and the shatter of the sea"; there are measures to which dervishes might whirl, rays of the sun break through the clouds. We prefer Sibelius when his sky is leaden.

But will the great public ever love "to cope him in these sullen fits?"

Arnold Bax is one of the few English composers who is enriched with the gift of imagination. His November is a month of storm and stress, yet not the November of Thomas Hood, but the November of Clare's Shepherd:

> "At length it comes among the
> forest oaks,
> With sobbing ebbs, and uproar
> gathering high.
>
> * * * *
>
> While clouds above him in wild fury
> boil,
> And winds drive heavily the beat-
> rain."

Did not some Frenchman say that in November respectable Englishmen went out and hanged themselves. Picturing the fury of the elements, Bax also expresses the reaction on mortal man; the month of a dying year without the shining ray of Bethlehem's star. A symphonic poem to be heard again in spite of a seeming prolixity.

As Mr. Monteux was the full and sympathetic interpreter of Sibelius and Bax in their moods and emotions, so he caught the spirit of Lully's 17th century dances. (How eloquently the orchestra aided their leader throughout the concert!) Mottl arranged this old music reverently, sparing any incongruous touch, refraining from "modernization. The beautiful Nocturne and the Prelude to the last movement reminded one of Handel, although there was French grace rather than Italian melody and German-English dignity. The dances, especially those in which the wood wind instruments, exquisitely played, were prominent, brought before one the noble dames who honored Lully in his ballets at Fontainebleau while Louis, the Grand Monarque, looked on encouragingly or took a royal part.

Mr. Chadwick's overture seemed to us a personal document, possibly autobiographical. The music is for the most part fresh and spontaneous. It shows sure construction, but is not too academic. Its seriousness is not oppressive; its gayety is not forced. Perhaps we are wrong, but we found in the more joyous measures hints at former and characteristic works of his.

The concert will be repeated tonight. The program of next week's concerts is as follows: Spontini, Overture to "The Vestal" (first time at these concerts); Stravinsky, Suite No. 1 from the ballet, "Pulcinella" (after Pergolesi; first time in America); Dohnanyi, violin concerto (first time in Boston); Wagner, Prelude and Love Death from "Tristan and Isolde." Albert Spalding will be the solo violinist.

HERALD-DEC. 16.

NOVELTIES HEARD AT SYMPHONY CONCERT

Music by Bax and Chadwick Lacks Originality

Yesterday, for one of the few times in recent years, the second balconv rush seats at the Symphony concerts were not all taken. The weather and a none too promising program combined to keep people away. Many of the subscribers, too, seemed to have given their tickets to others. A program with no soloist and no music by a composer of the first rank, dead or living, is to many concert goers not attractive.

Sibelius' Fifth Symphony, first played here within a year, was given a distinctly careless and often ineffective performance. The orchestra did not keep together. Subordinate bits of musical filling were given undue prominence. This music is dignified, sincere, and emotional in the best sense of a much abused term. It sets an example much needed by some contemporary composers by eschewing superficial modernity of style.

One felt that Bax' "November Woods," played for the first time in Boston, was a horrible example of the duliness that results from a musician who would be quite happily at home in the musical idiom of Wagner's "Tannhauser" playing the sedulous ape to more recent masters. Others of the younger English composers have more to offer than this devotee of the Celtic renascence. "November Woods" contains the material for a pretty and up-to-date salon piece for piano solo stretched out into a long work for full orchestra. The performance was capable, if not brilliant.

An "Anniversary Overture" by George W. Chadwick of the New England Conservatory, played for the first time at these concerts, showed marked contrapuntal ingenuity spent lavishly upon mediocre musical material. The banality of some of this piece is beneath the dignity of a man capable of writing the "Melpomene" overture.

The one bright spot in a disappointing afternoon was a suite arranged by the late Felix Mottl from operas and ballets by Lully, chief music purveyor to the court of Louis XIV of France. These spirited and amusing numbers were excellently played, affording musical solace and diversion, if not requiring elaborate comment.

Next week the numbers scheduled are the first American performance of Stravinsky's "Polichinelle" suite, from a ballet with themes by Pergolese; Spontini's overture to "La Vestale," the Prelude and "Liebestod" from "Tristan, and the Dohnanyi violin concerto, with Albert Spalding as soloist.

GLOBE - DEC. 16.

ALBERT SPALDING -
SYMPHONY HALL

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Albert Spalding, the celebrated American violinist, will appear as soloist, playing the concerto by Dohnanyi. Spontini's overture to "La Vestale," a suite from the Stravinsky ballet, "Pulcinella," and the prelude and love-death from "Tristan and Isolde" are the other numbers.

ADVTSR - DEC. 17.

Symphony Programme

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POST - DEC. 17.

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HERALD - DEC. 17.

JOURNAL
ISSUE OF
NOV 15 1922

CONDUCTORS RAISE FUND FOR WILHELM GERICKE

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N. Y.
EVE. POST
ISSUE OF
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N. Y.
EVENING GLOBE
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R. I.
JOURNAL
NOV 1 1922

FRIEDA HEMPEL TO SING WITH SYMPHONY ARTISTS

Noted Colatura Soprano Will Accompany Boston Musicians Here.

Frieda Hempel, noted soprano of concert and opera fame, will be the soloist in the Boston Symphony concerts which will begin in this city on Tuesday, Nov. 21, in Infantry Hall. Miss Hempel has recently returned from Europe after a most successful series of concerts in London. She arrived in time to open her tour as a soloist with the Boston Symphony at its openings in Montreal and Toronto the early part of this week. Her singing and the beauty of the symphony orchestra's performance in those cities and in Buffalo, Rochester, Ithaca and Hanover provoked the highest enthusiasm and praise.

The other soloists who will appear with the symphony in this city and the interesting programmes which have been arranged by Pierre Monteux should make the Providence season a most successful one, the musicians feel: Clara Clemens, a concert soprano, whose recent recital in New York caused much enthusiasm and favorable comment, will be with the symphony. The pianists will be Olga Samaroff and Harold Bauer, and the 'cello soloist, Jean Bedetti.

The symphony will play in Providence on Nov. 21, Dec. 12, Jan. 23, Feb. 27 and April 10.

NOV 18 1922
Evening Sun
New York City

For Gericke's Benefit.

Wilhelm Gericke, who as conductor of the Boston Symphony Orchestra gave the best years of his life to music in America, is now 77 years old and living in Vienna in straitened financial circumstances. The war and the depreciation of values in Austria have swept away most of his savings.

Walter Damrosch has formed a conductor's committee to assist in collecting funds for their colleague. This committee consists of Ossip Gabrilowitsch, Leopold Stokowski, Pierre Monteaux, Frederick Stock, Alfred Hertz, Artur Bodanzky and Walter Damrosch, treasurer. Several of these conductors have already contributed $500 apiece to a fund of which Mr. Damrosch is treasurer. Likewise, the Boston Symphony is to give in Boston a concert especially for Mr. Gericke's benefit. He was the second conductor of this famous orchestra, at its head from 1884 to 1889 and from 1898 to 1908.

now what greater demand we may make on a composer than sincerity. His genius, or lack of it, is a gift of the gods, but for honest intention in the use of it we must hold him responsible. Finally, Bax is a mystic. It is a curious thing that at a time when a great deal of Continental 'modernism' is affecting a greater directness of expression 'stark juxtaposition of unrelated sonorities' and an 'absence of extra-musical emotion' we downright, direct British continue to write 'subjectively' and even mystically. This is true, at any rate, of Vaughan Williams, Holst, Ireland and Bax—the four younger composers whose work already shows maturity and on whom, therefore, we at present most securely rest our hope."

"November Woods," the tone-poem to be played at Symphony Hall tomorrow and Saturday, dates from 1917, when Bax declared that by it he preferred to be judged as composer for orchestra. Of it, Edwin Evans, the English reviewer, who prepared two articles on Bax for the Musical Times, has written:

> "November Woods" is a picture of storms and drying leaves and the sere and dank atmosphere of autumn. Mingled with this is the mood of human loneliness and regret, which is finally absorbed in the restlessness and turmoil of nature.

On the occasion of the first performance—in Manchester, in England, on Nov. 8, 1920, a reviewer for the same journal also said:

> It is all to the good when a composer tells you that his work is not to be regarded as objective programme-music, but as an impresison of the dank and stormy ruin of nature in late autumn, and with these externals there would appear to be linked personal feelings, some affinity with the mood of the Buckinghamshire wood where he conceived the idea of this tone-poem.

For the present, at least, Bax is one of the moderns who has built upon the old, not discarded it for the wholly new. The score of "November Woods," harmonically ingenious, makes free use of dissonance but not of dissonance calculated to distress conservative ears. And in it are melodic phrases of recognizable pattern. In common with all present-day composers Bax uses the orchestra skilfully and imaginatively, and this particular score is replete with felicitous strokes of instrumentation. The phenomena of nature are, perhaps, dangerous things to meddle with in music. One thinks of the thunderstorm in the "Pastoral Symphony" with an indulgent smile, but Bax did not hesitate to follow in the path of many a fellow-composer who has sought to express the wind and the blinding rain in symphonic terms. "November Woods" is fine music in spite of, rather than because of, these attempts at realism.

From Mr. Chadwick

Bax's tone-poem, "November Woods," elsewhere noted on this page, is not the only new piece announced for the Symphony Concerts of this week. Mr. Monteux's programme also contains an "Anniversary Overture" by Mr. Chadwick, written recently at the completion of his twenty-five years as director of the New England Conservatory of Music. It was first produced at the Norfolk Festival last June, under the direction of the composer, at the same concert at which Vaughan Williams conducted through the first performance in America of his "Pastoral Symphony." For the performances of his Overture by the Chicago Symphony Orchestra, on Oct. 27 and 28 last, Mr. Chadwick provided an analysis of the piece which concludes with these words: "The structure of the work is symphonic, but the atmosphere of it is romantic and at times dramatic. There is no programme." The music adheres in the main to the accepted pattern of such concert overtures and abounds in scholarly devices, among them that of symmetrical inversion, or the playing of the notes of the theme in reverse order. But as in all Mr. Chadwick's more formal compositions, such scholarship goes hand in hand with geniality of mood and warmth of utterance. Never is learning paraded for its own sake.

TRANS. DEC 16.

SYMPHONY HAS INTERESTING PROGRAM

The program that Mr. Monteux offered to his audience at the eighth symphony concert was nothing if not diversified. He opened it with the Sibelius symphony in E-flat major (the Fifth) and from that he took a long stride to the Lully Ballet Suite (arranged by Felix Mottl); then came the "November Woods," by Bax, played for the first time in Boston. The final number on the program was the Anniversary Overture by Chadwick.

Greater contrast than that between the austerity of both the Sibelius symphony and the "November Woods" with the delicate, whimsical and altogether charming Ballet Suite is seldom heard. Perhaps the latter was the most liked number on the progam because it has a touch that is peculiarly quaint and old-fashioned and was exquisitely given by conductor and orchestra.

The composition by Mr. Chadwick proved to be decidedly interesting. It is full of life and color with rhythms that are fascinatingly well marked. Mr. Monteux, in acknowledging the hearty applause at the conclusion of this number, motioned [illegible] Chadwick, who was in the [illegible] the composer rose to accept the long continued appreciation of the gathering.

Opinion as to the symphony was divided—those who liked it liked it immensely. The others found little to enjoy, although much to praise.

AMER - DEC. 16.

BOSTON WORK IN SYMPHONY BILL

George W. Chadwick, dean of Boston composers, is represented on this week's Symphony program by his "Anniversary Overture."

The motto of the Symphony Orchestra seems to be, "Be not the first by whom the new is tried." The intensely lyrical and dramatic Chadwick piece was first heard at the Litchfield festival in Norfolk, Conn., last Spring and then in Chicago. The Chicago orchestra also gave the first American performance of Arnold Bax's new symphonic poem, "November Woods," which Boston heard for the first time yesterday.

Mr. Chadwick, who annually enjoys the plaudits of his Symphony admirers, does characteristic work in the "Anniversary Overture"—sound, scholarly and agreeable writing, dramatic, but never shocking. The Bax work, which pictures a mood rather than a forest, is piquant, but, like "Fairy Hills," played here two years ago, it leaves much to the listener's imagination—too much in fact. Bax is Neo-Celtic to the point of being cryptic.

A finer, clearer study of moods is to be found in the fifth Sibelius symphony, which heads the program. This master-work comprises some of the most impressive symphonic music written since Brahms laid down his pen. Here are lyric beauty and dramatic power woven into a tone epic—music suggesting the composer's native Finland, with its chill, sombre landscapes and people still sore from the Russian yoke.

For something like holiday diversion Mr. Monteux also offers an old French ballet suite by Lully.

ADVTSR - DEC. 16.

8TH SYMPHONY CONCERT GIVEN

Program Includes Pieces by Bax and Chadwick New to Hub Audiences

MORE PRETENTIOUS MUSIC IS SIBELIUS'S

By PHILIP HALE

The eighth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, Symphony No. 5; Lully-Mottl, Ballet Suite; Bax, "November Woods" (first time in Boston); Chadwick, Anniversary Overture (first time in Boston).

Walter Savage Landor represented himself as saying to Archdeacon Hare with reference to his five volumes of "Imaginary Conversations": "I shall dine late, but the dining room will be well lighted, the guests few and select." A proud saying, but not a conceited or a foolish one.

Would the Sibelius of the later symphonies answer any objector in the same spirit? It is doubtful whether for some years to come this fifth symphony will please the many, for it lacks sensuousness, it is without an obvious and incisive appeal; nor has it beauty, as beauty in music is understood by the crowd; nor has it thunder-and-lightning climaxes with all the percussion instruments working overtime and the organ called in to swell the din in the apotheosis. It is a strange but not a baffling work. Those who yearn for "explanations" of music might find the first movement a seascape, with only screaming gulls to relieve the loneliness. "Old ocean's gray and melancholy waste."

Sibelius wrote this symphony for himself, and possibly, as Mozart said of one of his works, for a few friends. Whether he had any definite program in his mind is immaterial. A man of virile nature and of strong emotions, he expressed them in tones, in his own way, without thought of any school or chapel, ancient or modern. No one can say, this composer or that composer influenced him. Wild and sombre as are some of the pages, there is no taint of pessimism. Sibelius is not afraid to be alone with savage nature, and as there is beauty in the Alps, in spite of certain 18th century English travellers, in the desert, or in Thomas Hardy's Egdon Heath, so there is beauty in this symphony, nor is it always subtle and hidden.

This man of the North knows the exciting effect of oriental repetition in phrase and rhythm, and on these repetitions he rears imposing musical structures. The symphony is not always the "spasms of the sky and the shatter of the sea"; there are measures to which dervishes might whirl, rays of the sun break through the clouds. We prefer Sibelius when his sky is leaden.

But will the great public ever love "to cope him in these sullen fits?"

Arnold Bax is one of the few English composers who is enriched with the gift of imagination. His November is a month of storm and stress, yet not the November of Thomas Hood, but the November of Clare's Shepherd:

"At length it comes among the
forest oaks,
With sobbing ebbs, and uproar
gathering high.

* * *

While clouds above him in wild fury
boil,
And winds drive heavily the beat-
rain."

Did not some Frenchman say that in November respectable Englishmen went out and hanged themselves. Picturing the fury of the elements, Bax also expresses the reaction on mortal man; the month of a dying year without the shining ray of Bethlehem's star. A symphonic poem to be heard again in spite of a seeming prolixity.

As Mr. Monteux was the full and sympathetic interpreter of Sibelius and Bax in their moods and emotions, so he caught the spirit of Lully's 17th century dances. (How eloquently the orchestra aided their leader throughout the concert!) Mottl arranged this old music reverently, sparing any incongruous touch, refraining from "modernization. The beautiful Nocturne and the Prelude to the last movement reminded one of Handel, although there was French grace rather than Italian melody and German-English dignity. The dances, especially those in which the wood wind instruments, exquisitely played, were prominent, brought before one the noble dames who honored Lully in his ballets at Fontainebleau while Louis, the Grand Monarque, looked on encouragingly or took a royal part.

Mr. Chadwick's overture seemed to us a personal document, possibly autobiographical. The music is for the most part fresh and spontaneous. It shows sure construction, but is not too academic. Its seriousness is not oppressive; its gayety is not forced. Perhaps we are wrong, but we found in the more joyous measures hints at former and characteristic works of his.

The concert will be repeated tonight. The program of next week's concerts is as follows: Spontini, Overture to "The Vestal" (first time at these concerts); Stravinsky, Suite No. 1 from the ballet, "Pulcinella" (after Pergolesi; first time in America); Dohnanyi, violin concerto (first time in Boston); Wagner, Prelude and Love Death from "Tristan and Isolde." Albert Spalding will be the solo violinist.

HERALD - DEC. 16.

NOVELTIES HEARD AT SYMPHONY CONCERT

Music by Bax and Chadwick Lacks Originality

Yesterday, for one of the few times in recent years, the second balcony rush seats at the Symphony concerts were not all taken. The weather and a none too promising program combined to keep people away. Many of the subscribers, too, seemed to have given their tickets to others. A program with no soloist and no music by a composer of the first rank, dead or living, is to many concert goers not attractive.

Sibelius' Fifth Symphony, first played here within a year, was given a distinctly careless and often ineffective performance. The orchestra did not keep together. Subordinate bits of musical filling were given undue prominence. This music is dignified, sincere, and emotional in the best sense of a much abused term. It sets an example much needed by some contemporary composers by eschewing superficial modernity of style.

One felt that Bax' "November Woods," played for the first time in Boston, was a horrible example of the dullness that results from a musician who would be quite happily at home in the musical idiom of Wagner's "Tannhauser" playing the sedulous ape to more recent masters. Others of the younger English composers have more to offer than this devotee of the Celtic renascence. "November Woods" contains the material for a pretty and up-to-date salon piece for piano solo stretched out into a long work for full orchestra. The performance was capable, if not brilliant.

An "Anniversary Overture" by George W. Chadwick of the New England Conservatory, played for the first time at these concerts, showed marked contrapuntal ingenuity spent lavishly upon mediocre musical material. The banality of some of this piece is beneath the dignity of a man capable of writing the "Melpomene" overture.

The one bright spot in a disappointing afternoon was a suite arranged by the late Felix Mottl from operas and ballets by Lully, chief music purveyor to the court of Louis XIV of France. These spirited and amusing numbers were excellently played, affording musical solace and diversion, if not requiring elaborate comment.

Next week the numbers scheduled are the first American performance of Stravinsky's "Polichinelle" suite, from a ballet with themes by Pergolese; Spontini's overture to "La Vestale," the Prelude and "Liebestod" from "Tristan, and the Dohnanyi violin concerto, with Albert Spalding as soloist.

GLOBE - DEC. 16.

ALBERT SPALDING - SYMPHONY HALL

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Albert Spalding, the celebrated American violinist, will appear as soloist, playing the concerto by Dohnanyi. Spontini's overture to "La Vestale," a suite from the Stravinsky ballet, "Pulcinella," and the prelude and love-death from "Tristan and Isolde" are the other numbers.

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HERALD - DEC. 17.

JOURNAL
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R. I.
JOURNAL
NOV 1[illegible] 1922

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Evening Sun
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From
Evening Sun
New York City

BOSTON SYMPHONY LOSES 187 BOTTLES

Liquor of Musicians Is Seized at the Border.

BOSTON, Nov. 18.—With the return of the Boston Symphony Orchestra from its trip to Montreal, Toronto and other cities comes a story of how its members were relieved of some $1,560 worth of liquor as they crossed the Canadian border into the United States.

There was naturally talk of arrests, but when it came to rounding up 100 men and fixing the ownership of 187 bottles the officials decided it the better part of discretion to pass up the arresting part of the program and simply seize the liquor.

Evening Sun NOV 18 1922
New York City

The New York season of the Boston Symphony Orchestra is to begin a week from next Thursday evening and Saturday afternoon in Carnegie Hall, November 30 and December 2.

Pierre Monteux will present at the Thursday concert Berlioz's "Fantastic" Symphony and two pictorial pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock." He will also conduct Vaughan Williams's Fantasia for String Orchestra on a Theme by Thomas Tallis, and Glazounov's "Stenka Razin."

N. Y.
EVE. POST
ISSUE OF

Boston Symphony Programmes

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Thursday evening and Saturday afternoon, November 30 and December 2. Pierre Monteux will conduct at the evening concert Berlioz's "Fantastic" Symphony, two descriptive pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock"; Vaughn Williams's Fantasia for String Orchestra on a theme by the early English composer Thomas Tallis, and Glazounov's symphonic poem "Stenka Razin."

For the matinee the symphony will be the Fourth of Brahms in E minor. Strauss's tone poem, "Thus Spake Zarathustra," will also be played. The other number will be "Horace Victorieux," by Honneger, a member of the Parisian "Six." This score is entitled "A Mimed Symphony," and, although heard and played in London and Paris, is on this occasion to have its first American performance.

The Week's Recitals

REVIEW NOV 18 1922
New York City

DAMROSCH IS COLLECTING FUND FOR MR. GERICKE

Former Boston Orchestra Conductor Is Now Destitute

Wilhelm Gericke, who, as conductor of the Boston Symphony Orchestra, gave thirteen of the best years of his life to music in America, is now seventy-seven years old and living in Vienna in straitened financial circumstances. The war and the depreciation of values in Austria have swept away most of his savings.

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America owes much to Dr. Gericke and his ministrations as a musician, and his gentleness and modesty won him many friends. It is intolerable to think that, owing to the unfortunate results of the war, such a man should not be able to live the remaining years of his life in reasonable comfort.

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N. Y.
CITIZEN
ISSUE OF
NOV 19 1922

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra is to open its Brooklyn season with a concert in the Academy, under Institute auspices, a week from next Friday evening, Dec. 1, with Frieda Hempel as soloist.

R. I.
JOURNAL
NOV 10 1922

Boston Symphony Orchestra Opens Season in Providence This Week.—Titta Ruffo, Baritone, Makes First Appearance Here To-day

This week marks the opening of the Boston Symphony Orchestra's season in Providence for its usual series of five concerts, extending into the spring. For to-day there is the debut of Titta Ruffo, a singer new to Providence, but famed abroad, who comes as the chief artist of the second Steinert concert at the Shubert Majestic.

Ruffo will sing two arias in which he has gained plaudits wherever he has sung them, the Toreador song from "Carmen" and the "Largo al Factotum" from "The Barber of Seville." With Yvonne D'Arle of the Metropolitan Opera Company, he will sing the duet for baritone and soprano from "Don Giovanni." Miss D'Arle will be heard in solo numbers, as will Albert Sciaretti, pianist.

Ruffo has sung in practically every country in Europe and Latin-America and

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Frieda Hempel

Soprano Soloist with Boston Symphony Orchestra Tuesday Night in Infantry Hall

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R. I.
JOURNAL
NOV 18 1922

Boston Symphony Next Tuesday

Next Tuesday evening at Infantry Hall at 8:15 o'clock the Boston Symphony Orchestra, with Frieda Hempel, the coloratura soprano, as soloist, will make its bow for the season in Providence. Mr. Monteux has chosen an unusually interesting programme for the occasion, including the First Symphony of Brahms in C-minor, considered by many the most impressive and dramatic work of the composer, and called by Von Bulow, the logical successor to Beethoven's Ninth.

Another number of interest will be "La Procession Nocturne," a symphonic poem by Henri Rabaud, who is remembered as the conductor of the orchestra in the season of 1918-1919, and who is a composer of note, having written operas and other symphonic works. The closing number will be Tchaikovsky's overture, "1812," a battle piece celebrating the victory of the Russian hosts over Napoleon. In this score the Russian national anthem struggles with and finally triumphs over the Marseillaise in an overwhelming volume of sound.

Miss Hempel will sing two numbers, the aria "Deh Vieni," from Mozart's "The Marriage of Figaro," and an aria from Weber's "Der Freischutz." Mme. Hempel has long been famous as an interpreter of Mozart melodies and lieder which have had prominent places on her programmes since she deserted grand opera for the recital and concert stage.

As for Symphony concerts of the past five seasons, student seats at a nominal sum may be had through the State Federation of Music Clubs, Miss Mary Cull, 613 Jackson building, and Miss Virginia Boyd Anderson, 270 Morris avenue, having charge of this branch of the work. Last year an average of 150 students attended each Symphony concert through the efforts of the federation. All music students, vocal or instrumental, up to the age of 25 years, are eligible.

R. I.
JOURNAL
NOV 19 1922

Brahms' First Symphony Feature of Tuesday's Concert

BY WARREN STOREY-SMITH.
Of the Faculty of the New England Conservatory of Music.

In making his programme for the concert of the Boston Symphony Orchestra at Infantry Hall next Tuesday evening, Mr. Monteux has followed his usual custom of combining in just proportion old and modern pieces. Most concert-goers cherish music made familiar through long acquaintance—provided it be music that gains, not loses interest on repeated hearing. Not a few, however, crave novel as well as accustomed pleasures, and in programme-making it is the concern of the conductor to suit, so far as may be possible, the individual tastes of all his auditors. This is a task of no small difficulty, and it may safely be said that in the 42 years of the Boston Symphony Orchestra's existence none of its leaders has accomplished it so consistently and so skilfully as has Mr. Monteux.

For the Symphony—and in natural course the principal item—on Tuesday's programme, Mr. Monteux has chosen the First of Brahms, in the key of C minor and numbered 68 in his published works. Von Bulow, the pianist, had unbounded admiration for the music of Brahms, and a fondness for making epigrams concerning him. Placing Brahms in the company of Bach and Beethoven, he termed them the "three B's" that stood for music in its loftiest estate. And deeming it a worthy successor to the Ninth Symphony of Beethoven—than which there could be no higher praise—he called this First of Brahms the "Tenth Symphony."

Unlike many lesser composers whose vaulting ambition early lures them to the attempting of tasks beyond their powers, Brahms waited until he was in his 29th year before seriously undertaking the writing of a symphony, that most important and most exacting of musical forms. And while the piece might have been hastily finished in a few months' time, Brahms worked on it for a period of years, composing slowly, and patiently polishing what he had already written. Thus, although the idea of this symphony first entered his mind in 1855 (he was then 22), and work was actually begun on it in 1861, it was not until 1876 that it at last came to full completion.

How the symphony may have stood as first conceived we cannot know, but in its final form the piece is music, not of youth, but of ripe maturity. It is music of breadth and depth, of sombreness and ruggedness, of serene calm and of almost grave elation. In the matters of form and technique it may bear the closest scrutiny. Not a note is misplaced. Here is music of absolute mastery, if not, as some would claim, of unflagging inspiration. It has been urged, and with some justice, that in writing for the orchestra Brahms had but limited feeling for its color-possibilities, and that his instrumentation tends to harshness and opacity. Yet the instrumental dress is almost ideally suited to the thoughts it clothes . . . and that is art.

The first movement is darker in mood than what follows, with many pages of violent, rhythmic energy, terseness, and dramatic point. Then comes the Andante, perhaps the finest slow movement that Brahms ever wrote. With chords of peculiarly Brahmsian harmonies there are interwoven fragments of long drawn,-songful melody, which are unforgetable. The woodwind solo instruments take it up alternately—the oboe, clarinet and flute—but particularly the oboe. The sombre hues which pervade this symphony are not yet dispersed with Allegretto. Shortly after the last movement begins, the solo French horn pours forth a prolonged melody which is one of the most celebrated ever written for that instrument (one of the Brahms's favorites, by the way, as the most soft and effulgent-toned of the brass family). This movement abounds in contrast of mood—is perhaps the most sensational of the four. The climax is brought by a splendid folk melody, proclaimed broadly as a great outburst by the entire orchestra. The culmination is swift and mighty—it carries all before it.

For the closing number of the programme Mr. Monteux has selected Tchaikovsky's "Ouverture Solennelle, 1812." Only seven years younger than Brahms, Tchaikovsky seems a far more "modern" composer. He was indeed more an experimenter, especially in the domain of orchestration. And he was not—as Brahms undoubtedly was—a classicist born out of his time. Tchaikovsky felt the spirit of the age in which he lived; he was a Russian before he was a musician, and, the victim of his neurotic temperament, he let his moods, now morbid, now feverishly exhilarated, intrude upon his music—a most unclassical proceeding. This "1812" Overture celebrates and portrays the retreat of Napoleon's army from Russian soil. It was composed for the consecration of the Temple of Christ in Moscow in the summer of 1881, and was first performed in the square in front of the Cathedral, by an enormous orchestra reinforced with cannon. The Overture opens with a Russian hymn, "God Preserve Thy People," and this melody reappears at the end, followed by a sonorous proclamation of the Russian National Anthem. To suggest the French army Tchaikovsky has made use of the "Marseillaise," and the harassing Russians are represented by a folk-tune from Novgorod, a section of Russia. There are also two well defined themes of the composer's own inventing—the first a plaintive melody announced by the oboe after the first appearance of the Russian hymn, the second given out by the violins at the beginning of the main body of the overture.

In placing on the programme Rabaud's "La Procession Nocturne," Mr. Monteux pays graceful and deserved tribute to the man who preceded him as conductor of the Boston Symphony Orchestra. As will be remembered, Mr. Rabaud occupied this post for but one season, yet in that time he made deep impression, both [illegible] his excellent qualities as musician and through the charm of his personality and the fine dignity of his bearing. On his return to France signal honor was in store for him, for on the death of Theodore Dubois M. Rabaud was made his successor as President of the Paris Conservatory. As composer M. Rabaud has won an estimable place among the writers of music in modern France. The more generally known of his works include his opera "Marouf," frequently performed at the Metropolitan, and his admirable Second Symphony.

This "Procession Nocturne" is based on a poem by Lenau, which describes Faust travelling through the obscurity of a deep forest, beneath the lowering sky of a warm night of spring. It is the night of St. John's Eve, and by the illumination of a light not of this earth he beholds the passing of a solemn procession—children, virgins, and monks grown old in the service of religion. Envying the happiness of the faithful, Faust, left alone among the shadows, weeps burning and bitter tears.

For soloist comes Freida Hempel, from the Metropolitan Opera Company, to sing two arias; the first, "Deh Vieni," from Mozart's "Marriage of Figaro;" the second, "Agatha's Prayer," from Weber's "Der Freischutz." The "Marriage of Figaro," brightest and most sparkling of its composer's operas, was written and produced in Vienna in 1786, and the "Deh Vieni" is an air long familiar to concert-goers. "Der Freischutz," completed in 1820, has achieved fame, not only through its intrinsic merits, but through its historical importance as the first realization in operatic form of the tendencies of the Romantic movement. Here the element of the supernatural, with all its thrilling potentialities, first found place in musical expression.

N. Y.
TELEGRAPH
ISSUE OF
NOV

Boston Symphony Opening.

The New York season of the Boston Symphony Orchestra is to begin a week from next Thursday evening and Saturday afternoon in Carnegie Hall, November 30 and December 2.

Pierre Monteux will present at the Thursday concert Berlioz's "Fantastic" Symphony and two pictorial pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock." He will also conduct Vaughan Williams's Fantasia for string orchestra on a theme by Thomas Tallis and Glazounov's "Stenka Razin."

The matinee program is to include the Fourth Symphony of Brahms in E minor, Strauss's tone poem, "Thus Spake Zarathustra," and "Horatius Triumphant," a new score by Honneger, a member of the Parisian "Six." It is called a mimed symphony, and although heard and played in London and Paris, is to have on this occasion its first American performance.

The Boston Symphony Orchestra is to give in Boston a concert for the benefit of Wilhelm Gericke, its former conductor, who is now living in Germany and whose means have been greatly reduced by the financial collapse there. Gericke was the second conductor of the Boston Symphony Orchestra and was at its head from 1884 to 1889 and from 1898 to 1906.

The extra series of Monday evening concerts in Symphony Hall, Boston, by the Boston Symphony Orchestra, which was instituted last year, is to be continued. These concerts, patronized in large degree by people untutored in symphonic music, are the outgrowth of a demand for symphony concerts in Boston which exceeds the bounds of the regular forty-eight Friday and Saturday concerts. Pierre Monteux is to present regular symphony programs and the following soloists are to appear: Ernest Schelling, Ester Ferrabini-Jacchia, Florence Macbeth, Renee Chemet and Magdeleine Brard.

N. Y.
TRIBUNE
ISSUE OF
NOV 19 1922

Boston Symphony

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Thursday evening and Saturday afternoon of next week, November 30 and December 2.

Pierre Monteux will conduct at the evening concert Berlioz's "Fantastic" Symphony, two descriptive pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock"; Vaughan Williams's fantasia for string orchestra on a theme by Thomas Tallis, and Glazounoff's symphonic poem, "Stenka Razin."

For the matinee the symphony will be the fourth of Brahms in E minor, Strauss's tone poem, "Thus Spake Zara-

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number will be "Horace Vic- [illegible] Honneger, a member of [illegible] though played in London and [illegible] is on this occasion to have its first American performance.

From NOV 19 1922
EAGLE
Brooklyn, New York

Freida Hempel will be the soloist at the first concert of the Boston Symphony Orchestra at the Academy on Dec. 1. She will sing two arias from Mozart.

N. Y.
HERALD
NOV 19

Among scores announced as having their first performance in this country by the Boston Symphony Orchestra this season are: Honneger's "Horace Victorieux," Chausson's "Soir de Fete" and Stravinsky's suite from his "Pulcinella" (after Pergolese).

Also on the prospective list is the same composer's "Rites of Spring," which score was first introduced by the conductor at the Concerts Monteux in Paris.

Other Russian revivals will be Scriabine's third symphony, "The Divine Poem," and Great Britain will be represented by Eugene Goossens and Holst, whose "Planets" has not yet been played in Boston; Spain by Turina and Italy by Tommasini and Davico. Symphonies by Bruckner and Mahler will be added to the German list. The standard classics will compromise the bulk of the programs.

N. Y.
TIMES
NOV 1

The Boston Symphony Orchestra is to give in Boston a concert for the benefit of Wilhelm Gericke, its former conductor, who is now living in Germany and whose means have been greatly reduced by the financial collapse there. Gericke was the second conductor of the Boston Symphony Orchestra and was at its head from 1884 to 1889, and again from 1898 to 1906.

At its first New York concerts, the Boston Orchestra will present, on Nov. 30, two descriptive pieces by the late Charles T. Griffes, "Clouds" and "The White Peacock," and on Dec. 2, "Horace Victorieux," a so-called "mimed symphony" by Honegger, of the Paris "Six."

N. Y.
TIMES
NOV 19 1922

MUSIC NOTES AFIELD.

The extra series of Monday evening concerts in Symphony Hall, Boston, by the Boston Symphony Orchestra, which was instituted last year, is to be continued. These concerts, patronized in large degree by people untutored in symphonic music, are the outgrowth of a demand for symphony concerts in Boston which exceeds the bounds of the regular forty-eight Friday and Saturday concerts. Pierre Monteux is to present regular symphony programs.

N. Y.
JOURNAL
ISSUE OF
NOV 18 1922

The Boston Orchestra, under Pierre Monteux, opens its series of ten concerts in Carnegie Hall on Thursday evening, November 30 and Saturday afternoon, December 2. Berlioz's "Symphonie fantastique," two pieces by Charles T. Griffes, Vaughan Williams's fantasia for strings and Alexander Glazounov's "Stenka Razin" make up the first programme. The second will hold the Brahms Fourth Symphony and a first performance of the French radical, Alfred Honeggers "Horatius triomphant" as well as Strauss's "Also sprach carathustra."

The next pair of New York Symphony concerts in Carnegie Hall, on Thursday afternoon and Friday evening, will feature Ossip Gabrilowitsch as soloist in the Brahms B flat piano concerto. Mr. Damrosch's other numbers will be Mozart's G minor symphony and Ildebrando Pizzetti's "Pisanella."

The Philharmonic Orchestra, tomorrow afternoon in Carnegie Hall, will give a Beethoven-Tschaikovsky-Wagner programme and on Friday afternoon will have Arthur Rubenstein as soloist in the A major Liszt piano concerto. Mr. Stransky will feature a first performance of Vaughan Williams's "Pastoral" symphony. The following evening there is to be a Wagner programme.

N. Y.
TIMES

NOV 19 1922

By RICHARD ALDRICH.

A PARAGRAPH on this page last Sunday told of the plight of Wilhelm Gericke, for thirteen years conductor of the Boston Symphony Orchestra, now in his seventy-eighth year and living in Vienna, as other artists and scholars are living there, in the pinch of poverty. His fortune was invested in Austrian securities and the collapse of the Austrian "valuta" has reduced the value of them and of the income derived/from them toward nothingness.

As was announced last Sunday, a concert will be given for Mr. Gericke's benefit in Boston by the Boston Symphony Orchestra on Dec. 5. Other plans are also on foot to organize the giving of aid to a musician whom every American music lover will delight to honor. Walter Damrosch has formed a conductors' committee to assist in collecting funds for their colleague. This committee consists of Ossip Gabrilowitch, Leopold Stokowski, Pierre Monteux, Frederick A. Stock, Alfred Hertz, Artur Bodanzky and Walter Damrosch, Treasurer.

Among the subscriptions received so far are from Messrs. Stokowski, Gabrilowitch, Monteux, Stock and Damrosch, $500 each. It is announced that all those who desire to help this fund may send their subscriptions to the treasurer, Walter Damrosch.

It is a question not of giving, but of paying a debt. Mr. Gericke gave thirteen of the best years of his life to music in America, the two terms during which he was at the head of the Boston Orchestra, the years 1884-89 and 1898-1906. It was he who set the standard that the Boston Symphony Orchestra finally reached, and he who made the organization into the marvelous body of players that disclosed new possibilities of orchestral playing to American musicians and music lovers—a body of players that had no superior and only doubtfully an equal in the world.

What the Boston Orchestra was, he made it. The character it had as an artistic instrument, and the style of its performances were as they were because they had been molded exactly by his ideals and methods. They were high ideals and strenuous methods. He never spared his men any of the pains and labor that he considered requisite to obtain the exact effect he was aiming at. And still less did he spare himself. A "passion for perfection" was at the foundation of Mr. Gericke's work as an orchestral conductor, and he wreaked himself upon the orchestra to make it what he would have it.

So near the achievement of an ideal, so measurably within reach of perfection, it is not given to many in this world to come. The wonderful instrument that Mr. Gericke made continued with minor and inconsiderable fluctuations to respond to the touch of his successors, till the consequences of war came so near to wrecking it, as they did other estimable things.

The Boston Symphony Orchestra was the first of the endowed or sustained orchestras that are now so numerous in all parts of the United States. Mr. Gericke's work, or his influence, may in some measure be seen in all of them. The standard that they are trying to reach may be said to be really the one that he set. And so the benefit of his work in America extended far beyond Boston.

In like manner the gratitude of those who enjoyed that benefit, and in a way are still enjoying it, should extend far beyond Boston. The conductors have shown a chivalrous remembrance of their colleague in the work they are planning to collect funds, and in the generous contributions they themselves have made. It remains for the musical public to show that Wilhelm Gericke, his work, his gentleness and modesty, are

Writ in remembrance more than things
long past.

N. Y.
COMMERCIAL
ISSUE OF
NOV 20 1922

Boston Symphony Programs

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Nov. 30 and Dec. 2. Pierre Monteux will conduct at the evening concert, Berlioz's "Fantastic" symphony, two descriptive pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock;" Vaughan Williams's "Fantasia" for string orchestra on a theme by the early English composed Thomas Tallis, and Galzounov's symphonic poem, "Stenka Razin."

For the matenee, the symphony will be the fourth of Brahms in E minor. Strauss's tone poem, "Thus Spake Zarathustra," will also be played. The other number will be "Horace Victorieux," by Honneger, a member of the Parisian "Six." This score is entitled "A Mimed Symphony" and will have its first American performance.

TELEGRAM NOV 21 1922
New York City

Boston Symphony Will Play Honneger Work

The New York season of the Boston Symphony Orchestra is to begin a week from next Thursday evening and Saturday afternoon of next week, in Carnegie Hall.

Pierre Monteux will present at the Thursday concert Berlioz' "Fantastic" Symphony and two pictorial pieces of the late Charles T. Griffes, "Clouds," and "The White Peacock." He will also conduct Vaughan Williams' Fantasia on a theme by Thomas Tallis (for string orchestra), and Glazounov's "Stenka Razin."

The matinee programme is to include the Fourth Symphony of Brahms in E minor, Strauss' tone poem, "Thus Spake Zarathustra," and "Horatius Triumphant," a new score of Honneger, a member of the Parsian "Six." It is called a mimed symphony, and although heard and played in London and Paris, his score is to have on this occasion its first American performance.

RHODE ISLAND
BULLETIN
ISSUE OF
NOV 21 1922

BOSTON SYMPHONY TO OPEN PROVIDENCE SEASON TO-NIGHT

Frieda Hempel to be Soloist with Monteux Organization.

The Providence season of Boston symphony concerts is to begin to-night in Infantry Hall at 8:15. Pierre Monteux has arranged an unusual programme for this occasion and a splendid performance is anticipated at the hands of the conductor and the Boston Symphony Orchestra of 100 musicians.

The opening of the Providence season does not coincide with the opening of the orchestra's seasons in other cities, for concerts have been given weekly in Boston since the middle of last month, and visits have been made to a number of other cities, principally in Canada and New York State. The New York season of Boston symphony concerts, however, is to follow the Providence season and begin next week. Wherever the orchestra has so far played, the public and press have praised the performances as touching the finest standards which have made the name of the Boston Symphony Orchestra known throughout the world.

To-night's concert will bear additional importance in the appearance with the orchestra of Frieda Hempel, the renowned coloratura soprano. She will sing arias from Mozart's opera, "The Marriage of Figaro," and Weber's opera, "Der Freischutz."

The purely symphonic portion of the programme is to include the first symphony of Brahms in C minor; and the symphonic poem, "La Procession Nocturne," by Rabaud, the former conductor of the orchestra and likewise a composer of considerable celebrity; also Tschaikovsky's "1812" Overture, the battle piece descriptive of the triumph of Russia over the hosts of Napoleon in that year.

BALTIMORE,
MD.
NEWS
ISSUE OF
NOV 21 1922

~~Wherewith Shall~~ The Whistles Of Th Boston Symphony Now Be Whetted?

(Boston Dispatch to the New York Herald.)

With the return of the Boston Symphony Orchestra from its trip to Dartmouth College, Montreal, Toronto and other cities comes a story of how its members were relieved of some $1560 worth of liquor as they crossed the Canadian border into the United States.

There was naturally talk of arrests, but when it came to rounding up 100 men and fixing the ownership of 187 bottles the officials decided it the better part of discretion to pass up the arresting part of the program and simply seize the liquor.

PROVIDENCE
RHODE ISLAND
BULLETIN
ISSUE OF
NOV 22 1922

BOSTON SYMPHONY NUMBERS ENTHUSE; HEMPEL IS SOLOIST

Playing before a larger audience than has attended a Boston Symphony concert in years, Pierre Monteux and his fine orchestra opened their Providence season last evening in Infantry Hall. It was not only a large, but also a very enthusiastic gathering, for M. Monteux had arranged an excellent programme, which received a brilliant presentation. The presence of Frieda Hempel as soloist made the occasion one of unusual interest.

The orchestra returns this season with its personnel practically intact. Few changes have been made and the men, fresh after their summer vacation, seem full of enthusiasm for their work. Technically their playing showed increased smoothness over that of last season. In fact, during the past few years under M. Monteux the orchestra has gradually been brought to a point of artistic excellence that measures up to the finest work in the organization's history. Last evening there was vigor without roughness, splendid responsiveness, and a perfection of technical detail in each instrumental section that made the conductor's work strictly one of interpretation.

Although Mme. Hempel has sung in concerts in this city on previous occasions, this was her first appearance here with the Boston orchestra. Her success last evening was overwhelming and at the close of her final aria she was given applause that amounted to an ovation.

This was the programme:

Symphony No. 1 in C minor, Op. 68...Brahms
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.
Aria, "Deh Vieni," from "Le Nozze di Figaro" ....Mozart
"La Procession Nocturne," Symphonic Poem (after Lenau) ....Rabaud
Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischutz" ....Weber
Ouverture Solennelle, "1812" in E-flat major, Op. 49 ....Tchaikovsky

As interpreter of the classics, M. Monteux is successful in entering with sympathy and judgment into the spirit of the composer. His reading of the Brahms symphony last evening was one of dignity, breadth and beauty. The complex wonderfully voiced score assumed delightful clearness and expressiveness under his scholarly direction. Brahms, accused in earlier days of being rather circuitous and incoherent in his musical speech, needs only sympathetic understanding on the part of his interpreter to make his works understandable to the layman as well as the musician. The C-minor played last evening reveals Brahms at his best. It teems with melodic material, which is treated with the art of the master-craftsman. There is beauty, not only of theme but in everchanging and delightful instrumentation. M. Monteux's thoughtful presentation of the symphony was appreciated by the audience and both conductor and players shared in spontaneous and prolonged applause.

The second orchestral number, Rabaud's symphonic poem, "La Procession Nocturne," is a colorful and imaginative piece in modern French style. The work, inspired by Lenau's poem, paints in sombre colors the shadowy mysteries of the night, a solemn, nocturnal procession and the unhappiness of the hero, Faust.

M. Rabaud, a former Boston Symphony conductor, is a composer of notable accomplishment in the orchestral and operatic fields. The delicacy and fragile beauty of portions of the score were brought out clearly by M. Monteux.

Mme. Hempel is a coloratura soprano, but she has not the limitations of that type of songbird. Her voice is full and rich, in addition to a remarkable flexibility. She can sing a song requiring dramatic delivery as well as astonish by vocal pyrotechnics. For her numbers last evening she selected two arias requiring more of the art of sustained vocalism than showy technique. Mme. Hempel is an artist to her finger tips, and her voice is undoubtedly one of the most beautiful on the concert stage. She handles it with perfect ease, and it is always true to pitch however difficult may be the demands upon it. "Deh Vieni" from "Le Nozze di Figaro," and her aria from "Der Freischutz" were sung with splendid artistry. The latter, with its rapturous, joyful ending, thrilled the audience, and the singer was required to return to the stage several times in response to tremendous applause.

The Tschaikowsky overture Solennelle, "1812," is a brilliant number and brought the concert to a stirring close. The overture commemorates Napoleon's famous retreat from Moscow and in it the composer has used fragments of the "Marseillaise" and the Russian national hymn with striking effect. In brilliantly scored style, the Russian tune finally triumphs over the French national hymn. The piece was played with great fire. A. F. P.

N. Y.
EVENING GLOBE
ISSUE OF
NOV 24 1922

Town Hall—3 P. M., violin recital by Erika Morini.

Quite properly the Boston Symphony Orchestra is giving in Symphony Hall, Boston, on Dec. 5, a concert for the benefit of Wilhelm Gericke of Vienna, who is now old and needy. Herr Gericke was for two periods conductor of the Boston Symphony Orchestra—from 1884 to 1889 and again from 1898 to 1906. He is the man who took the orchestra when it had been described by a visiting European as a more or less fortuitous assembly of musicians playing at the same time and trained it to a surpassing technical perfection.

On the programme of this concert Mr. Monteux has placed Herr Gericke's own orchestral arrangement of the piano waltzes of Brahms, and he will further conduct the "Unfinished" symphony of Schubert and Beethoven's Fifth Symphony, as works by composers peculiarly associated with the musical life of Vienna, and finally the "Till Eulenspiegel" of Richard Strauss, as a tribute to Mr. Gericke's early championing of Strauss' music in general and of this score in particular.

Evening Sun NOV 25 19
New York City

The Symphonies.

The "Fantastic" Symphony of Berlioz will be the first number at the opening of the Boston Symphony season in New York, which will take place in Carnegie Hall next Thursday evening, November 30, at 8:15.

Pierre Monteux and the orchestra will also present on this program Vaughan Williams's Fantasia for Double Stringed Orchestra on a theme by Thomas Tallis, the early English composer, the two numbers from the Roman Suite of the late Charles T. Griffes, "Clouds" and "The White Peacock," and Glazounov's symphonic poem "Stenka Razin."

For the opening Saturday matinee by the Boston Symphony Orchestra, to take place December 2 at 2:30, the symphony will be the Fourth by Brahms in E minor. A score new to New York, which had its first American performance in Boston yesterday, is "Horatius Triumphant," a "Mimed Symphony" by Honegger, looked upon as the foremost member of the Parisian "Six." The afternoon will close with Richard Strauss's tone poem, "Thus Spake Zarathustra."

EVENING MAIL 25
New York City

TWELVE ORCHESTRAL CONCERTS

"FANTASTIC" Symphony of Berlioz will be the first number of the Boston Symphony Orchestra's programme in Carnegie Hall next Thursday night. Pierre Monteux will also present Vaughan Williams' Fantasia for double-stringed orchestra two numbers by Charles T. Griffes—"Clouds" and the "White Peacock"—and Glazounov's symphonic poem "Stenka Razin."

Brahm's Fourth Symphony will be heard at the Saturday matinee of the Bostonians and a score new to New York by Honegger, "Horatius Triumphant," as well as Strauss' "Thus Spake Zarathustra" are on the programme.

N. Y.
EVE. POST
ISSUE OF
5 1922

Boston Orchestra Next Thursday

The "Fantastic" symphony of Berlioz will be the first number at the opening of the Boston Symphony season in New York, which will take place in Carnegie Hall next Thursday evening, November 30, at 8:15. Pierre Monteux will also present Vaughan Williams's fantasia for double-stringed orchestra on a theme by Thomas Tallis, the two numbers from the Roman suite of the late Charles T. Griffes, "Clouds" and "The White Peacock," and Glazunov's symphonic poem "Stenka Razin."

For the opening Saturday matinée by the Boston Symphony Orchestra, to take place December 2, the symphony will be the fourth by Brahms in E minor. A score new to New York, which had its first American performance in Boston, is "Horatius Triumphant," a "mimed symphony" by Honegger of the Parisian "Six." The afternoon will close with Richard Strauss's "Thus Spake Zarathustra."

N. Y.
EVENING GLOBE
ISSUE OF
NOV 25 1922

The Boston Symphony Orchestra is late in opening its New York season this year. The first pair of concerts are set for Thursday evening, Nov. 30, and Saturday afternoon, Dec. 2. The "Fantastic" symphony of Berlioz will lead off the Thursday programme. Following it will come Vaughan Williams's fantasia for double stringed orchestra on a theme by Thomas Tallis, the early English composer; two numbers from the "Roman Suite" of the late Charles T. Griffes, "Clouds" and "The White Peacock," and finally Galzounoff's symphonic poem "Stenka Razin."

The Saturday concert will introduce to New York a "mimed symphony" by Arthur Honegger, a member of the Parisian "Group of Six" (now Five), entitled "Horatius Triumphant." On the programme will be two other numbers—Brahms's fourth symphony and Richard Strauss's tone poem "Thus Spake Zarathustra."

N. Y.
JOURNAL
ISSUE OF
NOV 25 1922

BOSTON BAND TO OPEN ITS SEASON HERE

To Play Thursday and Saturday —Notes on Local Orchestral and Other Concerts.

The Boston Orchestra, the last to open its local season, will give its first pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. A quasi novelty on Thursday to be presented by Pierre Monteux, who once more directs the visitors, will be two movements from the American Charles T. Griffes's "Roman" suite—"Clouds" and "The White Peacock," both heretofore known here only as piano pieces. The large work of the evening will be Belioz's "Symphonie fantastique," whilst the programme will also include Vaughan Williams's string fantasia on a theme by Thomas Tallis and Alexander Glazounov's "Stenka Razin."

The Saturday afternoon programme will introduce the "mimed" symphony, "Horatius triomphant," by Alfred Honegger, one of the radical "Groupe des six." The matinee will be opened with a performance of Brahms's Fourth Symphony and closed with Richard Strauss's "Also sprach Zarathustra."

N. Y.
TELEGRAPH
ISSUE OF

Boston Symphony Opens This Week

The opening pair of Boston Symphony concerts of the New York season will take place in Carnegie Hall next Thursday evening, November 30, and next Saturday afternoon, December 2.

The Thursday evening program will comprise the "Fantastic" Symphony of Berlioz, the Fantasia of Vaughan Williams based on a theme by Thomas Tallis, the early English composer, and scored for double-stringed orchestra; also the two pieces by the late Charles T. Griffes, "Clouds" and "The White Peacock," from his Roman Suite, and Blazounov's symphonic poem on Slavic folk themes, "Stenka Razin."

For the first matinee the symphony will be the Fourth of Brahms in E minor. Pierre Monteux will also present for the first time in New York "Horace Victorieux" ("Horatius Triumphant"), by Honegger, a member of the Parisian "Six," which had its first American performance in Boston last week. The score has been well received in Europe and called the foremost production to date of this group of composers. It has a circumstantial program and is entitled "Symphonie Mimee." The closing number will be Strauss's Symphonic Poem, "Thus Spake Zarathustra."

N. Y.
TIMES

NOV 19 1922

By RICHARD ALDRICH.

A PARAGRAPH on this page last Sunday told of the plight of Wilhelm Gericke, for thirteen years conductor of the Boston Symphony Orchestra, now in his seventy-eighth year and living in Vienna, as other artists and scholars are living there, in the pinch of poverty. His fortune was invested in Austrian securities and the collapse of the Austrian "valuta" has reduced the value of them and of the income derived from them toward nothingness.

As was announced last Sunday, a concert will be given for Mr. Gericke's benefit in Boston by the Boston Symphony Orchestra on Dec. 5. Other plans are also on foot to organize the giving of aid to a musician whom every American music lover will delight to honor. Walter Damrosch has formed a conductors' committee to assist in collecting funds for their colleague. This committee consists of Ossip Gabrilowitch, Leopold Stokowski, Pierre Monteux, Frederick A. Stock, Alfred Hertz, Artur Bodanzky and Walter Damrosch, Treasurer.

Among the subscriptions received so far are from Messrs. Stokowski, Gabrilowitch, Monteux, Stock and Damrosch, $500 each. It is announced that all those who desire to help this fund may send their subscriptions to the treasurer, Walter Damrosch.

It is a question not of giving, but of paying a debt. Mr. Gericke gave thirteen of the best years of his life to music in America, the two terms during which he was at the head of the Boston Orchestra, the years 1884-89 and 1898-1906. It was he who set the standard that the Boston Symphony Orchestra finally reached, and he who made the organization into the marvelous body of players that disclosed new possibilities of orchestral playing to American musicians and music lovers—a body of players that had no superior and only doubtfully an equal in the world.

What the Boston Orchestra was, he made it. The character it had as an artistic instrument, and the style of its performances were as they were because they had been molded exactly by his ideals and methods. They were high ideals and strenuous methods. He never spared his men any of the pains and labor that he considered requisite to obtain the exact effect he was aiming at. And still less did he spare himself. A "passion for perfection" was at the foundation of Mr. Gericke's work as an orchestral conductor, and he wreaked himself upon the orchestra to make it what he would have it.

So near the achievement of an ideal, so measurably within reach of perfection, it is not given to many in this world to come. The wonderful instrument that Mr. Gericke made continued with minor and inconsiderable fluctuations to respond to the touch of his successors, till the consequences of war came so near to wrecking it, as they did other estimable things.

The Boston Symphony Orchestra was the first of the endowed or sustained orchestras that are now so numerous in all parts of the United States. Mr. Gericke's work, or his influence, may in some measure be seen in all of them. The standard that they are trying to reach may be said to be really the one that he set. And so the benefit of his work in America extended far beyond Boston.

In like manner the gratitude of those who enjoyed that benefit, and in a way are still enjoying it, should extend far beyond Boston. The conductors have shown a chivalrous remembrance of their colleague in the work they are planning to collect funds, and in the generous contributions they themselves have made. It remains for the musical public to show that Wilhelm Gericke, his work, his gentleness and modesty, are

Writ in remembrance more than things long past.

N. Y.
COMMERCIAL
ISSUE OF
NOV 20 1922

Boston Symphony Programs

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Nov. 30 and Dec. 2. Pierre Monteux will conduct at the evening concert, Berlioz's "Fantastic" symphony, two descriptive pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock;" Vaughan Williams's "Fantasia" for string orchestra on a theme by the early English composed Thomas Tallis, and Galzounov's symphonic poem, "Stenka Razin."

For the matenee, the symphony will be the fourth of Brahms in E minor. Strauss's tone poem, "Thus Spake Zarathustra," will also be played. The other number will be "Horace Victorieux," by Honneger, a member of the Parisian "Six." This score is entitled "A Mimed Symphony" and will have its first American performance.

TELEGRAM NOV 27 1922
New York City

Boston Symphony Will Play Honneger Work

The New York season of the Boston Symphony Orchestra is to begin a week from next Thursday evening and Saturday afternoon of next week, in Carnegie Hall.

Pierre Monteux will present at the Thursday concert Berlioz' "Fantastic" Symphony and two pictorial pieces of the late Charles T. Griffes, "Clouds," and "The White Peacock." He will also conduct Vaughan Williams' Fantasia on a theme by Thomas Tallis (for string orchestra), and Glazounov's "Stenka Razin."

The matinee programme is to include the Fourth Symphony of Brahms in E minor, Strauss' tone poem, "Thus Spake Zarathustra," and "Horatius Triumphant," a new score of Honneger, a member of the Parsian "Six." It is called a mimed symphony, and although heard and played in London and Paris, his score is to have on this occasion its first American performance.

RHODE ISLAND
BULLETIN
ISSUE OF
NOV 21 1922

BOSTON SYMPHONY TO OPEN PROVIDENCE SEASON TO-NIGHT

Frieda Hempel to be Soloist with Monteux Organization.

The Providence season of Boston symphony concerts is to begin to-night in Infantry Hall at 8:15. Pierre Monteux has arranged an unusual programme for this occasion and a splendid performance is anticipated at the hands of the conductor and the Boston Symphony Orchestra of 100 musicians.

The opening of the Providence season does not coincide with the opening of the orchestra's seasons in other cities, for concerts have been given weekly in Boston since the middle of last month, and visits have been made to a number of other cities, principally in Canada and New York State. The New York season of Boston symphony concerts, however, is to follow the Providence season and begin next week. Wherever the orchestra has so far played, the public and press have praised the performances as touching the finest standards which have made the name of the Boston Symphony Orchestra known throughout the world.

To-night's concert will bear additional importance in the appearance with the orchestra of Frieda Hempel, the renowned coloratura soprano. She will sing arias from Mozart's opera, "The Marriage of Figaro," and Weber's opera, "Der Freischutz."

The purely symphonic portion of the programme is to include the first symphony of Brahms in C minor; and the symphonic poem, "La Procession Nocturne," by Rabaud, the former conductor of the orchestra and likewise a composer of considerable celebrity; also Tschaikovsky's "1812" Overture, the battle piece descriptive of the triumph of Russia over the hosts of Napoleon in that year.

BALTIMORE,
MD.
NEWS
ISSUE OF
NOV 21 1922

Wherewith Shall The Whistles Of The Boston Symphony Now Be Whetted?

(Boston Dispatch in the New York Herald.)

With the return of the Boston Symphony Orchestra from its trip to Dartmouth College, Montreal, Toronto and other cities comes a story of how its members were relieved of some $1560 worth of liquor as they crossed the Canadian border into the United States.

There was naturally talk of arrests, but when it came to rounding up 100 men and fixing the ownership of 187 bottles the officials decided it the better part of discretion to pass up the arresting part of the program and simply seize the liquor.

PROVIDENCE
RHODE ISLAND
BULLETIN
NOV 22 1922 ISSUE OF

BOSTON SYMPHONY NUMBERS ENTHUSE; HEMPEL IS SOLOIST

Playing before a larger audience than has attended a Boston Symphony concert in years, Pierre Monteux and his fine orchestra opened their Providence season last evening in Infantry Hall. It was not only a large, but also a very enthusiastic gathering, for M. Monteux had arranged an excellent programme, which received a brilliant presentation. The presence of Frieda Hempel as soloist made the occasion one of unusual interest.

The orchestra returns this season with its personnel practically intact. Few changes have been made and the men, fresh after their summer vacation, seem full of enthusiasm for their work. Technically their playing showed increased smoothness over that of last season. In fact, during the past few years under M. Monteux the orchestra has gradually been brought to a point of artistic excellence that measures up to the finest work in the organization's history. Last evening there was vigor without roughness, splendid responsiveness, and a perfection of technical detail in each instrumental section that made the conductor's work strictly one of interpretation.

Although Mme. Hempel has sung in concerts in this city on previous occasions, this was her first appearance here with the Boston orchestra. Her success last evening was overwhelming and at the close of her final aria she was given applause that amounted to an ovation.

This was the programme:

Symphony No. 1 in C minor, Op. 68...Brahms
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.
Aria, "Deh Vieni," from "Le Nozze di Figaro" .... Mozart
"La Procession Nocturne," Symphonic Poem (after Lenau) .... Rabaud
Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischutz" .... Weber
Ouverture Solennelle, "1812" in E-flat major, Op. 49 .... Tchaikovsky

As interpreter of the classics, M. Monteux is successful in entering with sympathy and judgment into the spirit of the composer. His reading of the Brahms symphony last evening was one of dignity, breadth and beauty. The complex, wonderfully voiced score assumed delightful clearness and expressiveness under his scholarly direction. Brahms, accused in earlier days of being rather circuitous and incoherent in his musical speech, needs only sympathetic understanding on the part of his interpreter to make his works understandable to the layman as well as the musician. The C-minor played last evening reveals Brahms at his best. It teems with melodic material, which is treated with the art of the master-craftsman. There is beauty, not only of theme but in everchanging and delightful instrumentation. M. Monteux's thoughtful presentation of the symphony was appreciated by the audience and both conductor and players shared in spontaneous and prolonged applause.

The second orchestral number, Rabaud's symphonic poem, "La Procession Nocturne," is a colorful and imaginative piece in modern French style. The work, inspired by Lenau's poem, paints in sombre colors the shadowy mysteries of the night, a solemn, nocturnal procession and the unhappiness of the hero, Faust.

M. Rabaud, a former Boston Symphony conductor, is a composer of notable accomplishment in the orchestral and operatic fields. The delicacy and fragile beauty of portions of the score were brought out clearly by M. Monteux.

Mme. Hempel is a coloratura soprano, but she has not the limitations of that type of songbird. Her voice is full and rich, in addition to a remarkable flexibility. She can sing a song requiring dramatic delivery as well as astonish by vocal pyrotechnics. For her numbers last evening she selected two arias requiring more of the art of sustained vocalism than showy technique. Mme. Hempel is an artist to her finger tips, and her voice is undoubtedly one of the most beautiful on the concert stage. She handles it with perfect ease, and it is always true to pitch however difficult may be the demands upon it. "Deh Vieni" from "Le Nozze di Figaro," and her aria from "Der Freischutz" were sung with splendid artistry. The latter, with its rapturous, joyful ending, thrilled the audience, and the singer was required to return to the stage several times in response to tremendous applause.

The Tschaikowsky overture Solennelle, "1812," is a brilliant number and brought the concert to a stirring close. The overture commemorates Napoleon's famous retreat from Moscow and in it the composer has used fragments of the "Marseillaise" and the Russian national hymn with striking effect. In brilliantly scored style, the Russian tune finally triumphs over the French national hymn. The piece was played with great fire. A. F. P.

N. Y.
EVENING GLOBE
ISSUE OF
NOV 24 1922

own Hall—3 P. M., violin recital by rika Morini.

Quite properly the Boston Symphony Orchestra is giving in Symphony Hall, Boston, on Dec. 5, a concert for the benefit of Wilhelm Gericke of Vienna, who is now old and needy. Herr Gericke was for two periods conductor of the Boston Symphony Orchestra—from 1884 to 1889 and again from 1898 to 1906. He is the man who took the orchestra when it had been described by a visiting European as a more or less fortuitous assembly of musicians playing at the same time and trained it to a surpassing technical perfection.

On the programme of this concert Mr. Monteux has placed Herr Gericke's own orchestral arrangement of the piano waltzes of Brahms, and he will further conduct the "Unfinished" symphony of Schubert and Beethoven's Fifth Symphony, as works by composers peculiarly associated with the musical life of Vienna, and finally the "Till Eulenspiegel" of Richard Strauss, as a tribute to Mr. Gericke's early championing of Strauss' music in general and of this score in particular.

Evening Sun NOV 25 19
New York City

The Symphonies.

The "Fantastic" Symphony of Berlioz will be the first number at the opening of the Boston Symphony season in New York, which will take place in Carnegie Hall next Thursday evening, November 30, at 8:15.

Pierre Monteux and the orchestra will also present on this program Vaughan Williams's Fantasia for Double Stringed Orchestra on a theme by Thomas Tallis, the early English composer, the two numbers from the Roman Suite of the late Charles T. Griffes, "Clouds" and "The White Peacock," and Glazounov's symphonic poem "Stenka Razin."

For the opening Saturday matinee by the Boston Symphony Orchestra, to take place December 2 at 2:30, the symphony will be the Fourth by Brahms in E minor. A score new to New York, which had its first American performance in Boston yesterday, is 'Horatius Triumphant," a "Mimed Symphony" by Honegger, looked upon as the foremost member of the Parisian "Six." The afternoon will close with Richard Strauss's tone poem, "Thus Spake Zarathustra."

EVENING MAIL
New York City

TWELVE ORCHESTRAL CONCERTS

"FANTASTIC" Symphony of Berlioz will be the first number of the Boston Symphony Orchestra's programme in Carnegie Hall next Thursday night. Pierre Monteux will also present Vaughan Williams' Fantasia for double-stringed orchestra two numbers by Charles T. Griffes—"Clouds" and the "White Peacock"—and Glazounov's symphonic poem "Stenka Razin."

Brahm's Fourth Symphony will be heard at the Saturday matinee of the Bostonians and a score new to New York by Honegger, "Horatius Triumphant," as well as Strauss' "Thus Spake Zarathustra" are on the programme.

N. Y.
EVE. POST
ISSUE OF

Boston Orchestra Next Thursday

The "Fantastic" symphony of Berlioz will be the first number at the opening of the Boston Symphony season in New York, which will take place in Carnegie Hall next Thursday evening, November 30, at 8:15. Pierre Monteux will also present Vaughan Williams's fantasia for double-stringed orchestra on a theme by Thomas Tallis, the two numbers from the Roman suite of the late Charles T. Griffes, "Clouds" and "The White Peacock," and Glazunov's symphonic poem "Stenka Razin."

For the opening Saturday matinée by the Boston Symphony Orchestra, to take place December 2, the symphony will be the fourth by Brahms in E minor. A score new to New York, which had its first American performance in Boston, is "Horatius Triumphant," a "mimed symphony" by Honegger of the Parisian "Six." The afternoon will close with Richard Strauss's "Thus Spake Zarathustra."

N. Y.
EVENING GLOBE
ISSUE OF
NOV 25 1922

The Boston Symphony Orchestra is late in opening its New York season this year. The first pair of concerts are set for Thursday evening, Nov. 30, and Saturday afternoon, Dec. 2. The "Fantastic" symphony of Berlioz will lead off the Thursday programme. Following it will come Vaughan Williams's fantasia for double stringed orchestra on a theme by Thomas Tallis, the early English composer; two numbers from the "Roman Suite" of the late Charles T. Griffes, "Clouds" and "The White Peacock," and finally Galzounoff's symphonic poem "Stenka Razin."

The Saturday concert will introduce to New York a "mimed symphony" by Arthur Honegger, a member of the Parisian "Group of Six" (now Five), entitled "Horatius Triumphant." On the programme will be two other numbers—Brahms's fourth symphony and Richard Strauss's tone poem "Thus Spake Zarathustra."

N. Y.
JOURNAL
ISSUE OF
NOV 25 1922

BOSTON BAND TO OPEN ITS SEASON HERE

To Play Thursday and Saturday—Notes on Local Orchestral and Other Concerts.

The Boston Orchestra, the last to open its local season, will give its first pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. A quasi novelty on Thursday to be presented by Pierre Monteux, who once more directs the visitors, will be two movements from the American Charles T. Griffes's "Roman' suite—"Clouds" and "The White Peacock," both heretofore known here only as piano pieces. The large work of the evening will be Belioz's "Symphonie fantastique," whilst the programme will also include Vaughan Williams's string fantasia on a theme by Thomas Tallis and Alexander Glazounov's "Stenka Razin."

The Saturday afternoon programme will introduce the "mimed' symphony, "Horatius triomphant," by Alfred Honegger, one of the radical "Groupe des six." The matinee will be opened with a performance of Brahms's Fourth Symphony and closed with Richard Strauss's "Also sprach Zarathustra."

N. Y.
TELEGRAPH
ISSUE OF

Boston Symphony Opens This Week

The opening pair of Boston Symphony concerts of the New York season will take place in Carnegie Hall next Thursday evening, November 30, and next Saturday afternoon, December 2.

The Thursday evening program will comprise the "Fantastic" Symphony of Berlioz, the Fantasia of Vaughan Williams based on a theme by Thomas Tallis, the early English composer, and scored for double-stringed orchestra; also the two pieces by the late Charles T. Griffes, "Clouds" and "The White Peacock," from his Roman Suite, and Blazounov's symphonic poem on Slavic folk themes, "Stenka Razin."

For the first matinee the symphony will be the Fourth of Brahms in E minor. Pierre Monteux will also present for the first time in New York "Horace Victorieux" ("Horatius Triumphant"), by Honegger, a member of the Parisian "Six," which had its first American performance in Boston last week. The score has been well received in Europe and called the foremost production to date of this group of composers. It has a circumstantial program and is entitled "Symphonie Mimee." The closing number will be Strauss's Symphonic Poem, "Thus Spake Zarathustra."

LOBE

1922

Orchestra
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N. Y.
HERALD
NOV 1922
26

The program is announced for the Gericke Benefit Concert to be given in Symphony Hall, Boston, by the Boston Symphony Orchestra on December 5. Pierre Monteux will conduct Mr. Gericke's orchestral arrangement of the pianoforte waltzes of Brahms. Mr. Monteux has chosen other composers and pieces connected with the musical life of Vienna, where Mr. Gericke has been prominent as a conductor for many years. Schubert's Unfinished Symphony, Beethoven's Fifth Symphony, also Strauss's "Till Eulenspiegel," a composer and score of which Mr. Gericke was an early champion, will also be played. Wilhelm Gericke was the second conductor of the Boston Symphony Orchestra and held the post for thirteen seasons in two terms—1884-1889 and 1898-1906.

N. Y.
TELEGRAPH
ISSUE OF
NOV 26 1922

Frieda Hempel, who began her tour as soloist with the Boston Symphony Orchestra in Montreal and Toronto and the past week has been singing with that organization in Providence and in Boston, will give her first New York recital of the season in Carnegie Hall next Tuesday evening.

EAGLE NOV. 26.
Brooklyn, New York

Subscribers to Boxes at Boston Symphony Concerts.

Subscribers to boxes for the Boston Symphony concerts which begin Dec. 1 at the Academy of Music include: Frank L. Babbott, Mr. and Mrs. I. Sherwood Coffin, Edward J. Dingee, Mr. and Mrs. Francis D. Dodge, Mr. and Mrs. Charles S. Adams, Mr. and Mrs. Charles F. Pray

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BROOKLYN
N. Y.
CITIZEN
ISSUE OF
NOV 26 1922

BOSTON SYMPHONY CONCERT.

Frieda Hampel to Appear Here as First Soloist.

The Fourth Symphony of Brahms in E minor, will open the season of the Boston Symphony Orchestra in Brooklyn at its concert, under Institute auspices, in the Academy next Friday evening. Pierre Monteux will also present the celebrated score of his countryman, Debussy, "Prelude to the afternoon of a Faun," based on the verses of the impressionistic poet Mallarme. The part of the Faun is suggested by beautiful flute solo passages, to be played by Georges Laurent, the illustrious virtuoso of the orchestra.

Frieda Hempel will appear as the first solist. The great coloratura soprano sang with the orchestra in Canada, and also in Boston last week, with great success. Frieda Hempel will be heard in two notable arias of Mozart, "Deh 'Vieni" from "The Marriage of Figaro," and "Martern Aller Arten" from "The Abduction from the Harem."

The evening will close with Richard Strauss' tone poem "Also Sake Zarathustra" for organ and enlarged orchestra, which depicts in tones the philosophy of Friedrich Nietzsche and is looked upon as one of Strauss' most impressive achievements.

N. Y.
CITIZEN
ISSUE OF
NOV 26 1922

HEMPEL AT CARNEGIE HALL.

Frieda Hempel, who began her tour as soloist with the Boston Symphony Orchestra in Montreal and Toronto, and the past week has been singing with that organization in Prividence and Boston, will give her first New York recital of the season in Carnegie Hall next Tuesday evening, Nov. 28. Miss Hempel will be assisted by Coenraad V. Bos at the piano, and Louis P. Fritze, flutist.

[40]

NEW YORK
N. Y.
HERALD
NOV 1922
26

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Thursday evening and Saturday afternoon. Pierre Monteux will conduct at the evening concert Berlioz's "Fantastic" Symphony, two descriptive pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock" Vaughan Williams's Fantasia for string orchestra on a theme by the early English composer, Thomas Tallis, and Glazounov's symphonic poem, "Stenka Razin." For the matinee the symphony will be the fourth of Brahms. Strauss's "Thus Spake Zarathustra" will also be

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N. Y.
HERALD
1922
26

The extra series of Monday evening concerts in Symphony Hall, Boston, by the Boston Symphony Orchestra, which was instituted last year, is to be continued. These concerts, patronized in large degree by people untutored in symphonic music, are the outgrowth of a demand for symphony concerts in Boston which exceeds the bounds of the regular forty-eight Friday afternoon and Saturday evening concerts. Pierre Monteux is to present regular symphony programs and the following soloists are to appear: Ernest Schelling, Ester Ferrabini-Jacchia, Florence Macbeth, Renee Chemet and Magdeleine Brard.

From
EAGLE
NOV 26 1922
Brooklyn, New York

BROOKLYN NOTES

The Fourth Symphony of Brahms in E minor will open the season of the Boston Symphony Orchestra in Brooklyn at its concert, under Institute auspices, in the Academy next Friday evening, Dec. 1, at 8:15. Pierre Monteux will also present the celebrated score of his countryman, Debussy, "Prelude to the Afternoon of a Faun," based on the verses of the impressionistic poet Mallarme. The part of the faun is suggested by beautiful flute solo passages to be played by Georges Laurent. This music is by general opinion given a performance of the highest eloquence at the hands of the Boston Symphony Orchestra and Pierre Monteux.

Frieda Hempel will add much interest and importance to the occasion by appearing as the first soloist. The great coloratura soprano sang with the orchestra in Canada, and also in Boston last week, with the greatest success. Remembered by her wonderful interpretations of the leading roles in Mozart's operas, Frieda Hempel will be heard to the best advantage in two notable arias of that master, "Deh'Vieni" from "The Marriage of Figaro," and "Martern Aller Arten" from "The Abduction From the Harem."

N. Y.
AMERICAN
ISSUE OF
NOV 26 1922

The Boston Symphony Orchestra will begin its season in Carnegie Hall Thursday evening. Pierre Monteux will conduct "Fantastic" Symphony, by Berlioz; "Clouds" asd "White Peacocks," by Griffes; Fantasia, by Williams; "Stenka Razin," by Glazounow. At the Saturday afternoon concert, the orchestra will play Symphony No. 4, by Brahms; "Thus Spake Zarathrustra," by Strauss; Horatius Triumphant, by Honegger.

WORLD, NOV 26 1922
New York City.

The Boston Symphony Orchestra is to open its Brooklyn season with a concert in the academy, under institute auspices, Dec. 1, with Frieda Hempel as soloist. Pierre Monteux has made a fine program for this occasion. The symphony will be the Fourth of Brahms, considered one of the finest works of that master. The modern French school will be represented by Debussy's most popular score, his Prelude to the "Afternoon of a Faun," based on the poem of Mallarme. This work is considered to have perhaps its finest living interpreter in Pierre Monteux, since the French conductor was a close friend of the late composer and a collaborator in the early production of his scores. The concert will close with Strauss's tone-poem of mighty proportions, "Thus Spake Zarathustra," a musical presentation of the philosophy of Nietzsche, conceived for a huge [illegible]

[illegible] of double importance by the appearance as soloist of Frieda Hempel, the famous coloratura soprano. Mme. Hempel, remembered from the days before she had abandoned opera for the concert stage as a soprano singer of the immortal melodies of Mozart, is to sing two of these with the orchestra, the aria "Deh'-Vieni" from "The Marriage of Figaro," and "Martern aller Arten" from "The Abduction from the Harem."

N. Y.
TRIBUNE
ISSUE OF
NOV 26 1922

Roman Legend Theme of New Work by Arthur Honegger

Arthur Honegger, whose "mimed symphony," entitled "Horace Victorieux," will be heard for the first time in New York, at the Boston Symphony Orchestra's concert on Saturday afternoon, is, though a Swiss, one of the "six" composers of the ultra-modern French school. When he composed the work in 1920 he used the term "mimed symphony," with a ballet in mind; but it has been heard in European cities only as a purely orchestral.

The Horace of the composition is the hero of the Roman legend of the combat between the three Curatii and three Horatii. The brothers of Horatius are both slain and he stands against three. He disposes of them one by one, and having thus saved his people returns to find his sister in tears over the death of her lover, who was one of the foe. Horatius, in anger at this exhibition of disloyalty and unsisterliness, stabs her likewise and is pardoned on the ground of patriotism.

N. Y.
COMMERCIAL
ISSUE OF

Boston Symphony Here Thursday

The "Fantastic" Symphony of Berlioz will be the first number at the opening of the Boston Symphony season in New York, which will take place in Carnegie Hall next Thursday evening.

Pierre Monteux will also present Vaughan Williams, Fantasia for Double-Stringed Orchastra on a Theme by Thomas Tallis, the early English composer; the two numbers from the Roman Suite of the late Charles T. Griffes, "Clouds" and "The White Peacock," and Glazounov's symphonic poem "Stenka Razin."

For the Saturday matinee the symphony will be the Fourth by Brahms in E minor. A score new to New York, which had its first American performance in Boston yesterday, is "Horatius Triumphant," a "Mimed Symphony" by Honegger, looked upon as the foremost member of the Parisian "Six." The afternoon will close with Richard Strauss' tone poem, "Thus Spake Zarathustra."

Times
DEC 1 1922
NEW YORK CITY

The Boston Symphony Orchestra.

The Boston Symphony Orchestra made its first appearance in New York this season in Carnegie Hall last evening. It was probably not the most fortunate evening of the year on which to begin a series of symphony concerts; and the audience seemed to show the effect of a counter attraction at home. However this may have been, the orchestra was in remarkably fine form and played a program in which older and the most recent music figured.

Berlioz's "Fantastic Symphony" unquestionably now belongs to older music, and shows it more and more at each new hearing. It is some ninety-two years old and does not belie it. The paucity of specifically musical ideas in the composition is equalled only by the fullness of extant biographical and autobiographical details concerning it. The symphony has been much written about, and it is all interesting reading so long as there is no requirement to hear a performance of it. Then the interest completely collapses, swallowed up in musical dullness. As for the orchestration, that is of great historic importance; but it no longer impresses modern ears as extraordinary in and of itself.

The performance under Mr. Monteux's direction was a brilliant one that missed not one of Berlioz's points. The last two movements at least were actively applauded.

The symphony was followed by Vaughan Williams's "Fantasia on a theme by Thomas Tallis for double string orchestra." The English composer wrote it a dozen years ago; it was first heard in New York last season, played by the New York Symphony Orchestra. It improved on further acquaintance, especially when that acquaintance was renewed in the truly fine performance that Mr. Monteux achieved.

Thomas Tallis, it will be recalled, was a sixteenth century English composer. The theme is a tune he wrote for a psalter of his time. It was, necessarily, in one of the ecclesiastical modes then in use. Mr. Williams has retained completely the modal characteristics in his harmonization of this fantasia, which [illegible] its name through the rich play [illegible] fancy that he has brought to bear on the great skill with which it is [illegible]

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They were followed by the symphonic poem, "Stenka Razin," written by Glazunow in his youth before he had become so reckless in his output of orchestral compositions.

NOV 30 1922
QUIRER
Philadelphia, Pa.

Wilhelm Gericke in Destitute Circumstances

Every music lover who can remember the Boston Symphony Orchestra in its palmy days, when it held an unchallenged place as one of the finest if not the very finest body of its class, will learn with regret that Wilhelm Gericke, its former conductor, now in his seventy-eighth year, is living in Vienna in such destitute circumstances that his musician friends in this country, with the characteristic generosity of the artist profession, are raising a fund for his relief. This is a melancholy ending to a career of brilliant distinction during which Gericke was numbered among the four or five great orchestral conductors of the world. It was he who, as the successor of Georg Henschel, took hold of the Boston orchestra nearly forty years ago, and began to realize the possibilities which were brought within his reach by the unlimited funds which the munificence of the late Henry Lee Higginson placed at his disposal.

But while he could not have gone far without that indispensable assistance it was by his energy, his untiring devotion and his genius for constructive work that the orchestra was made what it ultimately became. He was an incomparable drill master, and while the severity of his discipline was from time to time the occasion for complaint by no other means could the object which he had in view have been accomplished. That object was to make of the orchestra an instrument for the interpretation of the finest music as nearly perfect as human limitations would permit. No one who ever heard the orchestra play when it was at its best, and who is competent to form an intelligent opinion, will deny that this object was accomplished, and that in all the essentials of good playing the Boston Symphony Orchestra was supreme.

It used to be the criticism of some hyper-critical commentators that Gericke himself could not use to the best advantage the superb instrument which he had created, that his performances were too coldly classical to be altogether satisfying, that in their academic correctness and technical brilliancy they failed to express the soul, or to communicate the emotion, of the music which was being interpreted. Perhaps there was at one time some justification for this view, but during his second engagement as conductor Gericke had outlived this fault, and the orchestra played with all the eloquence and feeling that the score suggested or required.

Sixteen years have elapsed since his last visit here, but many must still remember him, and some of these may feel inclined to follow Mr. Stokowski's example by contributing something to the fund for his relief.

From
DEC 1 1922
EVENING WORLD
New York City

IN THE REALM OF MUSIC

By Frank H. Warren.

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The orchestra sounded brilliant at times. The concert was something of a preparatory motion for to-morrow afternoon's performance, when a new composition, "Horatius Triumphant," a "mimed" symphony by Honegger, one of the famed band of French moderns. Honegger, later in the season, is to appear here personally with the new City Symphony Orchestra.

N.Y. TELEGRAPH
ISSUE OF
DEC 1 1922

MONTEUX OPENS IN FINE CONCERT

Boston Symphony Orchestra Begins New York Season at Carnegie Hall.

PLAYS WILLIAMS'S FANTASIA

The Boston Symphony Orchestra at Carnegie Hall last evening invaded Manhattan for the first time this season, drawing a [illegible]

Mc Gorl
Concert Advertising

For 81 Years
Brooklyn's Leading Newspaper
Exclusive Associated Press Service

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GLOBE
OF
1922

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N. Y.
HERALD
NOV 27 1922

The program is announced for the Gericke Benefit Concert to be given in Symphony Hall, Boston, by the Boston Symphony Orchestra on December 5. Pierre Monteux will conduct Mr. Gericke's orchestral arrangement of the pianoforte waltzes of Brahms. Mr. Monteux has chosen other composers and pieces connected with the musical life of Vienna, where Mr. Gericke has been prominent as a conductor for many years. Schubert's Unfinished Symphony, Beethoven's Fifth Symphony, also Strauss's "Till Eulenspiegel," a composer and score of which Mr. Gericke was an early champion, will also be played. Wilhelm Gericke was the second conductor of the Boston Symphony Orchestra and held the post for thirteen seasons in two terms—1884-1889 and 1898-1906.

N. Y.
TELEGRAPH
ISSUE OF
NOV 26 1922

Frieda Hempel, who began her tour as soloist with the Boston Symphony Orchestra in Montreal and Toronto and the past week has been singing with that organization in Providence and in Boston, will give her first New York recital of the season in Carnegie Hall next Tuesday evening.

EAGLE Nov. 26.
Brooklyn, New York

Subscribers to Boxes at Boston Symphony Concerts.

Subscribers to boxes for the Boston Symphony concerts which begin Dec. 1 at the Academy of Music include: Frank L. Babbott, Mr. and Mrs. I. Sherwood Coffin, Edward J. Dingee, Mr. and Mrs. Francis D. Dodge, Mr. and Mrs. Charles S. Adams, Mr. and Mrs. Charles F. Pray

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BROOKLYN
N. Y.
CITIZEN
ISSUE OF
NOV 26 1922

BOSTON SYMPHONY CONCERT.

Frieda Hampel to Appear Here as First Soloist.

The Fourth Symphony of Brahms in E minor, will open the season of the Boston Symphony Orchestra in Brooklyn at its concert, under Institute auspices, in the Academy next Friday evening. Pierre Monteux will also present the celebrated score of his countryman, Debussy, "Prelude to the afternoon of a Faun," based on the verses of the impressionistic poet Mallarme. The part of the Faun is suggested by beautiful flute solo passages, to be played by Georges Laurent, the illustrious virtuoso of the orchestra.

Frieda Hempel will appear as the first solist. The great coloratura soprano sang with the orchestra in Canada, and also in Boston last week, with great success. Frieda Hempel will be heard in two notable arias of Mozart, "Deh 'Vieni" from "The Marriage of Figaro," and "Martern Aller Arten" from "The Abduction from the Harem."

The evening will close with Richard Strauss' tone poem "Also Sake Zarathustra" for organ and enlarged orchestra, which depicts in tones the philosophy of Friedrich Nietzsche and is looked upon as one of Strauss' most impressive achievements.

N. Y.
CITIZEN
ISSUE OF
NOV

HEMPEL AT CARNEGIE HALL.

Frieda Hempel, who began her tour as soloist with the Boston Symphony Orchestra in Montreal and Toronto, and the past week has been singing with that organization in Prividence and Boston, will give her first New York recital of the season in Carnegie Hall next Tuesday evening, Nov. 28. Miss Hempel will be assisted by Coenraad V. Bos at the piano, and Louis P. Fritze, flutist.

NEW YORK
N. Y.
HERALD
NOV 27 1922

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Thursday evening and Saturday afternoon. Pierre Monteux will conduct at the evening concert Berlioz's "Fantastic" Symphony, two descriptive pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock" Vaughan Williams's Fantasia for string orchestra on a theme by the early English composer, Thomas Tallis, and Glazounov's symphonic poem, "Stenka Razin." For the matinee the symphony will be the fourth of Brahms. Strauss's "Thus Spake Zarathustra" will also be and organ. This concert will be made an event of double importance by the appearance as soloist of Frieda Hempel, the famous coloratura soprano. Mme. Hempel, remembered from the days before she had abandoned opera for the concert stage as a soprano singer of the immortal melodies of Mozart, is to sing two of these with the orchestra, the aria "Deh' Vieni" from "The Marriage of Figaro," and "Martern aller Arten" from "The Abduction from the Harem."

N. Y.
HERALD

The extra series of Monday evening concerts in Symphony Hall, Boston, by the Boston Symphony Orchestra, which was instituted last year, is to be continued. These concerts, patronized in large degree by people untutored in symphonic music, are the outgrowth of a demand for symphony concerts in Boston which exceeds the bounds of the regular forty-eight Friday afternoon and Saturday evening concerts. Pierre Monteux is to present regular symphony programs and the following soloists are to appear: Ernest Schelling, Ester Ferrabini-Jacchia, Florence Macbeth, Renee Chemet and Magdeleine Brard.

From
EAGLE
Brooklyn, New York

BROOKLYN NOTES

The Fourth Symphony of Brahms in E minor will open the season of the Boston Symphony Orchestra in Brooklyn at its concert, under Institute auspices, in the Academy next Friday evening, Dec. 1, at 8:15. Pierre Monteux will also present the celebrated score of his countryman, Debussy, "Prelude to the Afternoon of a Faun," based on the verses of the impressionistic poet Mallarme. The part of the faun is suggested by beautiful flute solo passages to be played by Georges Laurent. This music is by general opinion given a performance of the highest eloquence at the hands of the Boston Symphony Orchestra and Pierre Monteux.

Frieda Hempel will add much interest and importance to the occasion by appearing as the first soloist. The great coloratura soprano sang with the orchestra in Canada, and also in Boston last week, with the greatest success. Remembered by her wonderful interpretations of the leading roles in Mozart's operas, Frieda Hempel will be heard to the best advantage in two notable arias of that master, "Deh'Vieni" from "The Marriage of Figaro," and "Martern Aller Arten" from "The Abduction From the Harem."

N. Y.
AMERICAN
ISSUE OF
NOV 26 1922

The Boston Symphony Orchestra will begin its season in Carnegie Hall Thursday evening. Pierre Monteux will conduct "Fantastic" Symphony, by Berlioz; "Clouds" asd "White Peacocks," by Griffes; Fantasia, by Williams; "Stenka Razin," by Glazounow. At the Saturday afternoon concert, the orchestra will play Symphony No. 4, by Brahms; "Thus Spake Zarathrustra," by Strauss; Horatius Triumphant, by Honeggar.

WORLD, NOV 26
New York City.

The Boston Symphony Orchestra is to open its Brooklyn season with a concert in the academy, under institute auspices, Dec. 1, with Frieda Hempel as soloist. Pierre Monteux has made a fine program for this occasion. The symphony will be the Fourth of Brahms, considered one of the finest works of that master. The modern French school will be represented by Debussy's most popular score, his Prelude to the "Afternoon of a Faun," based on the poem of Mallarme. This work is considered to have perhaps its finest living interpreter in Pierre Monteux, since the French conductor was a close friend of the late composer and a collaborator in the early production of his scores. The concert will close with Strauss' tone-poem of mighty proportions, "Thus Spake Zarathustra," a musical presentation of the philosophy of Nietszche, conceived for a huge orchestra

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N. Y.
TRIBUNE
ISSUE OF
NOV 26 1922

Roman Legend Theme of New Work by Arthur Honegger

Arthur Honegger, whose "mimed symphony," entitled "Horace Victorieux," will be heard for the first time in New York, at the Boston Symphony Orchestra's concert on Saturday afternoon, is, though a Swiss, one of the "six" composers of the ultra-modern French school. When he composed the work in 1920 he used the term "mimed symphony," with a ballet in mind; but it has been heard in European cities only as a purely orchestral.

The Horace of the composition is the hero of the Roman legend of the combat between the three Curatii and three Horatii. The brothers of Horatius are both slain and he stands against three. He disposes of them one by one, and having thus saved his people returns to find his sister in tears over the death of her lover, who was one of the foe. Horatius, in anger at this exhibition of disloyalty and unsisterliness, stabs her likewise and is pardoned on the ground of patriotism.

N. Y.
COMMERCIAL
ISSUE OF

Boston Symphony Here Thursday

The "Fantastic" Symphony of Berlioz will be the first number at the opening of the Boston Symphony season in New York, which will take place in Carnegie Hall next Thursday evening.

Pierre Monteux will also present Vaughan Williams, Fantasia for Double-Stringed Orchastra on a Theme by Thomas Tallis, the early English composer; the two numbers from the Roman Suite of the late Charles T. Griffes, "Clouds" and "The White Peacock," and Glazounov's symphonic poem "Stenka Razin."

For the Saturday matinee the symphony will be the Fourth by Brahms in E minor. A score new to New York, which had its first American performance in Boston yesterday, is "Horatius Triumphant," a "Mimed Symphony" by Honegger, looked upon as the foremost member of the Parisian "Six." The afternoon will close with Richard Strauss' tone poem, "Thus Spake Zarathustra."

Times

NEW YORK CITY

The Boston Symphony Orchestra.

The Boston Symphony Orchestra made its first appearance in New York this season in Carnegie Hall last evening. It was probably not the most fortunate evening of the year on which to begin a series of symphony concerts; and the audience seemed to show the effect of a counter attraction at home. However this may have been, the orchestra was in remarkably fine form and played a program in which older and the most recent music figured.

Berlioz's "Fantastic Symphony" unquestionably now belongs to older music, and shows it more and more at each new hearing. It is some ninety-two years old and does not belie it. The paucity of specifically musical ideas in the composition is equalled only by the fullness of extant biographical and autobiographical details concerning it. The symphony has been much written about, and it is all interesting reading, so long as there is no requirement to hear a performance of it. Then the interest completely collapses, swallowed up in musical dullness. As for the orchestration, that is of great historic importance; but it no longer impresses modern ears as extraordinary in and of itself.

The performance under Mr. Monteux's direction was a brilliant one that missed not one of Berlioz's points. The last two movements at least were actively applauded.

The symphony was followed by R. Vaughan Williams's "Fantasia on a theme by Thomas Tallis for double string orchestra." The English composer wrote it a dozen years ago; it was first heard in New York last season, played by the New York Symphony Orchestra. It improved on further acquaintance, especially when that acquaintance was renewed in the truly fine performance that Mr. Monteux achieved.

Thomas Tallis, it will be recalled, was a sixteenth century English composer. The theme is a tune he wrote for a psalter of his time. It was, necessarily, in one of the ecclesiastical modes then in use. Mr. Williams has retained completely the modal characteristics in his harmonization of this fantasia, which justifies its name through the rich play of fancy that he has brought to bear on the great skill with which it is wrought, and especially the fine and delicate effects of tone that he has by his ingenious division of the

But the impression is now, as it was on the first performance of the fantasia, that Mr. Williams has carried it too far. The modal harmonies exclusively used produce an effect of monotony on modern ears sometime before the end is reached. The composer would undoubtedly have strengthened his effect by greater conciseness.

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FROM NOV 30 1922
INQUIRER
Philadelphia, Pa.

Wilhelm Gericke in Destitute Circumstances

Every music lover who can remember the Boston Symphony Orchestra in its palmy days, when it held an unchallenged place as one of the finest if not the very finest body of its class, will learn with regret that Wilhelm Gericke, its former conductor, now in his seventy-eighth year, is living in Vienna in such destitute circumstances that his musician friends in this country, with the characteristic generosity of the artist profession, are raising a fund for his relief. This is a melancholy ending to a career of brilliant distinction during which Gericke was numbered among the four or five great orchestral conductors of the world. It was he who, as the successor of Georg Henschel, took hold of the Boston orchestra nearly forty years ago, and began to realize the possibilities which were brought within his reach by the unlimited funds which the munificence of the late Henry Lee Higginson placed at his disposal.

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From DEC 1 1922
EVENING WORLD
New York City

IN THE REALM OF MUSIC

By Frank H. Warren.

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N. Y. TELEGRAPH
ISSUE OF
DEC 1 1922

MONTEUX OPENS IN FINE CONCERT

Boston Symphony Orchestra Begins New York Season at Carnegie Hall.

PLAYS WILLIAMS'S FANTASIA

The Boston Symphony Orchestra at Carnegie Hall last evening invaded Manhattan for the first time this season, drawing a fine audience and delivering a program of extraordinary interest beautifully played. Mr. Monteux has invested his fine organization with all of the excellences, and a few of the peculiarities of his superior and always scholarly musicianship and his orchestra showed a spirit of enthusiasm and mutuality which for a time seemed to have lapsed. Berlioz's Fantastic Symphony (No. 1 in C major), which opened the program, demonstrated the poetic and dramatically imaginative faculties of both composer and Conductor Monteux, and proved a most generous appetizer for the majority of the audience.

Vaughn Williams's Fantasia on a Theme by Thomas Tallis for Double-stringed Orchestra, which followed, was a vital exhibition of the unified finesse and the understanding of the perfectly- Two numbers by and "The White Peacock" of the con-

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N. Y.
EVENING GLOBE
ISSUE OF
DEC 1 1922

MUSIC

By PITTS SANBORN.

Notable Concert by the Boston Symphony Orchestra—Other Music.

Thanksgiving and the Boston Symphony Orchestra both come from New England. They visited New York together yesterday, and however New York may have received Thanksgiving it did not turn out very numerously for the Boston orchestra's concert in Carnegie Hall last evening. It is an open secret that the New York concerts of this orchestra are not now fashionable—one more proof that fashion and taste may not always be synonymous.

The programme of yesterday's concert opened with the "Fantastic" symphony of Berlioz. Rightly or wrongly the "Fantastic" symphony is by no means a favorite with New York audiences, but it might conceivably become so if it were played here often as well as it was played last night. There was enough of applause after the movement entitled "March to the Scaffold" to justify Mr. Monteux in signalling the band to rise, and the entire work was received cordially.

The performance of the symphony was the most effective that I remember. Mr. Mengelberg led it at his first concert here as conductor of the New Symphony Orchestra, and his reading was notable, but Mr. Mengelberg was obliged, on that occasion, to struggle with an inferior orchestra. The masterly conducting of Mr. Monteux had a responsive instrument in the superb Boston band.

Never did the string bodies of that band sound richer than in Vaughan Williams's fantasia on a theme by Thomas Tallis for double-stringed orchestra. This really fine composition, echoing cathedral pomp and ceremony, was played with an amazing variety of color and nuance, and in particular it displayed the admirable skill of Mr. Burgin, the concertmaster of the orchestra, and the gorgeous tone of Mr. Fourel, the first viola. "Clouds" and "The White Peacock" by the lamented Charles T. Griffes followed, lovely pieces both, and played beautifully.

The concluding number of the concert was Glazounoff's symphonic poem "Stenka Razin," which is so much more Russian and barbaric and imposing and generally worth while than most of its author's music. It [illegible]

From
TELEGRAM
New York City
DEC 1 1922

Boston Orchestra in Berlioz Symphony

Coming from Boston for its first concert of the season, the Boston Symphony Orchestra, conducted by Pierre Monteux, presented an unusual programme last night at Carnegie Hall. Berlioz's "Fantastic" symphony, which was the first offering of the Boston musicians, is almost a novelty here. Mr. Monteux is an authority on French music. He directs it very skillfully, and if the long works of Berlioz are to be heard here, no one is better qualified to do it. But the "Fantastic" symphony in spite of an excellent performance, did not make a deep impression. There was more applause for an English novelty, Vaughan Williams' Fantasia on a Theme of Tallis. Very appealing were two short works of Charles T. Griffes—"Clouds" and "The White Peacock." Orchestra and conductor were warmly applauded by a holiday audience.

From
EVENING MAIL
New York City

BOSTON SYMPHONY

NOT [illegible] the claims of Thanksgiving reunions (and turkeys) could prevent a typical Boston Symphony audience from filling Carnegie Hall last night to greet Pierre Monteux and his forces. The Fantastic Symphony of Berlioz, at once friend, forerunner and sometime rival of Richard the First, held premier place.

It does not always take a German to conduct Wagner, but it seems to take a Frenchman to interpret Berlioz. Mr. Monteux gave the great Hector's work a sympathetic reading that brought out many beauties where others have murmured "heavy" or turgid." This was especially notable in the "Scene in the Meadows."

Vaughn Williams' fantasia on a theme by Tallis for double stringed orchestra followed, dreaming its way through modulation after modulation, perpetually questioning, never answering. Mr. Monteux caught a wonder mood here and imprisoned it delightfully.

N. Y.
EVE. POST
ISSUE OF
DEC 1 1922

Boston Symphony Orchestra

Apparently all the musical organizations in this country are in the hands of Republicans, who did not feel as grateful and alive on Thanksgiving Day, and before, as they might have been. Elena Gerhardt and the City Orchestra on Wednesday edified their audience with Mahler's songs about three dead children. At the Metropolitan, in the evening, the opera was all about a man's dead wife; and last night, in Carnegie Hall, the Boston Symphony Orchestra opened its New York season with Berlioz's "Fantastic Symphony," in the fourth part of which a lover takes poison with the intention of committing suicide, while in the last the demons gather to witness his burial. Cheer up ladies and gentlemen! The next election may not be so lugubrious.

It must be said that the Boston musicians, under Pierre Monteux, gave a vivid, virtuosic reproduction of Berlioz's gruesome tonal hallucinations. In Vaughan Williams's fantasia on a psalm tune by Tallis, composed in 1567, the wonderful warmth and euphony of the Boston strings made a thrilling impression. Williams shows to better advantage in this fantasia than in his overlong symphonies. To be sure, this piece, too, is not short. One man observed, as he got up to hurry back to the opera: "It has an end after all; I was beginning to lose hope."

N. Y.
HERALD
DEC 1 1922

BOSTON ORCHESTRA STARTS ITS SEASON

Plays Under Monteux at Carnegie Hall.

The Boston Symphony Orchestra, Pierre Monteux conductor, began its New York season with a concert in Carnegie Hall last evening. A varied program of compositions was given. The first number was Berlioz's "Fantastic Symphony." Following this were the fantasia on a theme by Thomas Tallis, for strings, composed by Vaughan Williams; Charles T. Griffe's two descriptive pieces, "Clouds" and "The White Peacock," and Glazounov's symphonic poem, "Stenka Razin."

Mr. Monteux gave a very fine reading of Berlioz's "Fantastic Symphony." It was one in which the virtuosity of his players was every where apparent. The scenes and moods of an artist's experience, as painted by Berlioz, were brilliantly reproduced by the orchestra. And, indeed, do a few portions of the score when played with the finish given them last night create the passing illusion that Berlioz was sometimes a creator.

The Williams fantasia on a psalm tune of Tallis (written in 1567), was given here at a concert of the Symphony Society last March. The fine composition of modern instrumentation, but preserving the ecclesiastic character, by means of old harmonies stood in very effective contrast to the Berlioz score which preceded it. The two pieces by the talented and lamented young American Griffes, his "Clouds" and "White Peacock," taken from his "Roman Sketches," written originally for the pianoforte, fitted well into Mr. Monteux's elaborate program scheme. Glazunov's poem, "Stenka Razin," which has for the chief theme the Volga bargeman's song, "Ay Ouchnem," was given here by Mr. Monteux on January 10, 1920. It is a well made, brilliant work, and served well to bring a change of routine among the tone poems so often played here at present.

N. Y.
TRIBUNE
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DEC 1 1922

Berlioz's "Fantastic Symphony" Revived By Boston Orchestra

Old and Seldom-Heard Composition That Influenced Composers of All Countries Is Finely Given

By H. E. Krehbiel

On glancing at the program of the concert given by the Boston Symphony Orchestra in Carnegie Hall last night one was tempted to credit Mr. Monteux with an act of daring in including Berlioz's "Fanstastic Symphony." True, the work has been heard periodically in New York during the last fifty-six years, it having received its first American performance at the hands of the Philharmonic Society under the direction of Carl Bergmann on January 27, 1866.

But the periods seem to have grown longer and longer and the effect produced by the work less and less as time has passed. Yet when Mr. Monteux injected the vitalizing fluid of a sincere and graphic interpretation into its veins last night we were helped to a new realization of what the composition stands for in symphonic history, especially of the influence which it exerted upon the composers of all countries since Beethoven back to whose day it almost reaches.

For the story of its composition, the motives which inspired it, its autobiographical ingredients, the sequence of incidents and passions which the composer told us were its poetical contents, we do not care a fig. To us they seem like poppycock and we are strongly tempted to believe that Berlioz was of the same opinion. But he certainly did put a feature which Beethoven had conceived in an ideal form into the symphonic form in so palpable a manner that it was copied by his successors and has endured ever since. It is still in process of growth, though the communal theme, which has its full stature in the "Fantastic," has, under the influence of Liszt, dwindled down to a "germ" which in the symphonies and symphonic poems of today develops into the strangest and most contradictory entities or does not grow at all, but contents itself with donning varied and motley harmonic and instrumental colors.

We confess that we do not quite understand why Berlioz chops off the head of his hero's sweetheart instead of the head of the lover who goes to the gallows for the murder and afterward transforms her into a hag participating in a witches' revel. But perhaps this is inquiring a little too curiously, and if he did nothing more in his final scene than suggest to Liszt that in his "Faust" symphony he might picture Mephistopheles as the spirit of negation by parodying the themes which stand for Faust and Gretchen (we think Gretchen is in it but we haven't time to think long) he at least showed the way to a device that has been industriously cultivated since. And in spite of all that is in the music (or only in the verbal program which is outside of it) the "Scene in the Fields" remains of compelling beauty, and was made convincingly so by the excellence of last night's performance.

After the symphony came Vaughan Williams's superb fantasy on a theme by Tallis, to which we were introduced by Mr. Damrosch last March and which evoked thoughts of the "consorts for viols" of the Elizabethan period; and then "Clouds" and "The White Peacock" (ingenious bits of post-Debussyism), by the late Charles T. Griffes and Glazounoff's "Stenka Razin," with its familiar Russian echoes.

From SUN
Address New York City
Date DEC 1 1922

Boston Orchestra Brings Much Fantasy to New York

Monteux Conducts First Program; Easton as Carmen, With Happy Debut for Queena Mario; Bori's Exquisite Traviata.

Thanksgiving had much fantasy to celebrate it last night, when the Boston Symphony Orchestra began in Carnegie Hall its thirty-seventh season of concerts in New York. To begin with—and for a long while—there was Berlioz's Fantastic Symphony. Then followed Vaughan-Williams's fantasia on a Tallis theme. Two Griffes sketches scattered fancy free, too, and Glazounov's "Stenka Razin" belongs among the dreams which Diaghlieff let loose upon the ballet stage. It was no evening for the literal minded. To those whose stomachs were with white turkey lined it offered nightmare and reverie without the necessity of mince pie.

Mr. Monteux and his men won a holiday welcome from a faithful crowd. In reply the Fantastic Symphony made sometimes hectic hearing. Even those romancers who are always looking for Berlioz's red haired lady must finally have been shooed away by the violent cineometography of these confessions of a symphony eater. The ballroom waltz was more tactfully in the mood than were the March to the Scaffold and the sheer shriek and gong, the Witches' Sabbath—although this last movement might, of course, be taken as a reminder of Thanksgiving in Salem, Mass., not so many centuries ago. The middle movement, the Scene in the Meadows, Mr. Monteux tried manfully to endow with breeze and sunlight, but it was impossible to dislodge the composer from his bed of daisies for many and many a bar.

Last season Mr. Damrosch introduced here Vaughan-Williams's Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra. It seemed then an interesting, occasionally beautiful experiment, carried out overlong. When Mr. Monteux took it up last night this much of its liabilities seemed to have lessened, and the musicianly skill, the tonal ingenuity that threads its dignity grew into more appreciable assets. It remains a noble enlargement of a small idea.

Of the late Charles Griffes no symphonic works have plucked the strings of the imagination as much as did his "Kubla Khan." But his shorter work, "The White Peacock," has become even more popular. Especially with dancers. One cannot hear that lovely strain which runs through it without facing the memory of a chalk faced girl in white tights and a feather duster tail, going through what vulgarians would call the motions. Yet "The White Peacock," which Mr. Monteux conducted last night, is a far more living work than is "Clouds," which preceded it. "Clouds" must suggest "Nuages" as much as Griffes, in this stage, frankly and devotedly suggests the composer of "Nuages." And the suggestion must beget a comparison.

The orchestra played with all that vigor and bigness which Mr. Monteux seems to consider its best foot forward. At the end of the Scaffold March, in the Berlioz, he bade the players rise and share the clapping.

TIMES DEC 2 1922
BROOKLYN, N. Y.

MUSIC EVENTS

BOSTON SYMPHONY

With Frieda Hempel as soloist, the Boston Symphony Orchestra gave the first of a series of five Philharmonic concerts before a large and evidently pleased audience at the Academy of Music last evening. Directed with skill, intelligence and insight by Pierre Monteux, the orchestra gave a brilliant performance, always carefully thought out and with a combination of technical knowledge and skill, with an admirable tonal quality that made the entire program of a very high order of merit indeed.

The Symphony of the evening was Brahms' No. 4 in E minor, Op. 98, handled in a manner that brought out all the finest qualilties of the work. All of the four movements of the Symphony are interesting and highly effective pieces of musical workmanship, full of a fine variety and all admirably developed and scored. The last movement, in particular, made a particularly good impression under the sensitive handling of M. Monteux.

In many ways, however, the most interesting and appealing number of the evening was nothing less than that established favorite, Debussy's Prelude to "L'Apres Midi d'un Faun." Certainly this piece goes to show the falsity of the old belief, still widely held among the more pedantically minded, that a popular piece of music is of necessity a poor piece of music. Played with the orchestra's finest skill, the Debussy number proved the stirring and lovely thing it has always seemed under the sort of treatment it deserves.

Mme. Hempel was heard in the aria "Deh Vieni," from Mozart's "Le Nozze di Figaro," and a recitative and a naria from Leber's "Der Freischutz." She was at her best in the Mozart number, which she sang with great charm, skill and beauty of tone. Her accompaniment in this piece was a model of understanding and co-operation on the part of the orchestra. Mme. Hempel was also in excellent form in her handling of the Weber numbers, which she sang with sympathy and knowledge. Incidentally her enunciation was admirable at all times.

Strauss' tone poem, "Thus Spake Zarathustra," proved something of a disappointment. It is interesting and frequently effective, but somehow it seems less impressive and considerably less important than might be expecter. The fact that the number did not quite come up to expectations is certainly by no means due to the dork of the orchestra or the interpretation given by M. Monteux, for the playing throughout was of the highest order. Indeed, it may be said that the execution of the number brought out, perhaps, more values than the composer put into it. Certainly, the work of the Boston Symphony throughout the program showed that it is a most valuable addition to Brooklyn's musical season.

EAGLE DEC 2 1922
Brooklyn, New York

BOSTON SYMPHONY RETURNS

The Big Band Welcomed by a Big Brooklyn Audience.

The annual return of Boston Symphony Orchestra is one of the reddest of the redletter nights in Brooklyn music and last night Mr. Monteux and his men were welcomed by a house that reminded one of the days before the war and Karl Muck had worked this disintegration on hand and audience alike. Not every seat was occupied but so nearly so as to show that these concerts have resumed their old dominating place in the cultural life of Brooklyn.

And Mr. Monteux returned with a happy smile and the consciousness that his band was fine as mortal band can be in purity of tone, delicacy, and the sympathetic response to the conductor's lightest indication. He had proved it the night before by opening his season in Carnegie Hall with the great orchestral show piece Berlioz's "Fantastic Symphony" and had won enthusiastic critical approval. His Brooklyn program had nothing so purely a "stunt" as the Berlioz music, but it had three pieces better worth hearing, and which in their combination of requirements made a finer test of the superb quality of this historic orchestra.

These included the Brahms Fourth Symphony—the one with the heavenly andante, its opening theme proclaimed by the Eiglish horn, and the noble last movement which marked the last sight of the composer by the Vienna public which had slowly learned to love him; the Debussy "Afternoon of a Faun," with its shimmering atmospheric effects which this public has learned to enjoy, and Strauss' bombastic but impressive "Thus Spake Zarathustra" with its wind machine, its glockenspiel and its portentous demands on the orchestra. Just how far up—or down—one rates Strauss every one must admit that his tone poems make all sorts of audiences sit up and take notice. The ingenuity and variety of his orchestration, the tax he makes on the resources of the best orchestra in the world intrigue the musicians, while if one sits in the outer fringe of mere music lovers it is not displeasing to sit in continual wonder as to what is coming next. In the "Zarathustra" the unexpected comes so thick and fast that the auditor who called the Brahms symphony "a long piece" could hardly have noted the flight of time.

But exquisite as the finish of the orchestra was—especially in Debussy—it was matched by the perfections of the soloist, Frieda Hempel, one of the few Mozart singers left to us. Last night she chose the Countess's lovely air from "Marriage of Figaro," which is associated by this public with those happy days when Sembrich and Eames combined to make the performance of that opera an unfailing delight. Even the auditors who remembered the last appearance of those singers on this very stage, when the "Deh Vieni" was supplemented by the opulent Eames beauty, could cavil at Mme. Hempel last evening. She has mastered that lost art of the Mozart singer, of making his music sound simple and easy. She was originally announced for one of that composer's show pieces from an opera unknown here, but we suspect she changed for the better when she sang the familiar "Agatha's Prayer" from "Der Freischutz." She sang the simple air beautifully as she had sung the Mozart, and she made a brave show with the bravura recitative, which has the great merit for public performance of sounding harder than it is just as the Mozartean legato sounds deceptively easy—when Madame Hempel sings it. H. O.

N. Y.
CITIZEN
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BOSTON SYMPHONY CONCERT.

Series Inaugurated Here With Frieda Hempel as Soloist.

The first of a series of five Philharmonic concerts was given last evening by the Boston Symphony Orchestra, at the Academy of Music, before a very large audience. The orchestra, and its accomplished conductor, Pierre Monteux, were warmly greeted by an appreciative audience on their return to Brooklyn to inaugurate their annual series of concerts, which music lovers here have come to look upon as an established institution. Conductor and orchestra both deepened the excellent impression made in this borough on other occasions.

The program was of particular interest and each number was thoroughly enjoyed. Brahm's Symphony No. 4, in E minor, was the opening number, and this was followed by Debussy's "Afternoon of a Faun." The latter is a delightful score based on the verses of the impressionistic poet, Mallarme. The part of the Faun was suggested by the beautiful flute solo passages played by Georges Laurent, the illustrious virtuoso of the orchestra.

The closing number was Straus' well-known tone poem, "Thus Spake Zarathustra," which won much favor.

Frieda Hempel, who sang with the orchestra in Boston last week, was the assisting artist. Miss Hempel is a coloratura soprano of high rank and her voice was in excellent form last evening. Her selections were Mozart's aria, "Deh Vieni," from "Le Nozze de Fiagro," and Weber's recitative, "Wie Nahte mir der Schlummer," and aria, "Leise, Leise," from "Der Freischutz."

N. Y.
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DEC 2 1922

Boston Orchestra Opens Season at Academy

Pierre Monteux's programme, opening the Boston Symphony Orchestra's thirty-fifth Brooklyn season, at the Academy of Music last night, included Brahm's E minor symphony, Debussy's "Prelude a l'Apres-Midi d'un Faune," and Richard Strauss' "Thus Spake Zarathustra." Frieda Hempel, soprano, was soloist, her numbers being the "Deh Vieni" aria from Mozart's "Le Nozze di Figaro," and the "Wie nahte mir der Schlummer" recitative, and "Leise, leise" aria from Weber's "Der Freischutz." The concert, first of the Boston's annual Brooklyn series of five, was held as heretofore under auspices of the Institute of Arts and Sciences, and attracted a very large attendance.

Appreciation is due Mr. Monteux for bringing to a Brooklyn audience the not so frequently heard E minor of Brahms (the symphonies in C minor and D major figuring more constantly in the programme offerings of orchestras hereabouts), and likewise for the finely sincere exposition the score received under his baton. An ardent student of the tragedies of Sophocles at the time he composed this symphony, Brahms (past the age of fifty) has by some commentators been attributed with having given voice to the melancholy of ancient tragedy, in his musical pages. Max Kalbeck, whose 2,138-page "Life of Brahms" is a marvel of patient autobiographical production, even sees the subject of Death in Brahms' finale, supporting his vision with a relevant quotation from a chorus in Sophocles' "Oedipus Coloneus." But Lawrence Gilman, pre-eminent present-day American music commentator, gently but firmly upsets this grave interpretation. "With due respect to Herr Kalbeck," writes Mr. Gilman, "to exhibit the E minor Symphony as an exercise in pessimism is to show it in a singularly misleading light. Much of the first movement sounds to-day frankly cheerful, ballad-like, healthily vigorous, with nothing that even borders on tragedy. In the lovely Andante, with its hauntingly beutiful coda, there is no emotion more sombre than a rich romantic melancholy. The Scherzo is anything but tragic; and the Finale, despite its passionate earnestness and its occasional solemnity, is remote from the mood of Sophoclean tragedy."

Mr. Gilman's understanding of this Brahms' symphony was reflected in the Boston performance of last evening.

Mr. Monteux's interpretation of Debussy's "Faun" was notable because of regard for the ever varying subtleties of nuance and sensitive instrumental shadings; also for an exquisitely refined though vital enunciation of its elusive impressionistic charm.

Not so terrifying a composition as in former years, Strauss' "Zarathustra" can yet show off the virtuosic capabilities of an orchestra. Mr. Monteux and his players gave it a powerful performance, outlining its many details with superb vision. The vertiginous orchestral altitudes, abysmal depths, sepulchral silences and final mystical conclusion (in two tonalities) were all presented quite magnificently. As music of philosophical import, however, Strauss' score falls flat.

It has upon numerous occasions in these columns been stated that the inclusion of vocal numbers as solos on a programme of orchestral music detracts from the dignity of the latter. But this dignity was sustained, rather than detracted, by the inclusion of Mme. Hempel's one recitative and two arias. Mme. Hempel is probably unsurpassed to-day in any of her qualifications as concert singer. Her voice is most beautiful and even through all the registers of its range. Its flexibility and vibrancy are outstanding characteristics. Moreover, Mme. Hempel has acquired a well-nigh perfect vocal technique and a genuine musical intelligence which makes this technique a means to an end rather than an end in itself. She received recalls in number, but, of course, no encores could be permitted at a symphony concert.

R. I.
JOURNAL
DEC 3 1922

Boston Symphony on Dec. 12

With Olga Samaroff, pianist, as soloist, the Boston Symphony Orchestra will give its second concert of the season in Providence a week from next Tuesday evening in Infantry Hall. Miss Samaroff will play Schumann's Concerto in A minor.

Pierre Monteux has arranged for this occasion a programme which should make it a repetition of the success of the opening concert. The great symphony in E-flat major of Mozart will be the opening number. A new score of interest will be played, the Fantasia by Vaughan Williams on a theme by the early English composer, Thomas Tallis, written for a double-stringed orchestra. Vaughan Williams, by virtue of this and other scores, is looked upon as probably the greatest English composer living. His London Symphony, played by the orchestra in Boston last year, and the Fantasia, played this year for the first time, disclose remarkable beauty and inspiration.

The closing number will be the symphonic poem of Cesar Franck, "Le Chasseur Maudit" ("The Wild Huntsman"), which in a measure will pay tribute to the genius of the great Belgian master, the centennial of whose birth is being celebrated this season. Mr. Monteux is going to give during the coming week in Boston a Franck programme. "Le Chasseur Maudit" is considered one of the most rousing and brilliant of Franck's scores, employing the hunting horns in a stirring manner.

FROM Times
DEC 3 1922
NEW YORK CITY

BOSTON SYMPHONY GIVES A NOVELTY

Honegger's 'Horace' an Orchestral 'Daub,' but Suggesting New Ranges in Tonal Combinations.

Johannes Brahms in some isle of the blest should have met his lifetime foes and critics during yesterday's matinee of the Boston Symphony Orchestra in Carnegie Hall, a day of contrasts, of prophecy and remembrance. For Arthur Honegger's "Horace Victorieux," here offered as first fruits of the Paris "Six," was paired with the now accepted Strauss "Zarathustra," and both together preceded by the Fourth Symphony of Brahms. How his old antagonists would have hastened to agree that the symphony was warp and woof of the substance of harmony, the pattern of melody, quite as present-century audiences long since came to regard it.

Honegger's "Horace" is altogether a horse of another color; denial of harmony, of melody, even of motif—an orchestral "daub," indeed, but suggesting new ranges of delicacy or depth in tonal combinations as elusive and fleeting as the colors of molten gold over a caldron of fusing metal. It is boldly done, irritating or fascinating, according as the listener's thought is on music of past or future. If Honegger has evolved a new language, he speaks it, or makes his orchestra speak it, fluently.

The Horatii and Curatii are sufficiently characterized in triple combat. Still more plaintively recognizable is Horace's sister, Camilla. She weeps—two whining 'cellos for her eyes—over her enemy lover. Horace draws his sword, and no greater thrusts ever sounded in full orchestra than when, in Gilbert's phrase, he "drew his snickersnee." For the startling sounds are indeed provocative of mirth, yet the fact remains that the composer has made his audience all but present at a killing.

Darius Milhaud is to bring here soon some more of the music of the "Six," and New York should be more hospitable to it than was Boston to Honegger, when subscribers threatened to withdraw if the orchestra should play any more of it. Mr. Monteux's players gave a great account of themselves in the novelty, and still greater in their superb performance of Strauss, which ended their first three days' visit to town this season.

N. Y.
TELEGRAPH
ISSUE OF
DEC 3 1922

BOSTONIANS PLAY ANOTHER NOVELTY

Conductor Monteux Gives Fine Performance of Honegger's Hitherto Unheard Piece.

CORTOT WITH PHILHARMONIC

The Boston Symphony Orchestra at Carnegie Hall yesterday gave its first matinee concert of the season here, Conductor Monteux adding to the interest of the event with a first-playing in New York of Arthur Honegger's new Symphonie Mimee, "Horace Victorieux," an orchestral discourse founded [illegible] variously illustrative of [illegible]

[illegible] title, "Symp[illegible] "Imitation Symphony," [illegible] attains the form or scope of a symphony, the work being merely divided into connected episodes, having been written for a ballet for the stage, with all of the visual accessories of characters, scenery and costumes. Although the composer was born in Havre, he is of Swiss parentage and, musically, at least, a good deal of a libertarian. Honegger studied violin in Paris with Capet, composition with Gedalge and Widor and orchestration with d'Indy, but early became one of the compositional revolutionists who disregarded most of the musical rules and conventions and set about "doing as they pleased."

Mr. Monteux yesterday read the new piece with full regard to the intentions of the youthful composer (Honegger is now in his thirty-first year), and probably with due deference to the program notes, which say that Honegger is an offspring of German romanticism, and also that he was influenced by Debussy, Moussorgsky, Strauss, Reger, Schonberg and Florent Schmitt (the Frenchman), adding naively: "Honegger is perhaps one of the last musicians to have felt the spell of Wagner and to have profitably assimilated it."

The piece itself, even as played yesterday by Mr. Monteux and his careful band, suggested the divagations of the inquisitive but undetermined mind of the young author. It excels in the sixth episode, in which the triumph of Horatius is nobly expressed, but seems to dwindle in spirit and orchestral importance through the final two motives which indicate the lamentations of Camilla and her murder by Horatius. The performance of the novelty was received with indifferent approval.

Brahms's Fourth Symphony.

The Bostonian wayfarers yesterday put their "best foot forward" in Brahms's fourth symphony, which opened the program and fixed the artistic and popular status of the matinee. In his virile, sanguine way, Mr. Monteux seems to have "read out" a good deal of what Dr. Hugo Riemann referred to as the pale, wan melancholy which is the E minor, or Autumnal, tonality of this symphony. Perhaps yesterday's audience best liked the third movement, in which old-fashioned harmonics are brought into play and the finale, wherein, too, the orchestra surpassed itself in unity and fervor of attack. Strauss' tone poem, "Thus Spake Zarathustra," ended the concert.

N. Y.
STANDARD UNION
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Mr. Monteux Introduces Honegger Novelty to N. Y.

Faint-hearted applause with a few hisses therein mingled, followed the Boston Symphony Orchestra's performance of Arthur Honegger's mimed symphony, "Horace Victorieux," at Carnegie Hall, yesterday afternoon. The novelty for certainly such it proved, was given under the baton of Pierre Monteux, as a first New York hearing, although Boston audiences have already given the composition an ear, if not, perhaps an understanding.

Honegger though born of Swiss parents is identified as a "modern" French composer, being one of Paris' famous "the Six," that small group of independent composers who subscribed to no set principles either of their own or predecessor's making. In other words, though not deliberately intending to hurt the feelings of the music world at large, "the Six" do as they darned please.

"Horace Victorieux" is programme music, written as a ballet for the stage, with scenery and costumes, and based in story upon an old legend of the three Horatii and three Curiatii. In concert form its eight divisions, all connected episodes corresponding to the action, are separately devoted to a musical picturization of the characters Camilla and Curiatius; the entrance of the Haortii, the cro preceding heralds, preparations for combat, the combat itself, triumph of Horatius lamentations and imprecations of Camilla and her murder. Such is the "programme" of the Honegger composition.

The composer, of course, refuses to fashion his conception within the dominating confines of stereotyped regularity, or specific musical form, to him no longer "sine qua non." He is a writer of "modern music," a term which (save for an impression of distorted rhythms, high color and crashing harmonic dissonance, whether brutally realistic or subtly impressionistic) is a more or less misty concept in its implied divergence from the familiar antecedent musical formulas, now so easily recognized in their models of the Classical and Romantic periods.

Constantin von Sternberg, is an essay "Against Modern 'ism'" (appearing in the "Musica l Quarterly's" January, 1921, issue), points out that the human ear is a "defenseless and, therefore, a very complaisant organ. It is in one respect like the stomach. As the latter can become accustomed to poisons like arsenic or cocaine, so can the ear only too easily) become accustomed to any sound, from an alarm clock to a distonating vocalist." And so it was with Mr. Honegger's music heard yesterday, following which Richard Strauss' "Zarathustra" sounded as simple as the music of Gluck or Haydn. The Honegger mimed symphony exploits dissonance and shrill instrumental combination. At certain moments the composer deigns to use the time-honored device of polyphonic imitation. Otherwise, there seemed to be times when he splashed all the nat[illegible] derivative tones of the scale [illegible]

[illegible] "color."

And yet, terrible [illegible] might seem to be if listened to as music pure and simple, it nevertheless, held certain very graphic moments, even though separated from the stage action to which the "music" is wedded. Dissonance plied on very thickly, almost sounds like consonance. It even creates a consonance of its own.

As illustrative of the ever-interesting uses to which a symphony orchestra can be put (and the surface is, perhaps, but yet just scratched). "Horace Victorieux" proves a new study for students of orchestration and instrumentation. For this reason alone, if none other, it commands respect.

Not too hastily must "modern" music be accepted or rejected. If good, all the critics writing it down as bad will not take from it its worth; if bad, all the critics praising it as good shall not make it worthy.

Brahms' E Minor symphony (indeed real music) opened the afternoon's programme. The audience was of good number.

ESTABLISHED 1860
FROM DEC 3 1922
WORLD,
New York City.

MUSIC

Brahms's Fourth had a colorful, though slightly dragging reading yesterday afternoon when the Boston Symphony gave its second concert at Carnegie Hall. This work, although it was first heard here thirty-six years ago, still seems full of fresh, lyric youth and ebullient spirits, when the players will let them out. The best part of the performance yesterday was the second movement, andante moderato, which, unimpaired by the general tendency to retard, swelled like a series of long sea-waves, to the joy of the ear.

"Horatius Triumphant," the mimed symphony unloosed for the first time here, as part of the program appeared to represent largely the triumph of sound over sense. It is the work of Arthur Honegger, one of the "Six," the very young French school. Written primarily as music for a stage-ballet, it is based on the tale of the Horatius who, having killed his sister's alien-born betrothed in combat, in turn runs the errant girl through for loving the enmy and lamenting his death. The action covers a love scene, the combat, the lament and the punishment of the disloyal girl.

Only in the actual combat section did the music seem to bear any emotional relation to the plot, and even then the effect was achieved largely by the cumulative force of crescendo and acceleration. The work as a whole is a series of deft juggling tricks with harmonics and whole tones, with here and there a suspicious trace of the Rheingold giants Shrill, tremulous chromatics, harmonized in whole toned fashion, delineated the triumph itself, and the susequent lament of Camilla for her lover, together with her imprecations, were fabricated out of alternate snorings and neighings from the brass and musical meanderings up and down the treble in augmented steps on the part of the strings. Thus Camilla wept and cursed. Then Horatius, not without cause, ran her through with two or three peeping whistles, an election rattle, a rubble of drums telling how it was done. With a dull thud of the bass drum she fell to the ground (Camilla must have been a fat girl) and it was over. Mr. Monteux's muscular efforts were dutifully applauded by the house.

With the scenery, costumes and the choreography for which it was written the music might gain in appeal. As it was, standing alone, it was about as interesting as the gray voile curtain before which Isadora Duncan dances.

N. Y.
HERALD
DEC 3 1922

'MIMED SYMPHONY' IS BOLD AND VIVID MUSIC

The first matinee concert of the Boston Symphony Orchestra this season, Pierre Monteux conductor, took place yesterday in Carnegie Hall. The program consisted of the Fourth Symphony of Brahms, Arthur Honegger's "Horace Victorieux" and the poem "Thus Spake Zarathustra" of Strauss.

The Honegger composition was new to the local concert hall. It was written by Honegger in 1920, and has been played in several Swiss cities and Paris and London. Mr. Monteux produced it in Boston on November 24 and 25 last. The composer of "Horatius Triumphant" described as the "Mimed Symphony," was born of Swiss parents in 1892 at Havre. He is a member of the Parisian "Six" and has written works in many forms. His score heard yesterday is said to be the l[illegible] word from the young group of [illegible] writers. Honegger wrote the music with a sta[illegible] in mind, and he terms his w[illegible]

[illegible] description after one he[illegible] and vivid music, not wit[illegible] tional form, but with harmonic [illegible] tions, which resolve themselves [illegible] rarely a suggestion of melody. [illegible] maze of variagated colors, now glimmering as in a brilliant glow of light, [illegible] bursting into marvelous extrava[illegible] masses of harsh, powerful discordant sounds, which baffle all proper description. The development of the score seems to far overleap the boundary set by the subject. The music should best be heard evidently with the stage ballet as the composer originally purposed. The orchestra played the piece superbly.

At the close the audience seemed at first dazed and gave but little applause, and then suddenly the applause became enthusiastic, but was perhaps meant for Mr. Monteux's orchestra.

Brahms's E minor symphony received its second performance here from a visiting orchestra this season. The classic masterpiece, which stood in great contrast to the modern French score following it after the intermission, received in general a clear, well balanced and dignified reading from Mr. Monteux. There were a few sharp and heavy moments, but on the whole it was a poetic interpretation.

Strauss's poem "Thus Spake Zarathustra"—burdened with Nietzsche's philosophy of life—was conducted here at an orchestral concert given by the composer when he was in this country last season. It is pretty safe to say that Mr. Monteux made the big score sound as well yesterday as did the German visiting conductor. The splendid opening bars, as others, were played with an unusually fine sweep of tone by the Boston men.

N. Y.
STANDARD UNION
ISSUE OF
DEC 3 1922

The programme is announced for a special Wilhelm Gericke benefit concert which Pierre Monteux and the Boston Symphony Orchestra will give in Symphony Hall, Boston, on Tuesday evening, Dec. 5. Mr. Monteux will conduct Mr. Gericke's orchestral arrangement of the pianoforte waltzes of Brahms. Mr. Monteux has chosen other composers and pieces connected with the musical life of Vienna, where Mr. Gericke has been prominent as a conductor for many years. Schubert's "Unfinished" Symphony, Beethoven's Fifth Symphony, and Strauss' "Till Eulenspiegel," a composer and score of which Mr. Gericke was an early champion, will also be played. Wilhelm Gericke was the second conductor of the Boston Symphony Orchestra, and held the post for thirten seasons in two terms. Mr. Gericke is now living in Eastern Europe, where the financial collapse has greatly reduced his circumstances.

EVENING MAIL
New York City
DEC. 4.

BOSTON SYMPHONY

PLAYING a "mimed symphony" by Honegger, one of the adventuring "Group of Six" (Paris), the Boston Symphony rather startled some of its conservative audience in Carnegie Hall on Saturday afternoon. Telling the quaint story of Horatius, who slew Camilla because she had the bad taste to weep when her lover (of an enemy tribe) was slain, the music was less pictorial than it might have been. Merely making whispering sounds and muted whistles isn't enough to prove that radical composition is important.

But Mr. Monteux played the Brahms Fourth Symphony with lucid, direct beauty, and made Strauss' "Thus Spake Zarathustra" richly jeweled.

N. Y.
EVENING GLOBE
ISSUE OF
DEC 4 1922

Saturday's Concerts.

The Boston Symphony Orchestra, in Carnegie Hall Saturday afternoon, introduced to New York an exceedingly interesting "mimed symphony," by Arthur Honegger, one of the most gifted of the younger French composers. The other numbers on the programme were Brahms's fourth symphony (which seems to be the symphony of the season) and Richard Strauss's "Thus Spake Zarathustra." In the same hall in the evening there was a Philharmonic concert, with Alfred Cortot as soloist in the Schumann piano concerto, and Tchaikovsky's "Pathetic" symphony to cheer the crowd.

In Aeolian Hall Saturday afternoon that interesting pianist, Victor Wittgenstein, played well an unconventional and effective programme.

N. Y.
STANDARD UNION
ISSUE OF
DEC 2 1922

Boston Orchestra Opens Season at Academy

Pierre Monteux's programme, opening the Boston Symphony Orchestra's thirty-fifth Brooklyn season, at the Academy of Music last night, included Brahm's E minor symphony, Debussy's "Prelude a l'Apres-Midi d'un Faune," and Richard Strauss' "Thus Spake Zarathustra." Frieda Hempel, soprano, was soloist, her numbers being the "Deh Vieni" aria from Mozart's "Le Nozze di Figaro," and the "Wie nahte mir der Schlummer" recitative, and "Leise, leise" aria from Weber's "Der Freischutz." The concert, first of the Boston's annual Brooklyn series of five, was held as heretofore under auspices of the Institute of Arts and Sciences, and attracted a very large attendance.

Appreciation is due Mr. Monteux for bringing to a Brooklyn audience the not so frequently heard E minor of Brahms (the symphonies in C minor and D major figuring more constantly in the programme offerings of orchestras hereabouts), and likewise for the finely sincere exposition the score received under his baton. An ardent student of the tragedies of Sophocles at the time he composed this symphony, Brahms (past the age of fifty) has by some commentators been attributed with having given voice to the melancholy of ancient tragedy, in his musical pages. Max Kalbeck, whose 2,138-page "Life of Brahms" is a marvel of patient autobiographical production, even sees the subject of Death in Brahms' finals, supporting his vision with a relevant quotation from a chorus in Sophocles' "Oedipus Coloneus." But Lawrence Gilman, pre-eminent present-day American music commentator, gently but firmly upsets this grave interpretation. "With due respect to Herr Kalbeck," writes Mr. Gilman, "to exhibit the E minor Symphony as an exercise in pessimism is to show it in a singularly misleading light. Much of the first movement sounds to-day frankly cheerful, ballad-like, healthily vigorous, with nothing that even borders on tragedy. In the lovely Andante, with its hauntingly beutiful coda, there is no emotion more sombre than a rich romantic melancholy. The Scherzo is anything but tragic; and the Finale, despite its passionate earnestness and its occasional solemnity, is remote from the mood of Sophoclean tragedy."

Mr. Gilman's understanding of this Brahms' symphony was reflected in the Boston performance of last evening.

Mr. Monteux's interpretation of Debussy's "Faun" was notable because of regard for the ever varying subtleties of nuance and sensitive instrumental shadings; also for an exquisitely refined though vital enunciation of its elusive impressionistic charm.

Not so terrifying a composition as in former years, Strauss' "Zarathustra" can yet show off the virtuosic capabilities of an orchestra. Mr. Monteux and his players gave it a powerful performance, outlining its many details with superb vision. The vertiginous orchestral altitudes, abysmal depths, sepulchral silences and final mystical conclusion (in two tonalities) were all presented quite magnificently. As music of philosophical import, however, Strauss' score falls flat.

It has upon numerous occasions in these columns been stated that the inclusion of vocal numbers as solos on a programme of orchestral music detracts from the dignity of the latter. But this dignity was sustained, rather than detracted, by the inclusion of Mme. Hempel's one recitative and two arias. Mme. Hempel is probably unsurpassed to-day in any of her qualifications as concert singer. Her voice is most beautiful and even through all the registers of its range. Its flexibility and vibrancy are outstanding characteristics. Moreover, Mme. Hempel has acquired a well-nigh perfect vocal technique and a genuine musical intelligence which makes this technique a means to an end rather than an end in itself. She received recalls in number, but, of course, no encores could be permitted at a symphony concert.

R. I.
JOURNAL
DEC 3 1922

Boston Symphony on Dec. 12

With Olga Samaroff, pianist, as soloist, the Boston Symphony Orchestra will give its second concert of the season in Providence a week from next Tuesday evening in Infantry Hall. Miss Samaroff will play Schumann's Concerto in A-minor.

Pierre Monteux has arranged for this occasion a programme which should make it a repetition of the success of the opening concert. The great symphony in E-flat major of Mozart will be the opening number. A new score of interest will be played, the Fantasia by Vaughan Williams on a theme by the early English composer, Thomas Tallis, written for a double-stringed orchestra. Vaughan Williams, by virtue of this and other scores, is looked upon as probably the greatest English composer living. His London Symphony, played by the orchestra in Boston last year, and the Fantasia, played this year for the first time, disclose remarkable beauty and inspiration.

The closing number will be the symphonic poem of Cesar Franck, "Le Chasseur Maudit" ("The Wild Huntsman"), which in a measure will pay tribute to the genius of the great Belgian master, the centennial of whose birth is being celebrated this season. Mr. Monteux is going to give during the coming week in Boston a Franck programme. "Le Chasseur Maudit" is considered one of the most rousing and brilliant of Franck's scores, employing the hunting horns in a stirring manner.

FROM Times
DEC 3 1922
NEW YORK CITY

BOSTON SYMPHONY GIVES A NOVELTY

Honegger's 'Horace' an Orchestral 'Daub,' but Suggesting New Ranges in Tonal Combinations.

Johannes Brahms in some isle of the blest should have met his lifetime foes and critics during yesterday's matinee of the Boston Symphony Orchestra in Carnegie Hall, a day of contrasts, of prophecy and remembrance. For Arthur Honegger's "Horace Victorieux," here offered as first fruits of the Paris "Six," was paired with the now accepted Strauss "Zarathustra," and both together preceded by the Fourth Symphony of Brahms. How his old antagonists would have hastened to agree that the symphony was warp and woof of the substance of harmony, the pattern of melody, quite as present-century audiences long since came to regard it.

Honegger's "Horace" is altogether a horse of another color; denial of harmony, of melody, even of motif—an orchestral "daub," indeed, but suggesting new ranges of delicacy or depth in tonal combinations as elusive and fleeting as the colors of molten gold over a caldron of fusing metal. It is boldly done, irritating or fascinating, according as the listener's thought is on music of past or future. If Honegger has evolved a new language, he speaks it, or makes his orchestra speak it, fluently.

The Horatii and Curatii are sufficiently characterized in triple combat. Still more plaintively recognizable is Horace's sister, Camilla. She weeps—two whining 'cellos for her eyes—over her enemy lover. Horace draws his sword, and no greater thrusts ever sounded in full orchestra than when, in Gilbert's phrase, he "drew his snickersnee." For the startling sounds are indeed provocative of mirth, yet the fact remains that the composer has made his audience all but present at a killing.

Darius Milhaud is to bring here soon some more of the music of the "Six," and New York should be more hospitable to it than was Boston to Honegger, when subscribers threatened to withdraw if the orchestra should play any more of it. Mr. Monteux's players gave a great account of themselves in the novelty, and still greater in their superb performance of Strauss, which ended their first three days' visit to town this season.

N. Y.
TELEGRAPH
ISSUE OF
DEC 3 1922

BOSTONIANS PLAY ANOTHER NOVELTY

Conductor Monteux Gives Fine Performance of Honegger's Hitherto Unheard Piece.

CORTOT WITH PHILHARMONIC

The Boston Symphony Orchestra at Carnegie Hall yesterday gave its first matinee concert of the season here, Conductor Monteux adding to the interest of the event with a first-playing in New York of Arthur Honegger's new Symphonie Mimee, "Horace Victorieux," an orchestral discourse founded upon, and vaguely illustrative of, Livy's ingenious account, or legend, of the fabled fight between the three Horatii [illegible] Curiatii, which [illegible] recited or heard of "Horatius at the Bridge," will remember.

Freely translated, the composer's subtitle, "Symphonie Mimee," should mean "Imitation Symphony," although it never attains the form or scope of a symphony, the work being merely divided into connected episodes, having been written for a ballet for the stage, with all of the visual accessories of characters, scenery and costumes. Although the composer was born in Havre, he is of Swiss parentage and, musically at least, a good deal of a libertarian. Honegger studied violin in Paris with Capet, composition with Gedalge and Widor and orchestration with d'Indy, but early became one of the compositional revolutionists who disregarded most of the musical rules and conventions and set about "doing as they pleased."

Mr. Monteux yesterday read the new piece with full regard to the intentions of the youthful composer (Honegger is now in his thirty-first year), and probably with due deference to the program notes, which say that Honegger is an offspring of German romanticism, and also that he was influenced by Debussy, Moussorgsky, Strauss, Reger, Schonberg and Florent Schmitt (the Frenchman), adding naively: "Honegger is perhaps one of the last musicians to have felt the spell of Wagner and to have profitably assimilated it."

The piece itself, even as played yesterday by Mr. Monteux and his careful band, suggested the divagations of the inquisitive but undetermined mind of the young author. It excels in the sixth episode, in which the triumph of Horatius is nobly expressed, but seems to dwindle in spirit and orchestral importance through the final two motives which indicate the lamentations of Camilla and her murder by Horatius. The performance of the novelty was received with indifferent approval.

Brahms's Fourth Symphony.

The Bostonian wayfarers yesterday put their "best foot forward" in Brahms's fourth symphony, which opened the program and fixed the artistic and popular status of the matinee. In his virile, sanguine way, Mr. Monteux seems to have "read out" a good deal of what Dr. Hugo Riemann referred to as the pale, wan melancholy which is the E minor, or Autumnal, tonality of this symphony. Perhaps yesterday's audience best liked the third movement, in which old-fashioned harmonics are brought into play and the finale, wherein, too, the orchestra surpassed itself in unity and fervor of attack. Strauss' tone poem, "Thus Spake Zarathustra," ended the concert.

N. Y.
STANDARD UNION
ISSUE OF

Mr. Monteux Introduces Honegger Novelty to N. Y.

Faint-hearted applause with a few hisses therein mingled, followed the Boston Symphony Orchestra's performance of Arthur Honegger's mimed symphony, "Horace Victorieux," at Carnegie Hall, yesterday afternoon. The novelty for certainly such it proved, was given under the baton of Pierre Monteux, as a first New York hearing, although Boston audiences have already given the composition an ear, if not, perhaps an understanding.

Honegger though born of Swiss parents is identified as a "modern" French composer, being one of Paris' famous "the Six," that small group of independent composers who subscribed to no set principles either of their own or predecessor's making. In other words, though not deliberately intending to hurt the feelings of the music world at large, "the Six" do as they darned please.

"Horace Victorieux" is programme music, written as a ballet for the stage, with scenery and costumes, and based in story upon an old legend of the three Horatii and three Curiatii. In concert form its eight divisions, all connected episodes corresponding to the action, are separately devoted to a musical picturization of the characters Camilla and Curiatius; the entrance of the Haortii, the cro preceding heralds, preparations for combat, the combat itself, triumph of Horatius lamentations and imprecations of Camilla and her murder. Such is the "programme" of the Honegger composition.

The composer, of course, refuses to fashion his conception within the dominating confines of stereotyped regularity, or specific musical form, to him no longer "sine qua non." He is a writer of "modern music," a term which (save for an impression of distorted rhythms, high color and crashing harmonic dissonance, whether brutally realistic or subtly impressionistic) is a more or less misty concept in its implied divergence from the familiar antecedent musical formulas, now so easily recognized in their models of the Classical and Romantic periods.

Constantin von Sternberg, is an essay "Against Modern 'ism'" (appearing in the "Musical Quarterly's" January, 1921, issue), points out that the human ear is a "defenseless and, therefore, a very complaisant organ. It is in one respect like the stomach. As the latter can become accustomed to poisons like arsenic or cocaine, so can the ear only too easily) become accustomed to any sound, from an alarm clock to a distonating vocalist." And so it was with Mr. Honegger's music heard yesterday, following which Richard Strauss' "Zarathustra" sounded as simple as the music of Gluck or Haydn. The Honegger mimed symphony exploits dissonance and shrill instrumental combination. At certain moments the composer deigns to use the time-honored device of polyphonic imitation. Otherwise, there seemed to be times when he splashed all the natural and derivative tones of the scale on his orchestral canvas—all twelve [illegible] snare drum, tam tam and rattle were requ[illegible] to complement the tonal "effects" and "color."

And yet, terrible as the score might seem to be if listened to as music pure and simple, it nevertheless, held certain very graphic moments, even though separated from the stage action to which the "music" is wedded. Dissonance plied on very thickly, almost sounds like consonance. It even creates a consonance of its own.

As illustrative of the ever-interesting uses to which a symphony orchestra can be put (and the surface is, perhaps, but yet just scratched). "Horace Victorieux" proves a new study for students of orchestration and instrumentation. For this reason alone, if none other, it commands respect.

Not too hastily must "modern" music be accepted or rejected. If good, all the critics writing it down as bad will not take from it its worth; if bad, all the critics praising it as good shall not make it worthy.

Brahms' E Minor symphony (indeed real music) opened the afternoon's programme. The audience was of good number.

ESTABLISHED 1861
FROM DEC 3 1922
WORLD,
New York City.

MUSIC

Brahms's Fourth had a colorful, though slightly dragging reading yesterday afternoon when the Boston Symphony gave its second concert at Carnegie Hall. This work, although it was first heard here thirty-six years ago, still seems full of fresh, lyric youth and ebullient spirits, when the players will let them out. The best part of the performance yesterday was the second movement, andante moderato, which, unimpaired by the general tendency to retard, swelled like a series of long sea-waves, to the joy of the ear.

"Horatius Triumphant" the mimed symphony unloosed for the first time here, as part of the program appeared to represent largely the triumph of sound over sense. It is the work of Arthur Honegger, one of the "Six," the very young French school. Written primarily as music for a stage-ballet, it is based on the tale of the Horatius who, having killed his sister's alien-born betrothed in combat, in turn runs the errant girl through for loving the enmy and lamenting his death. The action covers a love scene, the combat, the lament and the punishment of the disloyal girl.

Only in the actual combat section did the music seem to bear any emotional relation to the plot, and even then the effect was achieved largely by the cumulative force of crescendo and acceleration. The work as a whole is a series of deft juggling tricks with harmonics and whole tones, with here and there a suspicious trace of the Rheingold giants Shrill, tremulous chromatics, harmonized in whole toned fashion, delineated the triumph itself, and the susequent lament of Camilla for her lover, together with her imprecations, were fabricated out of alternate snorings and neighings from the brass and musical meanderings up and down the treble in augmented steps on the part of the strings. Thus Camilla wept and cursed. Then Horatius, not without cause, ran her through with two or three peeping whistles, an election rattle, a rubble of drums telling how it was done. With a dull thud of the bass drum she fell to the ground (Camilla must have been a fat girl) and it was over. Mr. Monteux's muscular efforts were dutifully applauded by the house.

With the scenery, costumes and the choreography for which it was written the music might gain in appeal. As it was, standing alone, it was about as interesting as the gray voile curtain before which Isadora Duncan dances.

N. Y.
HERALD

'MIMED SYMPHONY' IS BOLD AND VIVID MUSIC

The first matinee concert of the Boston Symphony Orchestra this season, Pierre Monteux conductor, took place yesterday in Carnegie Hall. The program consisted of the Fourth Symphony of Brahms, Arthur Honegger's "Horace Victorieux" and the poem "Thus Spake Zarathustra" of Strauss.

The Honegger composition was new to the local concert hall. It was written by Honegger in 1920, and has been played in several Swiss cities and Paris and London. Mr. Monteux produced it in Boston on November 24 and 25 last. The composer of "Horatius Triumphant" described as the "Mimed Symphony," was born of Swiss parents in 1892 at Havre. He is a member of the Parisian "Six" and has written works in many forms. His score heard yesterday is said to be the latest word from the young group of "Six" writers. Honegger wrote the music with a staged ballet in mind, and he terms his work a "Mimed Symphony."

Mr. Hale, in his notes, gives the episodes concerning the brave Roman [illegible] which are depicted in the music [illegible] Camilla [illegible] the Horatii, the [illegible] preceding the heralds, the preparations for combat, the combat, Horatius's triumph, Camilla's lamentation and Camilla's murder.

The composition defies an adequate description after one hearing. It is bold and vivid music, not without conventional form, but with harmonic combinations, which resolve themselves, with rarely a suggestion of melody, into a maze of variagated colors, now shimmering as in a brilliant glow of light, or bursting into marvelous extravagant masses of harsh, powerful discordant sounds, which baffle all proper description. The development of the score seems to far overleap the boundary set by the subject. The music should best be heard evidently with the stage ballet as the composer originally purposed. The orchestra played the piece superbly.

At the close the audience seemed at first dazed and gave but little applause, and then suddenly the applause became enthusiastic, but was perhaps meant for Mr. Monteux's orchestra.

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Strauss's poem "Thus Spake Zarathustra"—burdened with Nietzsche's philosophy of life—was conducted here at an orchestral concert given by the composer when he was in this country last season. It is pretty safe to say that Mr. Monteux made the big score sound as well yesterday as did the German visiting conductor. The splendid opening bars, as others, were played with an unusually fine sweep of tone by the Boston men.

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EVENING MAIL
New York City
DEC 4.

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In Aeolian Hall Saturday afternoon that interesting pianist, Victor Wittgenstein, played well an unconventional and effective programme.

N. Y.
JOURNAL
ISSUE OF
DEC 4 1922

One of the Terrible "Six."

Pierre Monteux, at the Saturday concert of the Boston Orchestra in Carnegie Hall, hazarded a performance of some of the music of one of the members of the supposedly horrific "Groupe des six"—Arthur Honegger's "Horace victorieux," a "mimed" symphony. A very large quantity of printer's ink has been used to describe what terrible children (some of them are youngsters of forty) these six composers are—and judging from what one heard on Saturday a very considerable part of what has been printed is nonsense. Mr. Honegger's music is no more revolutionary than Richard Strauss at his middling worst and it is quite "old hat," as the French say, beside the later output of Igor Stravinsky and Arnold Schoenberg.

As a fact, "Horace victorieux" showed unmistakably the influence of both Strauss and Stravinsky and also of Alfredo Casella. One of its principal harmonic effects—even to the instrumentation—was precisely that employed in Casella's "A Notte alta" and some of its orchestral ideas were directly traceable to Strauss's "Salome" and his "Ein Heldenleben." Indeed, except for the climax of a combination of rattle and staccato-rolled cymbals to suggest the death of Horatius's sister at the hero's hands, there wasn't even an original bit of orchestration in the piece.

Paltry Invention.

One's total impression of this music was that it strained to be "different" and wasn't. Honegger is evidently well grounded in his craft and he will have difficulty separating himself from what has been written before him. His melodic invention is paltry and his harmonic flights are not greatly daring for what is being done in these days.

One concedes that a composer may get along without melody—it has been done, or almost done, by Debussy—but when he confessedly depends upon it, as Honegger does in the beginning of his piece, it should display some stamina and perhaps originality. Honegger's was as commonplace as Volkmann's. His whole illustration of the story of Horatius (the piece was originally written for a dance-pantomime) is commonplace except in two or three spots. The spots include an admirable suggestion of a mob, done with nothing more than strange harmonies in divided strings, and the rattling din of a finale already spoken of. But the unsixed oldsters do these things much better.

Mr. Monteux and his men gave the Honegger piece what seemed to be a thoroughly adequate performance—much more so than they did for Brahms's Fourth Symphony whose final movement, in instance the crux of the work) was badly distorted and went on leaden fee

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PROVIDENCE
RHODE ISLAND
BULLETIN
ISSUE OF
DEC 9 - 1922

OLGA SAMAROFF, SOLOIST, TO APPEAR HERE ON TUESDAY

Boston Symphony Will Give Rare Programme for Second Concert.

Olga Samaroff, famous pianist, will be the soloist at the second concert of the Providence season to be given by the Boston Symphony Orchestra Tuesday evening in Infantry Hall. She will appear with the orchestra in Schumann's pianoforte concerto.

Despite her Russian name, which is that of her maternal great-grandmother, Olga Samaroff is American by birth, training and tradition. Her father was a United States officer, and it was at the army post at Galveston, Tex., she was born and spent her childhood. To the open-air life of the West may be partly attributed her remarkable muscular strength in forte passages. Her courage and calibre as a musician induced her recently to undertake and carry through the 32 pianoforte sonatas of Beethoven in a series of public concerts in New York and elsewhere—regarded as a tremendous achievement and a remarkable act of memory in itself. Mme. Samaroff is in private life the wife of Leopold Stokowski, conductor of the Philadelphia Orchestra.

Pierre Monteux will open the concert with Mozart's symphony in E-flat. The conductor will introduce to Providence the music of Vaughan Williams, the English composer, by performing his Fantasia for double-string orchestra on a theme by the early English composer, Thomas Tallis.

The evening will close with Cesar Franck's symphonic poem, "The Wild Huntsman," a brilliant score in which calls of the hunting horns figure prominently. In its performance Pierre Monteux will pay tribute to the genius of the great Belgian composer, whose music is being played to a greater extent than usual this season in that to-morrow will

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Staats-Zeitung und Herold (S)
New Yorker Staats-Zeitung (M)
New Yorker Herold (E)

Issue of Dec. 10th 1922

Gericke-Konzert in Boſton.

In Boſton hat am verfloſſenen Montag abend in Symphony Hall das vom Boſtoner Symphonie-Orcheſter unter Leitung von Herrn Pierre Monteux veranſtaltete große Benefiz-Konzert für Wilhelm Gericke, den zweiten Kapellmeiſter des berühmten Orcheſters in chronologiſcher Ordnung, mit durchſchlagendem Erfolg abgehalten. Der Reinertrag, der dem durch den materiellen Umſturz in Wien hart getroffenen Altmeiſter zugute kommen wird, beträgt die ſchöne Summe von $5377.50. Einundreißig jetzige Muſiker des Orcheſters haben noch unter Gericke gewirkt; im Publikum wohnten die Herren Daniel Kuntz und George Stewart dem Konzert bei, welche dem Orcheſter bei ſeiner Gründung 1881 angehört hatten. Das Programm enthielt Beethovens Fünfte Symphonie, Schuberts „Unvollendete" Symphonie, den Brahmsſchen Pianowalzer, für Orcheſter arrangiert von Gericke, und „Till Eulenſpiegel" von Richard Strauß.

N. Y.
TIMES
ISSUE OF
DEC 10 1922

Mr. Monteux put on his Boston Symphony program Beethoven's Ninth Symphony, minus the choral finale. This is due to the fact that there is now no chorus connected with the orchestra.

FRANCK HONORED AT SYMPHONY CONCERT

Program Pays Tribute to Centennial of Birth

Yesterday's Symphony program paid tribute to the centennial of Cesar Franck, born at Liege, Belgium, Dec 10, 1822, but commonly regarded as one of the greatest French composers. His only symphony, and two of his tone poems, "Les Eolides," and "Le Chasseur Maudit," were the numbers chosen by Mr Monteux.

It was in a way a pity that Olga Samaroff, the soloist, elected to play Schumann's piano concerto instead of Franck's "Variations Symphoniques," although her performance of the former number was accurately eloquent. She was very cordially applauded by audience and orchestra, who have had many previous opportunities of recognizing her great talent.

The stock critical comments upon Franck's symphony deal with its cyclical form and its germinating themes, which, as analyzed by his pupil and apostle, d'Indy, sprout from brief melodic cells. The first and last movements, which chiefly exemplify this process, have accordingly been the most discussed and the most praised. The view taken by Coquard, another of Franck's pupils, that the middle movement is really the finest, seems more just.

It can be shown that Franck's music is well knit, but nowhere in all his work does one feel the tremendous sweep and urge of Beethoven or Wagner.

Franck is after all an improviser of genius, pouring forth clear, coherent music in steady streams like those of Bach, but not possessed of dramatic imagination as Aristotle defined it. His climaxes are akin to [illegible]'s, not [illegible]

simplicity of the allegretto in the symphony, and the nobility of its first theme make this movement his greatest achievement in orchestral music.

"Les Eolides" and "Le Chasseur Maudit," based, one on a poem by Leconte de Lisle, the other on a ballad by Buerger, prove the individual poetic imagination of Franck. The first piece does not quite achieve the emotional delicacy at which it aims. "Le Chasseur Maudit" is melodramatic after the Lisztian manner, of less real power than his "Les Preludes" or even his "Mazeppa." Compared with the symphony or with the best of Franck's organ pieces, these tone poems are insignificant.

The performance of all these pieces showed a striving for an emotional sympathy with Franck which Mr Monteux, one imagines, does not completely and happily feel. The fact that the first violins, cellos and leading wood wind now play with far greater subtlety and more nuances than the rest of the orchestra was again pleasingly obvious.

For next week Sibelius' Fifth Symphony, a suite arranged from Lully, Bax' "November Woods" and Chadwick's "Anniversary Overture" are the numbers announced.

GLOBE - DEC. 9.

N. Y.
TIMES
ISSUE OF
DEC 10 1922

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N. Y.
EVENING GLOBE
ISSUE OF
DEC 11 1922

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SUN
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The programme consisted of Bethoven's Fifth Symphony and Schubert's Unfinished Symphony, Piano Waltzes of Brahms arranged for orchestra by Gericke, and Strauss's "Till Eulenspiegel."

PROVIDENCE
R. I.
JOURNAL
DEC 13 1922

SECOND SYMPHONY LIGHTLY MELODIOUS

Mozart and Schumann Numbers Feature Programme Notable in Classic Restraint.

SAMAROFF IS APPRECIATED

Vaughan Williams Fantasia Interesting Exposition of Purely String Ensemble.—Cesar Franck Concluding Offering

The Boston Symphony orchestra gave its second concert at Infantry Hall last evening. An audience of not quite the large proportions that heard the opening concert here, but which, nevertheless, practically filled the hall, listened with evident pleasure to a programme that might be characterized as melodious and light rather than severely classic in outline.

This was due to the presence of the Mozart symphony in E-flat major, and the graceful and pleasing Schumann concerto for pianoforte and orchestra in A-minor, played by Olga Samaroff.

A fantasia for double-stringed orchestra by the English composer, Vaughan Williams, a work of rather pretentious style, considering its instrumental limitations, was played here for the first time. Mme. Samaroff scored a success by an artistic interpretation of the Schumann concerto, in which M. Monteux and his players gave admirable support.

The programme was as follows:

Mozart
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Andante.
Minuetto; Trio.
Finale: Allegro.
Vaughan Williams
Fantasia for Double Stringed Orchestra
Schumann
Concerto in A-Minor for Pianoforte and Orchestra, Op. 54
Allegro affettuoso.
Intermezzo; Andantino grazioso.
Allegro vivace.
Franck
Symphonic Poem: "Le Chasseur Maudit" ("The Wild Huntsman")

Although simple in structure and lacking the strength and instrumental color of more modern orchestral works, the Mozart symphonies are delightful old friends. They breathe sweetness and beauty. Their flow of melody and simple harmonic treatment provide restful enjoyment in these days of complex and noisy scores. The symphony in E-flat major contains music that charms by its spontaneity and freshness. With his usual artistic discernment, Mr. Monteux read it with appropriate delicacy and lightness of style. It was given with true Mozartian flavor, the orchestra exhibiting a polished ensemble both in its exacting requirements of phrasing and in its sparkling flights of ornamentation.

The Vaughan Williams Fantasia is interesting particularly as an example of what can be accomplished in the way of tone coloring by strings alone. It is based on a theme by Thomas Tallis and the composer shows considerable ingenuity in handling the limited musical tools at his disposal. It abounds in strange harmonic progressions and variety is sought and obtained by frequent use of solo instrumental voices. In spite of many undeniably effective passages and the evidence of thorough musicianship in its structure, the work as a whole sounds labored rather than spontaneous. M. Monteux gave it a careful reading and received generous applause at its conclusion.

Mme. Samaroff, an artist of much imagination and fine technical skill, played the Schumann concerto with singing tone and graceful style. This work is not one in which the soloist is constantly obliged to battle for supremacy with the orchestra. Its smooth melodic flow does not invite technical display. It demands facile fingers and at times power in tonal effect, but the ever present artistic need is that of presenting lovely thematic material with its constantly changing, colorful variations. This Mme. Samaroff accomplished with charming ease of style. She possesses a splendid sense of rhythm and she is mistress of the art of phrasing. At the conclusion of her number she was recalled at least six times to acknowledge deserved applause.

Cesar Franck's symphonic poem, "The Wild Huntsman," played for the programme's final number, follows the story of the mythical hunstman and portrays his punishment for indulging in the sport of the chase on the Sabbath. The piece ends with the flight of the sacrilegious Count, who is hotly pursued by a pack of demons. It was played with spirit and abandon.

A. F. P.

PROVIDENCE
RHODE ISLAND
BULLETIN
ISSUE OF
DEC 13 1922

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A. F. P.

WASHINGTON
D. C.
TIMES
ISSUE OF
DEC 14 192

The Boston Symphony Orchestra will give its only concert in Washington this season and this, too, is hailed with delight, as the concert last season is one that will long be remembered.

N. Y.
EVE. POST
ISSUE OF
DEC 14 1922

Gericke Benefit Concert

On Tuesday evening, December 5, at Symphony Hall, Boston, the Boston Symphony Orchestra, Pierre Monteux, conductor, gave a concert for the benefit of Wilhelm Gericke, its second conductor, who has been left destitute by the troubles in Austria, where he now resides. The proceeds from the concert, including contributions in excess of the price of tickets, amounts to $5,377.50.

Thirty-one of the musicians now in the Boston Symphony Orchestra were also members in Mr. Gericke's time. In the audience were Daniel Kuntz and George Stewart, who were members of the orchestra when it was founded in 1881.

The programme, consisting of Beethoven's Fifth Symphony and Schubert's Unfinished Symphony, piano waltzes of Brahms arranged for orchestra by Gericke, and Strauss's "Till Eulenspiegel," was received by the great audience with much enthusiasm.

The program of the Symphony concerts this week contains an interesting work by Arnold Bax, "November Woods," which will be heard here for the first time. Two of his symphonic poems have been played here. They pleased greatly. Mr. Chadwick's "Anniversary" overture will be performed here for the first time; also a charming suite arranged by Mottl from old Lully's ballets. The symphony will be Sibelius's fifth.

Next week the Symphony program will include the overture to Spontini's once famous opera, "The Vestal"; a suite from Stravinsky's ballet "Pulcinella" (first time in America); a violin concerto by Dohnanyi played by Albert Spalding, and the prelude and love death from "Tristan and Isolde."

HERALD - JAN. 14.

SUN
ss New York City
DEC 16 1922

When Albert Spalding appears as soloist with the Boston Symphony Orchestra at Symphony Hall in Boston on December 22 and 23, he will present for the first time in America a new concerto for violin and orchestra by Ernst Dohnanyi. The work has been heard several times in Europe and is said to be one of the most difficult concertos ever written for the violin.

[43]

N. Y.
JOURNAL
ISSUE OF
DEC 4 1922

One of the Terrible "Six."

Pierre Monteux, at the Saturday concert of the Boston Orchestra in Carnegie Hall, hazarded a performance of some of the music of one of the members of the supposedly terrific "Groupe des six"—Arthur Honegger's "Horace victorieux," a "mimed" symphony. A very large quantity of printer's ink has been used to describe what terrible children (some of them are youngsters of forty) these six composers are—and judging from what one heard on Saturday a very considerable part of what has been printed is nonsense. Mr. Honegger's music is no more revolutionary than Richard Strauss at his middling worst and it is quite "old hat," as the French say, beside the later output of Igor Stravinsky and Arnold Schoenberg.

As a fact, "Horace victorieux" showed unmistakably the influence of both Strauss and Stravinsky and also of Alfredo Casella. One of its principal harmonic effects—even to the instrumentation—was precisely that employed in Casella's "A Notte alta" and some of its orchestral ideas were directly traceable to Strauss's "Salome" and his "Ein Heldenleben." Indeed, except for its climax of a combination of rattle and staccato-rolled cymbals to suggest the death of Horatius's sister at the hero's hands, there wasn't even an original bit of orchestration in the piece.

Paltry Invention.

One's total impression of this music was that it strained to be "different" and wasn't. Honegger is evidently well grounded in his craft and he will have difficulty separating himself from what has been written before him. His melodic invention is paltry and his harmonic flights are not greatly daring for what is being done in these days.

One concedes that a composer may get along without melody—it has been done, or almost done, by Debussy—but when he confessedly depends upon it, as Honegger does in the beginning of his piece, it should display some stamina and perhaps originality. Honegger's was as commonplace as Volkmann's. His whole illustration of the story of Horatius (the piece was originally written for a dance-pantomime) is commonplace except in two or three spots. The spots include an admirable suggestion of a mob, done with nothing more than strange harmonies in divided strings, and the rattling din of a finale already spoken of. But the unsixed oldsters do these things much better.

Mr. Monteux and his men gave the Honegger piece what seemed to be a thoroughly adequate performance—much more so than they did for Brahms's Fourth Symphony whose final movement, in instance the crux of the work) was badly distorted and went on leaden fee

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PROVIDENCE
RHODE ISLAND
BULLETIN
ISSUE OF
DEC 9 - 1922

OLGA SAMAROFF, SOLOIST, TO APPEAR HERE ON TUESDAY

Boston Symphony Will Give Rare Programme for Second Concert.

Olga Samaroff, famous pianist, will be the soloist at the second concert of the Providence season to be given by the Boston Symphony Orchestra Tuesday evening in Infantry Hall. She will appear with the orchestra in Schumann's pianoforte concerto.

Despite her Russian name, which is that of her maternal great-grandmother, Olga Samaroff is American by birth, training and tradition. Her father was a United States officer, and it was at the army post at Galveston, Tex., she was born and spent her childhood. To the open-air life of the West may be partly attributed her remarkable muscular strength in forte passages. Her courage and calibre as a musician induced her recently to undertake and carry through the 32 pianoforte sonatas of Beethoven in a series of public concerts in New York and elsewhere—regarded as a tremendous achievement and a remarkable act of memory in itself. Mme. Samaroff is in private life the wife of Leopold Stokowski, conductor of the Philadelphia Orchestra.

Pierre Monteux will open the concert with Mozart's symphony in E-flat. The conductor will introduce to Providence the music of Vaughan Williams, the English composer, by performing his Fantasia for double-string orchestra on a theme by the early English composer, Thomas Tallis.

The evening will close with Cesar Franck's symphonic poem, "The Wild Huntsman," a brilliant score in which calls of the hunting horns figure prominently. In its performance Pierre Monteux will pay tribute to the genius of the great Belgian composer, whose music is being played to a greater extent than usual this season in that to-morrow will [illegible] birth.

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Staats Zeitung und Herold (S)
New Yorker Staats Zeitung (M)
New Yorker Herold (E)
Issue of Dec. 10th 1922

Gericke=Konzert in Boſton.

In Boſton hat am verfloſſenen Montag abend in Symphony Hall das vom Boſtoner Symphonie=Orcheſter unter Leitung von Herrn Pierre Monteux veranſtaltete große Benefiz=Konzert für Wilhelm Gericke, den zweiten Kapellmeiſter des berühmten Orcheſters in chronologiſcher Ordnung, mit durchſchlagendem Erfolg abgehalten. Der Reinertrag, der dem durch den materiellen Umſturz in Wien hart getroffenen Altmeiſter zugute kommen wird, beträgt die ſchöne Summe von $5377.50. Einunddreißig jetzige Muſiker des Orcheſters haben noch unter Gericke gewirkt; im Publikum wohnten die Herren Daniel Kuntz und George Stewart dem Konzert bei, welche dem Orcheſter bei ſeiner Gründung 1881 angehört hatten. Das Programm enthielt Beethovens Fünfte Symphonie, Schuberts „Unvollendete" Symphonie, den Brahmsſchen Pianowalzer, für Orcheſter arrangiert von Gericke, und „Till Eulenſpiegel" von Richard Strauß.

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TIMES
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The Vaughan Williams Fantasia is interesting particularly as an example of what can be accomplished in the way of tone coloring by strings alone. It is based on a theme by Thomas Tallis and the composer shows considerable ingenuity in handling the limited musical tools at his disposal. It abounds in strange harmonic progressions and variety is sought and obtained by frequent use of solo instrumental voices. In spite of many undeniably effective passages and the evidence of thorough musicianship in its structure, the work as a whole sounds labored rather than spontaneous. M. Monteux gave it a careful reading and received generous applause at its conclusion.

Mme. Samaroff, an artist of much imagination and fine technical skill, played the Schumann concerto with singing tone and graceful style. This work is not one in which the soloist is constantly obliged to battle for supremacy with the orchestra. Its smooth melodic flow does not invite technical display. It demands facile fingers and at times power in tonal effect, but the ever present artistic need is that of presenting lovely thematic material with its constantly changing, colorful variations. This Mme. Samaroff accomplished with charming ease of style. She possesses a splendid sense of rhythm and she is mistress of the art of phrasing. At the conclusion of her number she was recalled at least six times to acknowledge deserved applause.

Cesar Franck's symphonic poem, "The Wild Huntsman," played for the programme's final number, follows the story of the mythical hunstman and portrays his punishment for indulging in the sport of the chase on the Sabbath. The piece ends with the flight of the sacrilegious Count, who is hotly pursued by a pack of demons. It was played with spirit and abandon.

A. F. P.

WASHINGTON
D. C.
TIMES
ISSUE OF
DEC 14 192

The Boston Symphony Orchestra will give its only concert in Washington this season and this, too, is hailed with delight, as the concert last season is one that will long be remembered.

N. Y.
EVE. POST
ISSUE OF
DEC 14 192

Gericke Benefit Concert

On Tuesday evening, December 5, at Symphony Hall, Boston, the Boston Symphony Orchestra, Pierre Monteux, conductor, gave a concert for the benefit of Wilhelm Gericke, its second conductor, who has been left destitute by the troubles in Austria, where he now resides. The proceeds from the concert, including contributions in excess of the price of tickets, amounts to $5,377.50.

Thirty-one of the musicians now in the Boston Symphony Orchestra were also members in Mr. Gericke's time. In the audience were Daniel Kuntz and George Stewart, who were members of the orchestra when it was founded in 1881.

The programme, consisting of Beethoven's Fifth Symphony and Schubert's Unfinished Symphony, piano waltzes of Brahms arranged for orchestra by Gericke, and Strauss's "Till Eulenspiegel," was received by the great audience with much enthusiasm.

The program of the Symphony concerts this week contains an interesting work by Arnold Bax, "November Woods," which will be heard here for the first time. Two of his symphonic poems have been played here. They pleased greatly. Mr. Chadwick's "Anniversary" overture will be performed here for the first time; also a charming suite arranged by Mottl from old Lully's ballets. The symphony will be Sibelius's fifth.

Next week the Symphony program will include the overture to Spontini's once famous opera, "The Vestal"; a suite from Stravinsky's ballet "Pulcinella" (first time in America); a violin concerto by Dohnaynl played by Albert Spalding, and the prelude and love death from "Tristan and Isolde."

HERALD - JAN. 10.

SUN
ss New York City
DEC 16 1922

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MUSICAL COURIER
Weekly Review of the World's Music

Issue of

December 14, 1922

BOSTON SYMPHONY GIVES BENEFIT CONCERT FOR GERICKE

Proceeds and Contributions Net $5,142.50

Boston, Mass., December 10.—Tuesday evening, December 5, in Symphony Hall, the Boston Symphony Orchestra, Pierre Monteux conductor, gave a concert which was arranged to relieve the present financial distress in Vienna of Wilhelm Gericke, the former conductor of this celebrated organization. The proceeds from this concert, including contributions received by the trustees, amounted to $5,142.50. The program included Schubert's Unfinished symphony, the fifth symphony of Beethoven, Strauss' Til Eulenspiegel and piano waltzes by Brahms arranged for orchestra by Gericke. Towards the close of the intermission, and immediately preceding an eloquent performance of the C minor symphony, Judge Cabot, president of the Board of Trustees, came to the front of the platform and read a letter which he had sent to Mr. Gericke, followed by Mr. Gericke's answer expressing his appreciation and gratitude. Both letters are worthy of reproduction here:

Boston, October 28, 1922.

Mr. Wilhelm Gericke,
Beatrisegasse, 30,
Vienna, Austria.

Dear Mr. Gericke:

The trustees of the Boston Symphony Orchestra wish you to learn first from them that on December 5 the Orchestra will give a benefit concert in Symphony Hall, Boston, in your honor. When they took up, in 1918, the responsibilities Major Higginson then laid down, they received from him not only a great opportunity for the artistic service of the public, but also the inheritance of a great tradition. In that tradition the memory of your work as the conductor who gave the Orchestra its preëminent place among organizations of its kind in America is cherished with a special feeling. It was constantly in the thought and on the lips of Major Higginson. It lives in his successors, who hold the same appreciation of all you did for the orchestra that was held by him.

Conductors have come and gone since your years in Boston. It will doubtless interest you to know that the suggestion of the approaching concert had its origin with the present conductor, M. Monteux. The trustees heartily acceded to his plan, and look forward with the greatest pleasure to making you the beneficiary of the proceeds of the concert, in testimony to their remembrance of your unique contribution to the musical life of Boston and America.

With every good wish, believe me,

Always sincerely yours,
FREDERICK P. CABOT, President.

Vienna, November 20, 1922.

To Frederick P. Cabot, Esq.,
President of the Trustees of the Boston Symphony Orchestra.

Dear Sir:

Your letter of October 28 has come to my hands, and I hasten to answer it in order to tell you how deeply touched I am by the way you recall the time I spent with the Boston Symphony Orchestra.

It gives me great happiness to see that I, and what I did in my position as a conductor of the orchestra, are not forgotten, in spite of the great changes which have come over the whole world, the work I did so many years ago is still in the minds of some Bostonians and of some members of the Boston Orchestra.

The way they are planning to express their remembrance of me, by doing me the unusual honor of giving a concert for my benefit, moves me beyond words; my gratitude to Mr. Monteux and the members of the Orchestra for their intention, as well as to you and the other trustees of the Boston Symphony Orchestra for allowing them to carry it out, is more than I can say.

Please will you for the present, accept my heartfelt thanks for the wonderfully kind letter you sent me, which, I must confess, made me almost as happy as the whole generous plan itself. And will you please for the present be the means of communicating to Mr. Monteux, as well as to the trustees and the members of the orchestra, the expression of my most heartfelt emotion and thanks.

Respectfully yours,
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Judge Cabot voiced the opinion of everybody familiar with the history of the Boston Orchestra when he said that it was Mr. Gericke's work as conductor that gave the orchestra its preëminent place in America. Although this organization has had eight conductors, it was the industry, skill, taste and profound musical knowledge of Mr. Gericke which set the standard for other American orchestras and placed the Boston Symphony on a par with the finest orchestras of Europe. It was therefore gratifying to witness the magnificent response of the Boston public Tuesday evening, the results being a credit to Mr. Monteux, the orchestra, the management and the trustees.

J. C.

N. Y.
HERALD
DEC 17 1922

Leo Blech to Act as Conductor of Wagner Festival

'Ring' to Be Revived for First Time Since the War.

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N. Y.
TIMES
ISSUE OF
DEC 17

WILHELM GERICKE BENEFIT.

The proceeds from the Boston Symphony Orchestra's concert in Boston for the benefit of Wilhelm Gericke, now destitute in Vienna, amounted to $5,377.50, including contributions in excess of the price of tickets.

Thirty-one of the musicians now in the Boston Symphony Orchestra were also members in Mr. Gericke's time. In the audience were Daniel Kuntz and George Stewart, who were members of the orchestra when it was founded in 1881.

The program consisted of Beethoven's Fifth Symphony and Schubert's Unfinished Symphony, piano waltzes of Brahms arranged for orchestra by Gericke, and Strauss's "Till Eulenspiegel."

A letter recently received from Mr. Gericke, in answer to the letter from Judge Frederick P. Cabot, President of the Trustees of the Boston Symphony Orchestra was read to the audience. Mr. Gericke, writing from Vienna Nov. 20, addressed Judge Cabot as follows:

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"Respectfully yours,
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A FULL WEEK-END VARIOUSLY HARVESTED

From Sibelius to Bax and from Lully to Chadwick with Mr. Monteux and the Orchestra as Equal Voice—Chopin Hard Pressed by Mr. Hutcheson—The Contradictory Mme. de Horvath—"The Messiah" as Usual

THESE are the days of distractions—imperative on time, exacting upon the purse. Therefore, perhaps, the slenderest second balcony, within the longest memory, awaited the Symphony Concert of last Friday afternoon; while many a subscriber's seat stood empty at the repetition on Saturday evening. The more the pity—since the assembled pieces were interesting and impressive from beginning to end; while Mr. Monteux has not often shown wider range as conductor or the orchestra better maintained its present quality. The rigors and the frenzies of Sibelius in his Fifth Symphony first engaged them; then the stately progress or the measured fancy of preludes and dances assembled from Lully's seventeenth-century operas; next the soughings and the shiverings, the pent, restless melancholies of Bax through a tone-poem. "November Woods"; finally, an "Anniversary Overture" in which Mr. Chadwick making music, is eager and warm again. To each of these pieces the conductor gave character, eloquence. The composers—as the Parisian cynics like to say—were clearly audible and in their own voices.

Answering them and Mr. Monteux as well, the orchestra achieved the singular texture of Sibelius's Symphony wherein over whirring web of the strings, the wind choir in voice after voice rises and falls; achieved also his stern progressions to power, his drooping, shadowed song. They sustained Lully's courtly pomps of tone and rhythm; they remembered that when he was fanciful, he was also polite. They flung themselves upon Bax's storm-tossed woods; while their tone deepened his melancholy. They missed none of Mr. Chadwick's keen-set detail. They kept also his high spirits. To do these things—and with equal resource, skill and sensibility—is to be orchestra from which each composer hears both his notes and his imaginings.

The clearer then were the deserts of all four. With reason Mr Monteux repeated this Symphony of Sibelius, first heard here and measurably mistrusted last spring. Now stood clearer that austerity and economy of means with which the music is fashioned in the power of concentration and concision in the beauty that may dwell in such reticence and choice. Sibelius summons power till it goads—witness the frenzied dance of the imagination to folk-tune rhythm into which he flings; or the clangors upon clangors heaped through the final periods Sibelius summons beauty till it haunts—witness the beginning in old, forgotton, far-off things; the broken song of flute and clarinet and horn through the mists of the strings; the eerie fantasy into which of a sudden the song of the slow movement winds groping, restless, strangely sounding. A music like no other written in these days, cutting deep, lingering long, a music yet again to be repeated.

Beside such a symphony Bax's tone-picturing, grapic as it was, seemed almost too fluent, too craftsman-like, too ready of both imagination and means. Music indeed wells out of this Irishman; yet clearly he is beginning to measure these outpourings. A mood, an emotion, a genuine impulse to musical speech lie behind and give life; better controlled are the uttering means; firmer and more abiding the impression. The stress, the storm, of "November Woods" answers to both shows without and mood within. The foil was Mr. Chadwick, looking forward with cheerful ardor and back in no unhappy retrospect, which should be the way of Anniversary Overtures: or Lully of the tonal pomps for Louis XIV.'s ballets—and the tonal poetry (as in the Night-Piece) for proof against the centuries.

H. T. P.

TIMES
ISSUE OF
DEC 21 1922

RAISES FUND IN AID OF STRICKEN MUSICIAN

Wilhelm Gericke, the conductor who first set the standards of the Boston Symphony Orchestra and through years worked toward them, is now in his seventy-eighth year, a poor man in Vienna. His fortune was invested in Austrian securities, and month by month the fall of the crown toward nothingness has stripped him of income.

To relieve his necessities the Symphony Orchestra announces a special concert for Tuesday evening. Private subscriptions are already swelling the fund to be so established. In particular, various conductors now working in the United States are pledging an annual subscription to it.

THIS week, as last, at the Symphony Concerts, the "first times" outnumber the repetitions. No "new" piece is Spontini's Overture to his half-forgotten opera "La Vestale," produced at Paris a hundred and fifteen years ago, yet Mr. Monteux is the first conductor of the Boston Orchestra to set this Overture on a programme. And "new" in fact as well as through circumstance are Dohnányi's Concerto for Violin, to be played by Albert Spalding, and an orchestral suite drawn by Stravinsky from his ballet, "Pulcinella." The stage-piece was first produced at the Opéra in Paris, May 15, 1920, by Dyághilev's Russian Ballet. Ostensibly, Stravinsky adapted the music from the eighteenth-century pages of Pergolesi. Actually and largely it is his own—and characteristic—handiwork. Massine staged the ballet; Picasso set it—each according to his lights. Paris and London saw, heard and debated. More recently Stravinsky has assembled from the music two Suites for the concert-hall.

The source of "Pulcinella" and the outline of the action can be no better set forth than by quoting the following note that appears, in French, upon the flyleaf of Stravinsky's score.

> The subject of "Pulcinella" is drawn from a manuscript found at Naples and dating from the year 1700. This manuscript contains a large number of comedies revolving around the traditional personage of the Neapolitan popular theatre. The episode chosen as basis for the ballet is entitled: "Four Like Punchinellos."
>
> All the young girls are enamored of Pulcinella. The young men, piqued by jealousy, seek to kill him. Believing that they have seen the accomplishment of their project, they borrow the dress of Pulcinella, to present themselves to their sweethearts. But Pulcinella had craftily caused his place to be taken by a double, who had but feigned death beneath the blows of his enemies. Pulcinella himself, dressed as a musician, comes to resuscitate his double. Just as the young men, believing themselves free of him, are seeking the maidens, the true Pulcinella makes his appearance and arranges all the marriages. He himself espouses Pimpinella, with the blessing of his double (Fourbo), and the latter, in his turn, assumes the aspect of a magician.

A reading of the music does not separate too readily the share of Pergolesi from the share of Stravinsky, especially in the invention and the choice of motivs. Pergolesi, who was born in 1710, and lived but a brief twenty-six years, helped materially to set the new fashion (as it was then) of harmonically rather than contrapuntally accompanied melody. Superficially considered, the music of "Pulcinella" might have come from Pergolesi's own hand, but a closer inspection of it reveals a use of dissonance—diatonic more than chromatic—that belongs to the twentieth rather than to the eighteenth century. And if Pergolesi was chary of counterpoint, Stravinsky, outwardly imitating his manner, employs polyphonic devices freely and with a mastery that the ancient contrapuntists might envy. In orchestration Stravinsky has again attempted to be imitative in the broader sense, yet he has permitted himself to be original in detail. With true historical accuracy he eschews clarinets in his score, and restricts himself to these wind-instruments employed sparingly—two flutes, piccolo, two oboes, two bassoons, two horns, trumpet and trombone. Besides the regular string-band there is required a quartet, or rather a quintet, of soloists—two violins, viola, 'cello and bass—that is often treated as an independent choir. Here, of course, is a typically modern device, yet one that excellently lends itself to the aping of eighteenth-century slenderness and intimacy. . . . The suite as it will be played here consists of an introductory Sinfonia (or Overture), a Serenata, a Scherzino (with accessory movements) and Finale. As the Serenata is a "slow piece," the general plan befits the imagined time.

Contrasting Dohnanyi

No such artifice as Stravinsky seeks is to be found in Dohnányi's Concerto, a frank, straightforward, firm-set piece of music, written as skilfully as sincerely. Dohnányi the composer, like Dohnányi the pianist, is indifferent to the ways of the ultra-moderns. Enough for him that he write ingeniously and use the solo-violin boldly, unconventionally. His Concerto, indeed, reaches almost the proportions of a symphony. A fourth movement is added to the three usual in such pieces; while the orchestral accompaniment, calling for an English horn, contra-bassoon, three trombones and harp, is in consequence much heavier than that of the older violin concertos. The texture of the music, moreover, is of purpose symphonic. Here the Violin Concerto of Brahms is recalled and Dohnányi's devotion to that composer is also suggested in other ways. The chief theme of the last movement, for example, has a distinctly Brahmsian flavor.

The demands made upon the soloist are [illegible] much of the [illegible]

N. Y.
HERALD
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BROOKLYN
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N. Y.
TRIBUNE
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TRANS-DEC. 18

Friday afternoon, Dec. 22, and Saturday evening, Dec. 23, in Symphony Hall, the ninth pair of concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor. Albert Spalding will be the soloist. The program follows:

Spontini, Overture to "Vestale"
Stravinsky, Suite No. 1 from the ballet, "Pulcinella," for small orchestra (after Pergolesi). (First time in America.)
Dohnányi, Concerto for violin and orchestra. (First time in Boston.)
Wagner, Prelude and Love-Death from "Tristan and Isolde"

MONITR-DEC. 18

The program of the Symphony concerts tomorrow afternoon and Saturday evening is an unusual one. The overture to Spontini's once famous opera, "The Vestal," has not been performed at these concerts. It was first played here at a concert of the Harvard Musical Association in 1869. A suite for small orchestra, "Pulcinella," a ballet based by Stravinsky on music by Pergolesi, will be performed for the first time in America. Albert Spalding will play Dohnanyi's violin concerto, as yet unknown here. For good measure Mr. Monteux adds Smetana's symphonic poem, "The Moldau."

HERALD-DEC. 21.

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Boston, October 28, 1922.

Mr. Wilhelm Gericke,
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With every good wish, believe me,

Always sincerely yours,
FREDERICK P. CABOT, President.

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N. Y.
HERALD
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Albert Spalding will give the first American performance of a new violin concerto by Erno Dohnanyi on his appearance as soloist with the Boston Symphony Orchestra in Boston next Friday and Saturday. The concerto, which has been played several times in Europe, has the reputation of being one of the most difficult ever written for the violin.

CONCE

A FULL WEEK-END VARIOUSLY HARVESTED

From Sibelius to Bax and from Lully to Chadwick with Mr. Monteux and the Orchestra as Equal Voice—Chopin Hard Pressed by Mr. Hutcheson—The Contradictory Mme. de Horvath—"The Messiah" as Usual

THESE are the days of distractions—imperative on time, exacting upon the purse. Therefore, perhaps, the slenderest second balcony, within the longest memory, awaited the Symphony Concert of last Friday afternoon; while many a subscriber's seat stood empty at the repetition on Saturday evening. The more the pity—since the assembled pieces were interesting and impressive from beginning to end; while Mr. Monteux has not often shown wider range as conductor or the orchestra better maintained its present quality. The rigors and the frenzies of Sibelius in his Fifth Symphony first engaged them; then the stately progress or the measured fancy of preludes and dances assembled from Lully's seventeenth-century operas; next the soughings and the shiverings, the pent, restless melancholies of Bax through a tone-poem. "November Woods"; finally, an "Anniversary Overture" in which Mr. Chadwick making music, is eager and warm again. To each of these pieces the conductor gave character, eloquence. The composers—as the Parisian cynics like to say—were clearly audible and in their own voices.

Answering them and Mr. Monteux as well, the orchestra achieved the singular texture of Sibelius's Symphony wherein over whirring web of the strings, the wind choir in voice after voice rises and falls; achieved also his stern progressions to power, his drooping, shadowed song. They sustained Lully's courtly pomps of tone and rhythm; they remembered that when he was fanciful, he was also polite. They flung themselves upon Bax's storm-tossed woods; while their tone deepened his melancholy. They missed none of Mr. Chadwick's keen-set detail. They kept also his high spirits. To do these things—and with equal resource, skill and sensibility—is to be orchestra from which each composer hears both his notes and his imaginings.

The clearer then were the deserts of all four. With reason Mr Monteux repeated this Symphony of Sibelius, first heard here and measurably mistrusted last spring. Now stood clearer that austerity and economy of means with which the music is fashioned in the power of concentration and concision in the beauty that may dwell in such reticence and choice. Sibelius summons power till it goads—witness the frenzied dance of the imagination to folk-tune rhythm into which he flings; or the clangors upon clangors heaped through the final periods Sibelius summons beauty till it haunts—witness the beginning in old, forgotton, far-off things; the broken song of flute and clarinet and horn through the mists of the strings; the eerie fantasy into which of a sudden the song of the slow movement winds groping, restless, strangely sounding. A music like no other written in these days, cutting deep, lingering long, a music yet again to be repeated.

Beside such a symphony Bax's tone-picturing, grapic as it was, seemed almost too fluent, too craftsman-like, too ready of both imagination and means. Music indeed wells out of this Irishman: yet clearly he is beginning to measure these outpourings. A mood, an emotion, a genuine impulse to musical speech lie behind and give life; better controlled are the uttering means; firmer and more abiding the impression. The stress, the storm, of "November Woods" answers to both shows without and mood within. The foil was Mr. Chadwick, looking forward with cheerful ardor and back in no unhappy retrospect, which should be the way of Anniversary Overtures: or Lully of the tonal pomps for Louis XIV.'s ballets—and the tonal poetry (as in the Night-Piece) for proof against the centuries.

H. T. P.

TRANS-DEC. 18.

Friday afternoon, Dec. 22, and Saturday evening, Dec. 23, in Symphony Hall, the ninth pair of concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor. Albert Spalding will be the soloist. The program follows:

Spontini, Overture to "Vestale"
Stravinsky, Suite No. 1 from the ballet, "Pulcinella," for small orchestra (after Pergolesi). (First time in America.)
Dohnányi, Concerto for violin and orchestra. (First time in Boston.)
Wagner, Prelude and Love-Death ~~from~~ "Tristan and Isolde"

MONITR-DEC. 18

The program of the Symphony concerts tomorrow afternoon and Saturday evening is an unusual one. The overture to Spontini's once famous opera, "The Vestal," has not been performed at these concerts. It was first played here at a concert of the Harvard Musical Association in 1869. A suite for small orchestra, "Pulcinella," a ballet based by Stravinsky on music by Pergolesi, will be performed for the first time in America. Albert Spalding will play Dohnanyi's violin concerto, as yet unknown here. For good measure Mr. Monteux adds Smetana's symphonic poem, "The Moldau."

HERALD-DEC. 21.

WASHINGTON
D. C.
TIMES
ISSUE OF
DEC 21 1922

RAISES FUND IN AID OF STRICKEN MUSICIAN

Wilhelm Gericke, the conductor who first set the standards of the Boston Symphony Orchestra and through years worked toward them, is now in his seventy-eighth year, a poor man in Vienna. His fortune was invested in Austrian securities, and month by month the fall of the crown toward nothingness has stripped him of income.

To relieve his necessities the Symphony Orchestra announces a special concert for Tuesday evening. Private subscriptions are already swelling the fund to be so established. In particular, various conductors now working in the United States are pledging an annual subscription to it.

THIS week, as last, at the Symphony Concerts, the "first times" outnumber the repetitions. No "new" piece is Spontini's Overture to his half-forgotten opera "La Vestale," produced at Paris a hundred and fifteen years ago, yet Mr. Monteux is the first conductor of the Boston Orchestra to set this Overture on a programme. And "new" in fact as well as through circumstance are Dohnányi's Concerto for Violin, to be played by Albert Spalding, and an orchestral suite drawn by Stravinsky from his ballet, "Pulcinella." The stage-piece was first produced at the Opéra in Paris, May 15, 1920, by Dyághilev's Russian Ballet. Ostensibly, Stravinsky adapted the music from the eighteenth-century pages of Pergolesi. Actually and largely it is his own—and characteristic—handiwork. Massine staged the ballet; Picasso set it—each according to his lights. Paris and London saw, heard and debated. More recently Stravinsky has assembled from the music two Suites for the concert-hall.

The source of "Pulcinella" and the outline of the action can be no better set forth than by quoting the following note that appears, in French, upon the flyleaf of Stravinsky's score.

> The subject of "Pulcinella" is drawn from a manuscript found at Naples and dating from the year 1700. This manuscript contains a large number of comedies revolving around the traditional personage of the Neapolitan popular theatre. The episode chosen as basis for the ballet is entitled: "Four Like Punchinellos."
>
> All the young girls are enamored of Pulcinella. The young men, piqued by jealousy, seek to kill him. Believing that they have seen the accomplishment of their project, they borrow the dress of Pulcinella, to present themselves to their sweethearts. But Pulcinella had craftily caused his place to be taken by a double, who had but feigned death beneath the blows of his enemies. Pulcinella himself, dressed as a musician, comes to resuscitate his double. Just as the young men, believing themselves free of him, are seeking the maidens, the true Pulcinella makes his appearance and arranges all the marriages. He himself espouses Pimpinella, with the blessing of his double (Fourbo), and the latter, in his turn, assumes the aspect of a magician.

A reading of the music does not separate too readily the share of Pergolesi from the share of Stravinsky, especially in the invention and the choice of motivs. Pergolesi, who was born in 1710, and lived but a brief twenty-six years, helped materially to set the new fashion (as it was then) of harmonically rather than contrapuntally accompanied melody. Superficially considered, the music of "Pulcinella" might have come from Pergolesi's own hand, but a closer inspection of it reveals a use of dissonance—diatonic more than chromatic—that belongs to the twentieth rather than to the eighteenth century. And if Pergolesi was chary of counterpoint, Stravinsky, outwardly imitating his manner, employs polyphonic devices freely and with a mastery that the ancient contrapuntists might envy. In orchestration Stravinsky has again attempted to be imitative in the broader sense, yet he has permitted himself to be original in detail. With true historical accuracy he eschews clarinets in his score, and restricts himself to these wind-instruments employed sparingly—two flutes, piccolo, two oboes, two bassoons, two horns, trumpet and trombone. Besides the regular string-band there is required a quartet, or rather a quintet, of soloists—two violins, viola, 'cello and bass—that is often treated as an independent choir. Here, of course, is a typically modern device, yet one that excellently lends itself to the aping of eighteenth-century slenderness and intimacy. . . . The suite as it will be played here consists of an introductory Sinfonia (or Overture), a Serenata, a Scherzino (with accessory movements) and Finale. As the Serenata is a "slow piece," the general plan befits the imagined time.

Contrasting Dohnanyi

No such artifice as Stravinsky seeks is to be found in Dohnányi's Concerto, a frank, straightforward, firm-set piece of music, written as skilfully as sincerely. Dohnányi the composer, like Dohnányi the pianist, is indifferent to the ways of the ultra-moderns. Enough for him that he write ingeniously and use the solo-violin boldly, unconventionally. His Concerto, indeed, reaches almost the proportions of a symphony. A fourth movement is added to the three usual in such pieces; while the orchestral accompaniment, calling for an English horn, contra-bassoon, three trombones and harp, is in consequence much heavier than that of the older violin concertos. The texture of the music, moreover, is of purpose symphonic. Here the Violin Concerto of Brahms is recalled and Dohnányi's devotion to that composer is also suggested in other ways. The chief theme of the last movement, for example, has a distinctly Brahmsian flavor.

The demands made upon the soloist are insistently severe. Through much of the piece his task is to furnish highly intricate [illegible] to melodies played by other instruments or groups of instruments, although occasionally the solo-violin enters the orchestral web to share in the weaving of the melodic pattern. Far more rarely than in the older concertos does it become the protagonist. Scattered through the piece, however, are extraordinarily difficult cadenzas or cadenza-like passages that give the soloist ample opportunity for the coveted "display." In choosing a new concerto, and one of such exactions, as well as one in which not a little of his labor must go unrecognized by the casual listener, Mr. Spalding has added to his stature as artist. Would that more of his fellows might follow his example, and let some of the over-driven "war-horses" rest for a time peacefully in their stalls.

W. S. S.

TRANS. DEC. 21.

SPALDING PLAYS WITH SYMPHONY

ALBERT SPALDING

Albert Spalding, brilliant American violinist, received a warm and well-earned reception as soloist at the Symphony concert yesterday. Playing one of Dohnanyi's difficult concertos, he was masterful at all times, and charmed the audience with his technique and tone.

The whole symphony program had an air of newness. The solo piece was played for the first time in Boston: a suite from Stravinsky's Ballet, "Pulcinella," had its first hearing in America, and an overture from the Spontini opera, "La Vestale," was introduced for the first time at these concerts.

The Stravinsky number was delightful and most unusual, peculiar strains running throughout, and more bizarre orchestration marking some of the movements. Full play to the skill of Mr. Monteux was given by the number, which was keenly appreciated by the audience.

Smetana's symphonic poem, "Vltava," charming and melodious, was another unusual number on the program. The Spontini overture and the prelude and love-death music from "Tristan and Isolde" completed the program.

Spalding's appearance was his third as a symphony concert soloist. He renewed the old impression that he is one of the country's most accomplished and poetic artists.

ADVTSR · DEC. 23

N. Y.
EVENING GLOBE
ISSUE OF
DEC 2 2 1922

EVENTS IN MUSIC.

The gentle calm at present pervading the musical atmosphere of before-Christmas New York is scheduled to be dispelled immediately after the first of the year by a torrent of concerts, recitals, and musicales varied in kinds and arrangement. The Boston Symphony Orchestra, Pierre Monteux conducting, will give the first New York performance of two interesting scores at their second pair of concerts in Carnegie Hall Thursday evening, Jan. 4, and Saturday afternoon, Jan. 6. These compositions are "November Woods," by Bax, the English composer, and the First Suite which Stravinsky has drawn from his ballet, "Pulcinella," for small orchestra, based on the theme and style of Pergolesi, the early Italian composer. The "Pulcinella" suite has its first American performance in Boston today, while the score of Bax was played in Boston last week.

N

New York City

DEC 2 3 1922

The Symphonies.

Two scores of interest will have their first performance in New York under Pierre Monteux when the Boston Symphony Orchestra gives its second pair of concerts this season in Carnegie Hall a week from next Thursday evening, January 4, and Saturday afternoon, January 6. These are "November Woods," by Bax, the English composer, and the First Suite which Stravinsky has drawn from his ballet "Pulcinella" for small orchestra, based on the themes and style of Pergolesi, the early Italian composer. The "Pulcinella" Suite had its first American performance in Boston yesterday, while the score of Bax was produced here last week.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
DEC 2 3 1922

MME. OLGA SAMAROFF TO PLAY IN BROOKLYN

Famous Pianist Will Appear With Boston Symphony Orchestra at the Academy.

Pierre Monteux has arranged a programme of interest for the second Boston Symphony concert of the Brooklyn season, to be given in the Academy Friday evening, Jan. 5, at 8:15. In place of a symphony he will present the Trilogy "Wallenstein" of Vincen d' Indy, which this most eminent of living French composers wrote under the inspiration of the three dramas of Schiller, treating the exploits of this general of the Thirty Years' War.

A new score of interest by Stravinsky is being introduced to America by Mr. Monteux and will also figure on this programme, namely, the suite from the Russian composer's Ballet, "Pulcinella." The score had its first performance in Boston last week by the Boston Symphony Orchestra.

The soloist at this concert will be Olga Samaroff, who is looked upon as the foremost living woma pianist. The beauty and brilliance of her playing find ideal expression in the concerto of Edward Grieg, in which she is to appear with the orchestra.

The evening will close with Chabrier's popular Rhapsody "Espana," based upon Spanish dance rhythms.

POWELL IS SYMPHONY SOLOIST

American Composer Will Present His Own Work in Forthcoming Recital

John Powell, the celebrated American composer and pianist, will appear as soloist at the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening.

Mr. Powell will take the piano part in two numbers, namely, his own Negro Rhapsody, which is based upon the rhythm and melody of the music of the American negro, and has been given successfully in a number of American and European cities; also a Prelude and Fugue by Daniel Gregory Mason.

AMER. DEC. 23.

JOHN POWELL, SOLOIST

John Powell, the celebrated American composer and pianist, will appear as soloist at the next regular pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening, Dec. 29 and 30.

Mr. Powell will take the piano part in two numbers, namely, his own Negro Rhapsody, which is based upon the rhythm and melody of the music of the American negro; also a Prelude and Fugue by Daniel Gregory Mason. Pierre Monteux will open the program with the 12th Symphony of Haydn in B flat, and also conduct the Ballet Suite "Namouna" by Lalo.

TRAV. DEC. 23.

At the Symphony Concerts of next Friday afternoon and Saturday evening John Powell, the pianist of nervous energies, will assist the orchestra and bring with him two pieces new to Boston. One, written by Daniel Gregory Mason, is a Prelude and Fugue for Piano and Orchestra to be played, if recollection is not at fault, for the first times anywhere. The other is Mr. Powell's own "Negro Rhapsody," likewise scored for piano and orchestra—music that harks back to the blacks as African savages. Yet Mr. Powell's Southern birth, blood and youth play part in the piece. A Symphony by Haydn will begin the concerts. A Suite from Lalo's ballet, "Namouna," unheard since Dr. Muck's day, will end them. Perhaps Mr. Monteux has chosen it to recall the hundredth anniversary of Lalo's birth. Quite as probably he recalls the rhythm and color the fancy and skill, of a ballet-music far above the usual quality.

TRANS - DEC. 23

Novelties on Program of Boston Symphony

The ninth concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Spontini—Overture to "La Vestale."
Stravinsky—Suite No. 1 from the Ballet, "Pulcinella," after Pergolesi.
Smetana—Symphonic Poem "Vltava."
Dohnányi—Concerto for Violin and Orchestra.
Wagner—Prelude and Love-Death from "Tristan and Isolde."

Albert Spalding was the soloist.

The overture to Spontini's "Vestale," performed for the first time in 1807, was played yesterday for the first time at these concerts. Thus it waited for over 100 years to come to performance here and there is no reason to doubt that it may wait another hundred before another performance. It was interesting merely as a curiosity. It is in a style long since gone out of fashion, a style composed equally of bombast and triviality, partaking in not a few particulars of the character of the composer himself. Yet Spontini was considered no mean musician in his day and held majestic sway as the arbiter of things operatic. Mr. Monteux has oftentimes been more happy in his choice of pieces for revival.

Stravinsky has treated Pergolesi's music for the most part kindly. Only here and there do his extravagances in matters of orchestration crop out. In the final movement the glissandi on the trombone (more often associated with the music of the dance hall) and the passages for a solo double bass seem out of keeping with the gentle, unaffected character of Pergolesi's music. So, too, is the shriek of the piccolo in the opening measures of the Scherzino. Otherwise the music is not too modernized. The use of solo stringed instruments, contrasted with the larger group (a device familiar to students of Corelli's concerti grossi and similar works) is a happy revival of a time honored procedure. This suite was played for the first time in America.

Dohnányi's Concerto was given its first performance in Boston. Its four movements contain much that is effective, much that is novel, yet there is no striving for new things; the music is natural, unlabored, expressive. Only in the opening cadenzas and passage work for the solo violin at the beginning of the first and last movements does the music seem somewhat purposeless and long drawn out. The playing of both soloist and orchestra was deserving of the highest praise and the concerto was a welcome relief from the over-familiar pieces which violinists usually choose for the display of their talents.

Wagner and Smetana contributed the right amount of well-known music to this novel program, that those doubtful and even suspicious of the untried might have some musical comfort during the afternoon. To be sure the concerto was received with some favor, but the applause for Spontini and Stravinsky was sparingly accorded. Regardless of the musical appeal of these compositions, of which opinions may vary, the remarkably fine playing of the orchestra and the skill of the conductor were worthy of greater encouragement.

S. M.

MONTR - DEC. 23

JOHN POWELL, who will be the soloist at this week's Symphony concerts.

Powell To Play At Symphony Concerts

Next Friday afternoon and Saturday evening John Powell, the celebrated American pianist and composer, will appear as soloist at the Symphony concerts, playing the piano part in his own composition, "The Negro Rhapsody." He will also play with the orchestra a new work by Daniel Gregory Mason.

Pierre Monteux will open the program with the Haydn B-flat symphony and revive the Ballet Suite "Namouna," by Lalo.

ADVTSR - DEC 2[illegible]

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
DEC 2 4 1922

Pierre Monteux has arranged a programme of interest for the second Boston Symphony concert of the Brooklyn season, to be given in the Academy of Music a week from Friday evening, January 5, at 8:15. In place of a symphony he will present the Trilogy "Wallenstein" of Vincen d'Indy, which this most eminent of living French composers wrote under the inspiration of the three dramas of Schiller, treating the exploits of this general of the Thirty Years' War. A new score of interest by Stravinsky is being introduced to America by Mr. Monteux and will also figure on this programme, namely, the suite from the Russian composer's ballet "Pulcinella." This music is based upon the themes and style of Pergolesi, the Renaissance Italian composer. The score had its first performance in Boston last week by the Boston Symphony Orchestra, and the charm of the music, in which the daring Russian skillfully retains its antique flavor, assured a favorable reception. The soloist at this concert will be Olga Samaroff, who is looked upon as the foremost living woman pianist. The poetic beauty and astounding brilliance of her playing find ideal expression in the concerto of Edward Grieg, in which she is to appear with the Orchestra. The evening will close with Chabrier's popular rhapsody "Espana," based upon Spanish dance rhythms.

N. Y.
TRIBUNE
ISSUE OF
DEC 2 4 1922

Concerts in Brooklyn

The second Boston Symphony concert of the season at the Brooklyn Academy of Music will be January 5, at 8:15 p. m., with Olga Samaroff as soloist in the Grieg pianoforte concerto. Mr. Monteux's other numbers will be the "Wallenstein" trilogy of Vincent d'Indy, Stravinsky's suite from his ballet "Pulcinella" and Chabrier's "Espana." January concerts at the Academy under the auspices of the Brooklyn Institute of Arts and Sciences include Reinald's Werrenrath's song recital on the evening of Monday, the 8th; the second concert of the Flonzaley Quartet on Sunday afternoon, the 21st; a recital by Alfredo Oswald, pianist, and Ethyl Hayden, soprano, the evening of the 25th, and the annual appearance of Fritz Kreisler on Wednesday evening, the 31st.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
DEC 2 4 1922

tion.

Harmonically bolder was the Honegger sonata (played by Mr. Tinlot and Carlos Salzedo), and yet scarcely true blue "futuristic." It proved not so startling as the same composer's "Horace Victorieux," a mimed symphony recently played by the Boston Orchestra at Carnegie Hall under Mr. Monteux's direction. The Honegger sonata is touched by the influence of Cesar Franck and is held fairly well together by the outlines of sonata form. But, with its vague and aimless meanderings, it is not a work apt to inspire desire for second hearing. Honegger's musical ideas and invention in this work (composed during the years 1916-18), yet rest one foot upon the soil of established conventional harmonic, rhythmic, melodic and thematic formulas. Throughout, however, the composer's talent is obviously straining at the leash of restriction and rule, of law and order.

Dane Rudhyar's piano pieces,

N. Y.
TIMES
ISSUE OF
DEC 2 4 1922

TO PLAY NEW MUSIC.

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N. Y.
TIMES
ISSUE OF
DEC 2 4 1922

The Boston Orchestra has had Sibelius's Fifth Symphony, first given last Spring; Arnold Bax's new tone poem "November Woods," recently played in Chicago, and Chadwick's "Anniversary Overture," new [illegible] Boston.

N. Y.
JOURNAL
ISSUE OF
DEC 2 3 1922

MONTEUX TO FEATURE NEW MUSIC

Kochanski and Casals to Play Double Concerto at New York Symphony Concert.

Pierre Monteux, conductor of the Boston Symphony Orchestra, plans to present some modernist novelties at his next visit to New York. One of these new pieces is to be a suite by Igor Stravinsky, one of two which he has made from his ballet, "Pulcinella." The music is based on actual melodies of Pergolesi and the rest of it is in the same style. This will be played at the concert in Carnegie Hall on January 6.

The second novelty is to be the Britisher Arnold Bax's "November Woods." This is one of his more recent works and will be played at the Thursday evening concert on January 4. Bax, in such of his music as has already been heard here, has shown himself to be one of the most interesting of the younger Englishmen.

N. Y.
WORLD
ISSUE OF
DEC ~~23~~ 1922
24

New Scores to Be Introduced by the Boston Symphony Here.

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BROOKLYN
N. Y.
EAGLE
ISSUE OF
DEC 2 4 1922

A new score of interest by Stravinsky will also figure on this program, namely, the Suite from the Russian composer's Ballet "Pulcinella." It is based upon the themes and style of Pergolesi, the Renaissance Italian composer. The score had its first performance in Boston last week by the Boston Symphony Orchestra, and the charm of the music, in which the daring Russian skillfully retains its antique flavor, assured a favorable reception.

From
~~Sun &~~ Herald
New York
DEC 2 4 1922

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N. Y.
TRIBUNE
ISSUE OF
DEC 2 4 1922

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At the next concert of the Philadelphia Orchestra, on Tuesday evening, January 2, Georges Enesco, the Rumanian composer, will conduct two of [illegible] broidery to melodies played by other instruments or groups of instruments, although occasionally the solo-violin enters the orchestral web to share in the weaving of the melodic pattern. Far more rarely than in the older concertos does it become the protagonist. Scattered through the piece, however, are extraordinarily difficult cadenzas or cadenza-like passages that give the soloist ample opportunity for the coveted "display." In choosing a new concerto, and one of such exactions, as well as one in which not a little of his labor must go unrecognized by the casual listener, Mr. Spalding has added to his stature as artist. Would that more of his fellows might follow his example, and let some of the over-driven "war-horses" rest for a time peacefully in their stalls.

W. S. S.

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ADVTSR. DEC. 23

N. Y.
EVENING GLOBE
ISSUE OF
DEC 2 2 19

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New York City

DEC 2 3 1922

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BROOKLYN
N. Y.
CITIZEN
ISSUE OF
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The soloist at this concert will be Olga Samaroff, who is looked upon as the foremost living woma pianist. The beauty and brilliance of her playing find ideal expression in the concerto of Edward Grieg, in which she is to appear with the orchestra.

The evening will close with Chabrier's popular Rhapsody "Espana," based upon Spanish dance rhythms.

POWELL IS SYMPHONY SOLOIST

American Composer Will Present His Own Work in Forthcoming Recital

John Powell, the celebrated American composer and pianist, will appear as soloist at the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening.

Mr. Powell will take the piano part in two numbers, namely, his own Negro Rhapsody, which is based upon the rhythm and melody of the music of the American negro, and has been given successfully in a number of American and European cities; also a Prelude and Fugue by Daniel Gregory Mason.

AMER. DEC. 23.

JOHN POWELL, SOLOIST

John Powell, the celebrated American composer and pianist, will appear as soloist at the next regular pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening, Dec. 29 and 30.

Mr. Powell will take the piano part in two numbers, namely, his own Negro Rhapsody, which is based upon the rhythm and melody of the music of the American negro; also a Prelude and Fugue by Daniel Gregory Mason. Pierre Monteux will open the program with the 12th Symphony of Haydn in B flat, and also conduct the Ballet Suite "Namouna" by Lalo.

TRAV. DEC. 23.

AT the Symphony Concerts of next Friday afternoon and Saturday evening John Powell, the pianist of nervous energies, will assist the orchestra and bring with him two pieces new to Boston. One, written by Daniel Gregory Mason, is a Prelude and Fugue for Piano and Orchestra to be played, if recollection is not at fault, for the first times anywhere. The other is Mr. Powell's own "Negro Rhapsody," likewise scored for piano and orchestra—music that harks back to the blacks as African savages. Yet Mr. Powell's Southern birth, blood and youth play part in the piece. A Symphony by Haydn will begin the concerts. A Suite from Lalo's ballet, "Namouna," unheard since Dr. Muck's day, will end them. Perhaps Mr. Monteux has chosen it to recall the hundredth anniversary of Lalo's birth. Quite as probably he recalls the rhythm and color the fancy and skill, of a ballet-music far above the usual quality.

TRANS-DEC. 23

[45]

Novelties on Program of Boston Symphony

The ninth concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Spontini—Overture to "La Vestale."
Stravinsky—Suite No. 1 from the Ballet, "Pulcinella," after Pergolesi.
Smetana—Symphonic Poem "Vitava."
Dohnányi—Concerto for Violin and Orchestra.
Wagner—Prelude and Love-Death from "Tristan and Isolde."

Albert Spalding was the soloist.

The overture to Spontini's "Vestale," performed for the first time in 1807, was played yesterday for the first time at these concerts. Thus it waited for over 100 years to come to performance here and there is no reason to doubt that it may wait another hundred before another performance. It was interesting merely as a curiosity. It is in a style long since gone out of fashion, a style composed equally of bombast and triviality, partaking in not a few particulars of the character of the composer himself. Yet Spontini was considered no mean musician in his day and held majestic sway as the arbiter of things operatic. Mr. Monteux has oftentimes been more happy in his choice of pieces for revival.

Stravinsky has treated Pergolesi's music for the most part kindly. Only here and there do his extravagances in matters of orchestration crop out. In the final movement the glissandi on the trombone (more often associated with the music of the dance hall) and the passages for a solo double bass seem out of keeping with the gentle, unaffected character of Pergolesi's music. So, too, is the shriek of the piccolo in the opening measures of the Scherzino. Otherwise the music is not too modernized. The use of solo stringed instruments, contrasted with the larger group (a device familiar to students of Corelli's concerti grossi and similar works) is a happy revival of a time honored procedure. This suite was played for the first time in America.

Dohnányi's Concerto was given its first performance in Boston. Its four movements contain much that is effective, much that is novel, yet there is no striving for new things; the music is natural, unlabored, expressive. Only in the opening cadenzas and passage work for the solo violin at the beginning of the first and last movements does the music seem somewhat purposeless and long drawn out. The playing of both soloist and orchestra was deserving of the highest praise and the concerto was a welcome relief from the over-familiar pieces which violinists usually choose for the display of their talents.

Wagner and Smetana contributed the right amount of well-known music to this novel program, that those doubtful and even suspicious of the untried might have some musical comfort during the afternoon. To be sure the concerto was received with some favor, but the applause for Spontini and Stravinsky was sparingly accorded. Regardless of the musical appeal of these compositions, of which opinions may vary, the remarkably fine playing of the orchestra and the skill of the conductor were worthy of greater encouragement.

S. M.

MONITR. DEC. 23

JOHN POWELL, who will be the soloist at this week's Symphony concerts.

Powell To Play At Symphony Concerts

NEXT Friday afternoon and Saturday evening John Powell, the celebrated American pianist and composer, will appear as soloist at the Symphony concerts, playing the piano part in his own composition, "The Negro Rhapsody." He will also play with the orchestra a new work by Daniel Gregory Mason.

Pierre Monteux will open the program with the Haydn B-flat symphony and revive the Ballet Suite, "Namouna," by Lalo.

ADVTSR-DEC 2

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
DEC 2 4 1922

Pierre Monteux has arranged a programme of interest for the second Boston Symphony concert of the Brooklyn season, to be given in the Academy of Music a week from Friday evening, January 5, at 8:15. In place of a symphony he will present the Trilogy "Wallenstein" of Vincen d'Indy, which this most eminent of living French composers wrote under the inspiration of the three dramas of Schiller, treating the exploits of this general of the Thirty Years' War. A new score of interest by Stravinsky is being introduced to America by Mr. Monteux and will also figure on this programme, namely, the suite from the Russian composer's ballet "Pulcinella." This music is based upon the themes and style of Pergolesi, the Renaissance Italian composer. The score had its first performance in Boston last week by the Boston Symphony Orchestra, and the charm of the music, in which the daring Russian skillfully retains its antique flavor, assured a favorable reception. The soloist at this concert will be Olga Samaroff, who is looked upon as the foremost living woman pianist. The poetic beauty and astounding brilliance of her playing find ideal expression in the concerto of Edward Grieg, in which she is to appear with the Orchestra. The evening will close with Chabrier's popular rhapsody "Espana," based upon Spanish dance rhythms.

N. Y.
TRIBUNE
ISSUE OF
DEC 2 4 1922

Concerts in Brooklyn

The second Boston Symphony concert of the season at the Brooklyn Academy of Music will be January 5, at 8:15 p. m., with Olga Samaroff as soloist in the Grieg pianoforte concerto. Mr. Monteux's other numbers will be the "Wallenstein" trilogy of Vincent d'Indy, Stravinsky's suite from his ballet "Pulcinella" and Chabrier's "Espana." January concerts at the Academy under the auspices of the Brooklyn Institute of Arts and Sciences include Reinald's Werrenrath's song recital on the evening of Monday, the 8th; the second concert of the Flonzaley Quartet on Sunday afternoon, the 21st; a recital by Alfredo Oswald, pianist, and Ethyl Hayden, soprano, the evening of the 25th, and the annual appearance of Fritz Kreisler on Wednesday evening, the 31st.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
DEC 2 4 1922

tion.

Harmonically bolder was the Honegger sonata (played by Mr. Tinlot and Carlos Salzedo), and yet scarcely true blue "futuristic." It proved not so startling as the same composer's "Horace Victorieux," a mimed symphony recently played by the Boston Orchestra at Carnegie Hall under Mr. Monteux's direction. The Honegger sonata is touched by the influence of Cesar Franck and is held fairly well together by the outlines of sonata form. But, with its vague and aimless meanderings, it is not a work apt to inspire desire for second hearing. Honegger's musical ideas and invention in this work (composed during the years 1916-18), yet rest one foot upon the soil of established conventional harmonic, rhythmic, melodic and thematic formulas. Throughout, however, the composer's talent is obviously straining at the leash of restriction and rule, of law and order.

Dane Rudhyar's piano pieces,

N. Y.
TIMES
ISSUE OF
2 4 1922

TO PLAY NEW MUSIC.

The Boston Symphony Orchestra's second pair of concerts in New York this season, on Jan. 4 and 6, in Carnegie Hall, will present for the first time in this city "November Woods," by the English composer, Bax, and a suite from Stravinsky's ballet, "Pulcinella," based on the themes and the style of Pergolesi.

N. Y.
TIMES
ISSUE OF
DEC 2 4 1922

The Boston Orchestra has had Sibelius's Fifth Symphony, first given last Spring, Arnold Bax's new tone poem "November Woods," recently played in Chicago, and Chadwick's "Anniversary Overture," new to Boston.

N. Y.
JOURNAL
ISSUE OF
DEC 2 3 1922

MONTEUX TO FEATURE NEW MUSIC

Kochanski and Casals to Play Double Concerto at New York Symphony Concert.

Pierre Monteux, conductor of the Boston Symphony Orchestra, plans to present some modernist novelties at his next visit to New York. One of these new pieces is to be a suite by Igor Stravinsky, one of two which he has made from his ballet, "Pulcinella." The music is based on actual melodies of Pergolesi and the rest of it is in the same style. This will be played at the concert in Carnegie Hall on January 6.

The second novelty is to be the Britisher Arnold Bax's "November Woods." This is one of his more recent works and will be played at the Thursday evening concert on January 4. Bax, in such of his music as has already been heard here, has shown himself to be one of the most interesting of the younger Englishmen.

N. Y.
WORLD
ISSUE OF
DEC ~~25~~ 1922
24

New Scores to Be Introduced by the Boston Symphony Here.

At the second pair of concerts of the Boston Symphony Orchestra in New York this season, to be given a week from Thursday evening and Saturday afternoon, Jan. 4 and 6, in Carnegie Hall, Pierre Monteux will play for the first time in this city "November Woods," by the English composer Bax, and the First Suite from Stravinsky's ballet "Pulcinella," based on the themes and style of Pergolesi, the early Italian composer. The latter work had its first American performance by this orchestra in Boston last Friday and the score of Bax in the week previous

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BROOKLYN
N. Y.
EAGLE
ISSUE OF
1922

A new score of interest by Stravinsky will also figure on this program, namely, the Suite from the Russian composer's Ballet "Pulcinella." It is based upon the themes and style of Pergolesi, the Renaissance Italian composer. The score had its first performance in Boston last week by the Boston Symphony Orchestra, and the charm of the music, in which the daring Russian skillfully retains its antique flavor, assured a favorable reception.

From DEC 2 4 1922
~~Sun &~~ Herald
New York

At the second pair of New York concerts by the Boston Symphony Orchestra on January 4 and 6, 1923, in Carnegie Hall, Pierre Monteux will give for the first time in this city "November Woods" by the English Composer Bax, and the First Suite from Stravinsky's ballet "Pulcinella," based on the themes and the style of Pergolesi. The latter work had its first American performance by this orchestra in Boston last Friday and the score of Bax in the week previous.

N. Y.
TRIBUNE
ISSUE OF
DEC 2 4 1922

The next concerts of the Boston Symphony Orchestra will be at Carnegie Hall on Thursday evening and Saturday afternoon, January 4 and 6. Works new to New York on Mr. Monteux's programs will be "November Woods," by Arnold Bax and the First Suite from Stravinsky's ballet "Pulcinella," supposed to be based on the themes and the style of Pergolesi.

At the next concert of the Philadelphia Orchestra, on Tuesday evening, January 2, Georges Enesco, the Rumanian composer, will conduct two of his own compositions.

Powell to Be Soloist at Symphony Concerts

Next Friday afternoon and Saturday evening, Dec 29 and 30, in Symphony Hall, John Powell, the celebrated American pianist and composer, will appear as soloist with the Boston Symphony Orchestra, taking the piano part in his own composition, "The Negro Rhapsody," which utilizes the characteristic negro melodies and rhythms and has been highly praised in the cities of America and Europe where the score has been performed.

Mr Powell will also play with the orchestra a new work by Daniel Gregory Mason, Prelude and Fugue.

Pierre Monteux will open the program with the 12th Symphony of Haydn in B flat and revive the Ballet Suite of Lalo, "Namouna."

GLOBE-DEC 24.

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening, in Symphony hall, John Powell, pianist and composer, will appear as soloist with the Boston Symphony Orchestra, taking the piano part in his "Negro Rhapsody," which utilizes characteristic negro melodies and rhythms. The rhapsody has been highly praised in the cities of America and Europe where it has been performed. Mr. Powell will also play with the orchestra a new work by Daniel G. Mason, Prelude and Fugue. Mr. Monteux will open the concert with Haydn's Symphony in B flat (B. & H. No. 12) and revive Lalo's Ballet Suite, "Namouna."

HERALD-DEC. 24.

CONCERT-CHRONICLE

SPORTS AND PASTIMES OF THE WEEK-END

Stravinsky Neapolitan and Dohnanyi Technician—A Decoration for Mr. Laurent — The Burgin Quartet Reborn — D'Harcourt's New Symphony Gets Nowhere

OF the two novel pieces, played afresh at the Symphony Concert of last Saturday, Stravinsky's Suite from "Pulcinella" gained, while Dohnanyi's Concerto for Violin lost, by such repetition. Neapolitan humors, eighteenth-century or twentieth, are not too choice. Presumably Stravinsky, Dyaghilev, Miassin, concocting their ballet, kept the flavor—polissonerie, the French call it. Hence the composer's trumpets chortling over his trombones; hence his double-basses mumbling in the background; hence in general the bouncing, trouncing orchestra of Stravinsky's Finale, ending as though it had received a quick slap across the mouth. Humors neither pretty nor polite—not at all the humors into which Pergolesi's light fingers were likely to [illegible]—the "rough stuff" of music in a fashion growing upon Stravinsky in recent years. [illegible] good "rough stuff," and being high-honored, why not? It is known to letters; it is known to painting. Music, heavenly maid! may also tuck up her skirts; set arms akimbo; even bawl a little. Of course Stravinsky can do much finer work and in "Pulcinella" does it also. Neapolitan voices are reedy; Neapolitans playing instruments must fetch out a twang. Ostensibly the composer keeps a straight face when he is manipulating Pergolesi's Serenade; but tweaking in, as it were, will come this reediness. Then [illegible]ors as well as instruments, for the in[illegible] pipe. Even into the grave little overture must come the nasal oboe. Setting his strings pizzicati, Stravinsky again remembers those wiry echoes of Naples. The very twists and turns of his Scherzo, all bustle, again murmuring a tune, a voice through a crowd, are redolent of Naples. Hear the Suite from "Pulcinella," as eighteenth-century pages re[illegible] and revived—and the listener wonders. Hear it as "Echoes of Naples," as old titles used to go—and hear also Stravinsky as pungent of the soil as in his Russian days.

Repeated between rounds of applause for music and violinist, Dohnányi's Concerto, in spite of the occasional Brahmsian [illegible] seemed to hark back to the model of Beethoven when he obliged his friend Clementi with such a piece. In it that excellent violinist presumably ran the gamut of his prowess. In abilities, Mr. Spalding probably lags not a whit behind; while the contriving Dohnanyi has omitted nothing to extend and test them from the sharpest leap of a cadenza to the softenest euphony with clarinet or horn. Superlative tennis, "transcendental" billiards of the violin. For a century and more Beethoven's game has tempted every fiddler. The lion's paw will close and unclose even upon a virtuoso-piece. Not quite the same are Dohnányi's fingers, spinning his quiet little melodies, twining his lace-work of artifice around them. No wonder he took thought now and then (as in the Scherzo) a saving, spicing Hungarian rhythm. H. T. P.

TRANS-DEC. 26.

CONCERT-CHRONICLE

An Inning for Americans—Mr. Powell's "Negro Rhapsody," Mr. Mason's "Prelude and Fugue" for Novel Numbers from the Symphony Orchestra — Mme. Gauthier to Return Well Stocked—Wagner and Mr. Mollenhauer

AS soloist at the Symphony Concerts of this week John Powell proffers two pieces new to Boston—his own "Negro Rhadsody" and Daniel Gregory Mason's Prelude and Fugue, both for piano and orchestra. Few titles seem more self-explanatory than that prefixed by Mr. Powell to this, the first of his larger compositions to [illegible]

[illegible] Richard Brookwell, has prepared a lengthy analysis, reproduced in the programme-book of the Philharmonic Society of New York on the occasion of its performance of the Rhapsody. According to Mr. Brookwell, Mr. Powell is here concerned not with the mere writing of a fantasy on negro tunes, but rather with the expression in music of the dominant traits and characteristics of the black man, before civilization had touched and changed him—his terror in the face of mysterious and incomprehensible forces, his spontaneous, almost child-like humor, and his religious instinct that ranges from faith to frenzy.

The Rhapsody begins with a cry, the wailing utterances of an oppressed people. After these lamenting measures the piano introduces a dance-motive that is to reappear in prominence in the Finale. The second section, of more lyrical mood, is based on the familiar "spiritual" "Swing Low, Sweet Chariot" and a tune of similar origin, "I Want To Be Ready," is employed in the final division of the piece. Mr. Brookwell's explanation and analysis is far too long for full quotation here, yet for the light it throws on Mr. Powell's intentions the last of it may well bear reprinting.

> The fundamental motive of this tune ("I Want to Be Ready") is used to develop in the orchestra a powerful climax, at the height of which the piano announces the full theme. The theme is developed by the different choirs of the orchestra, the rhythms getting wilder and the harmony more suggestive, until the music culminates in the frenetic and barbarous announcement of the dance-motive on the piano, revealing the fanatic frenzy of the Voodoo orgy, which degenerates into a maniac licentiousness. The flood of madness is interrupted for a moment by the "Swing Low, Sweet Chariot" theme, which is, however, incapable of maintaining itself and is overwhelmed in a flood of primal sensuality. The Rhapsody closes with a shriek from the brass, accompanied by a tempestuous glissando streaming up the full range of the piano.

For the Prelude and Fugue Mr. Mason may best be his own herald through the following note that he contributed a year ago to the programme-book of the Detroit Symphony Orchestra:

> A detailed thematic analysis is hardly necessary to anyone disposed to listen sympathetically; but my reason for choosing the time-honored form of the prelude and fugue may be of interest. While nothing is more deadly than a fugue treated in a purely academic spirit, it has always seemed to me that in itself the fugue is one of the most moving and beautiful of all forms, since it is in its very essence melody, all melody, and nothing but melody. Therefore, caring as little as I do for pictorial suggestion in music, and much for intensity of subjective emotion and for plastic beauty, the impossibility of associating any kind of "programme" with such a form attracted rather than repelled me, while its rich suggestiveness to the purely musical imagination tempted me to try its application to a modern idiom.
>
> The Prelude and Fugue were begun at Pittsfield in the summer of 1919 and were finished at Norfolk, Conn., a year later. The Prelude opens with a broad theme hovering in tonality between A minor and B flat major, and played in octaves by strings and low woodwind. This theme dominates both sections of the piece. It serves as framework for the main subject of the Fugue, "exposed" by the piano, and at the end it is triumphantly asserted by the brass against elaborate counterpoint in the rest of the orchestra. The mood of the Prelude is predominantly dignified, almost sombre; the Fugue, essentially free in construction, passes through episodes of contrasting character, and the end is animated. Throughout the piece the piano is treated less as a solo instrument in the accepted sense than as an integral part of the orchestra. Definitely this Prelude and Fugue, though difficult enough for the pianist, may not be called a "virtuoso-piece." W. S. S.

When Mr. Monteux and the Symphony Orchestra go to New York next week, he is setting on his programmes the two novel pieces that have lately interested audiences at home—Bax's tone-poem, "November Woods," and the Suite, played last week, from Stravinsky's ballet, "Pulcinella."

TRANS. DEC. 28.

The reactionaries in the audiences of the Boston symphony concerts will rejoice this week in the fact that a symphony by Haydn will be played, and the younger generation, irreverent toward "old fogies," may find pleasure in the honest and refreshing music written by Haydn for London. A charming suite from Lalo's ballet "Noumana" will be played. This has indirectly a local interest. When the ballet was produced in Paris (1882) the chief dancer was Rita Sangalli.

Mlle. Sangalli came to the United States to dance in "The Black Crook" when it was produced at Niblo's Garden, New York, Sept. 12, 1866. In 1868 she danced at the Olympic, New York, when "Humpty Dumpty" was produced with George L. Fox, clown. She danced in Boston (1867-68) in a revival of "The Black Crook" at the Continental Theatre, also in "Cinderella" and "A Midsummer Night's Dream." Here and in New York she was thought to be a "superbly voluptuous" dancer, but in the late '70's, when she was leading dancer at the Paris Opera, she was described as "a vigorous and intrepid ballerina, accurate and forcible, but somewhat lacking in charm." She died in 1909.

Two pieces on the program will be heard here for the first time, although they have been performed in other cities: D. G. Mason's Prelude and Fugue for piano and orchestra and John Powell's "Negro Rhapsody" for piano and orchestra. Mr. Powell of Richmond, Va., who has given recitals in Boston, will be the pianist.

HERALD-DEC. 28

N[illegible] York and other cities [illegible] When it resumes concerts at home on Friday afternoon and Saturday evening, Jan. 12 and 13, Marcel Dupré, the noted organist from Notre Dame de Paris, will be the "assisting artist," playing the solo part in a Concerto of Bach and an arrangement for orchestra of Franck's Second Chorale. The other items of the programme are Beethoven's Eighth Symphony; the Prelude to Wagner's "Parsifal" and Liszt's tone-poem, "Preludes."

TRANS-DEC. 29.

POWELL PLEASES AT SYMPHONY CONCERT

Plays Own Rhapsody and D. G. Mason's Fugue

John Powell chose to play as soloist at yesterday's Symphony concert two American compositions not previously heard here, his own "Negro Rhapsody" and Daniel Gregory Mason's Prelude and Fugue, both written for solo pianoforte and orchestra. His performance was creditable if not brilliant. What was lacking in it was delicacy and beauty of tone. The applause was, as too often at these concerts, more polite than cordial.

Mr Powell's rhapsody makes vivid and effective use of negro tunes and rhythms. The finesse of Ravel and Rimsky Korsakov is lacking, but one felt in this music more emotional honesty and directness than one commonly feels in their work. This piece ought to prove popular with audiences, since it is at once good and easily intelligible music.

Mr Mason's fugue has an original if not especially distinctive subject, which is foreshadowed in the prelude and handled throughout with what seemed to a cursory listener considerable ingenuity. What is more, parts of the music had an emotional power, which compelled respect and attention from one too apt to let his mind wander while new American music is being performed.

Either of these American pieces seemed distinctly superior in every way to the excerpts from Lalo's ballet "Namouna," which Mr Monteux tried to resurrect. This music was avowedly hack work, which did not in its day achieve any particular success even as such in Paris. It would be unfair to judge the composer of the "Symphonie Espagnole" and "Le Roi d'Ys" by it. The themes are laboriously trivial, the instrumentation clumsy, the total effect inept. A brilliant performance was warmly applauded.

Haydn's symphony in B flat (B and H No. 12) seemed to a listener with a weakness for the 18th century the freshest and most charming music played yesterday. The first allegro was played too fast, and the finale a bit too slow but otherwise the performance was commendably tactful and superficially brilliant.

This music suggested the general reflection on almost everything composed since Schubert that it is strange that those who cannot achieve what Beethoven and Bach and Wagner achieved will so seldom even attempt to write simple, tuneful imaginative light music, sprightlty without being vulgar, like Haydn.

There are no Symphony concerts next week. Jan 12 and 13, Marcel Dupre, organist of Notre Dame, in Paris, will play a Bach concerto and Franck's B minor chorale. Beethoven's Eighth Symphony, Wagner's prelude to "Parsifal" and Liszt's "Les Preludes" are the other numbers announced.

GLOBE-DEC 30.

Symphony Plays Two Novel Works

John Powell, pianist, was soloist at yesterday's Symphony Concert. He played a piece of his own composition and also a piece by Daniel Gregory Mason. Mr. Mason's "Prelude and Fugue" was played for the first time in Boston. It is extremely modern in manner. The Powell piece was also given for the first time here. The two pieces are strongly contrasting, the rather quiet beauty of the Mason work against the wild tenor of Powell's "Rhapsodie Negre."

Lalo's suite from the ballet "Namouna," played by the full orchestra, is a piece of remarkable charm. In one movement there is a piquant flute solo, which was played admirably by Georges Laurent.

Haydn's Symphony in B-flat completes the program, which will be repeated tonight.

ADVTSR-DEC. 30

10TH SYMPHONY CONCERT GIVEN

Works of Two American Composers on Program with Haydn and Lalo

JOHN POWELL PLAYS HIS OWN PIANO PIECE

By PHILIP HALE

The tenth concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Haydn, Symphony, B flat major (B. & H., No. 12); D. G. Mason, prelude and fugue [illegible] the ballet "Namouna"; [illegible] Rhapsodie Negre, for [illegible] and piano (first time); John Powell was the pianist.

The names of two Americans were on the program. Mr. Mason was born in Brookline; Mr. Powell was born at Richmond, Va. Mr. Mason's prelude and fugue were performed at Chicago on March 4, 1921. Mr. Powell's rhapsody was first played in New York on March 23, 1918. Mr. Mason, composer, writer about music and musicians, is a professor at Columbia University. Mr. Powell, composer, a man of varied interests, leads the life of a wandering virtuoso.

There is no need of a Plutarchian comparison, even if it were possible; as composers, the men of the pieces played yesterday are disparates.

Mr. Mason has said that a fugue treated in a purely academic spirit is deadly; but the fugue, "one of the most moving and beautiful of all forms, since it is in its very essence melody, all melody, and nothing but melody," this form, richly suggestive to the purely musical imagination, tempted him to try its application to a modern idiom.

The success of a praise-worth endeavor in this field depends on the presence or lack of imagination in the composer. Mr. Mason says he cares "little for pictorial suggestion in music and much for intensity of subjective emotion and for plastic beauty."

With the best will in the world, w[illegible] found little or no imagination, intensi[illegible] of subjective emotion or plastic beau[illegible] in this prelude and fugue; no objective emotion; no obvious beauty of the sort that makes an appeal for the moment and is quickly forgotten. We have heard music by Mr. Mason in which the qualities he named were much more in evidence. Therefore, the greater the disappointment yesterday. Perhaps this disappointment was only another instance of imperfect sympathy. Mr. Powell evidently enjoyed the music. He applauded Mr. Mason; Mr. Mason applauded him and the orchestra; Mr. Monteaux stood by smiling. So everything was for the best in the best of possible worlds.

The program book published a rhapsodic explanation of Mr. Powell's composition. The author, Mr. Brockwell, succeeded in getting "tuskless, clawless man," "mysterious, incomprehensible physical forces," "tragic protest against fate" and "pathetic resignation to the inevitable" all in one sentence. Some years ago, when western statesmen wore leg-boots, the test of oratory among their constituents was the ability to get "eagle" and "bugle" in the final sentence of the peroration. It would appear from Mr. Brockwell's argument that Mr. Powell has attempted "to synthetize" all the negro's characteristics and "present them in a form of organic unity." Mr. Brockwell also says that towards the close the "Sweet Chariot" theme is "overwhelmed in a flood of primal sensuality." An old Frenchman exclaimed: "How many things there are in a minuet!" It seems then that Mr. Powell's rhapsodie is ethonological, chronological, sociological, and all the other "icals." We regret to say we found it only interesting music, now plaintive, now wildly and pleasingly barbaric; music showing no foreign influence, music that has decided individuality.

How beautifully Hadyn's symphony was played! The opening largo and the adagio were most euphonious, while in the rapid movements there was remarkable delicacy in the lighter measures and in the sturdier a sonority that was never forced. It was a pleasure to hear Lalo's ballet music again, with the famous flute solo played so nimbly and skilfully, always with rich tonal quality, by the admirable Mr. Laurent. And to think that this music was flouted when it was first heard! Yes there were brave Frenchmen before Debussy, Ravel, Florent, Schmitt, and "The Six" (now "The Five").

The concert will be repeated tonight. The orchestra will be away next week. The program for Jan. 12-13 is as follows: Beethoven, Symphony No. 8; Bach, Concerto, D minor, for strings and organ; Wagner, Prelude to "Parsifal"; Franck-Goodrich, organ Chorale No. 2, B minor; Liszt, "The Preludes." Marcel Dupre will be the organist.

HERALD. DEC. 30

PLAYS OWN WORK WITH SYMPHONY

Powell Also Soloist in Mason's Prelude and Fugue

BY OLIN DOWNES

The programme of the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, had several features of uncommon interest, not the least of which were two compositions for piano and orchestra not known in Boston, and performed with the assistance of John Powell, pianist and composer of his own "Rhapsody Negre," which concluded the concert.

CALL FOR COMPOSER

Daniel Gregory Mason's Prelude and Fugue for piano and orchestra was also [illegible]

[illegible] composed in [illegible] occasion.

It is very hard to put [illegible] past when it comes to the con[illegible] of what are evidently masterpieces. It is difficult, for example, to understand how any audience, least of all a French audience, could have found fault with and covered with mud the composer of the music for "Namouna." It is French music to the last note, to the smallest detail, and it is so well done that the most ordinary and casual phrase becomes distinctive. The score has a delicate exoticism which never bores the hearer and the orchestration is as simple as it is individual and enchanting.

Too Seldom Played

This music followed the symph[illegible] Haydn and the new work of Mas[illegible] some reason the Haydn symph[illegible] yesterday is too seldom pl[illegible] movement is merely conven[illegible] excepts the occasional blari[illegible] the opening allegro, and these are [illegible] than recompensed for by the sudd[illegible] and ingenious modulations, the constant happy strokes of humor in wh[illegible] the movement abounds.

There is now and again a Beetho[illegible] vigor, a sharp conciseness of sta[illegible] with which Haydn is not always [illegible]ited. The slow movement is [illegible] melodic inspiration and of the [illegible] perfect style. The minuet delights one by its wit, by the felicitous instrumentation and the unexpected turns given certain phrases, and the finale laughs—how it laughs—at the whole world.

Mr. Powell's Rhapsody—why a work by an American should carry the French title of "Rhapsodie Negre" we fail to discern—this Rhapsody is a most exciting and colorful composition. It may be virtuotistic, coloristic, realistic, any other "istic." It lives. There is in the lowering introduction the savor of the jungle, there is mounting, delirious frenzy. The orchestration becomes deliberately noisy and shrill. The glockenspiel, muted horns and what not enhance the effect of emotion which is exceedingly unrefined and primal in character.

Contrasted with this mood is that of the tenderness and pathos of certain "spirituals" which Mr. Powell uses without direct quotation, in a manner of his own. In them is wistfulness, melancholy, an age-long regret. Moreover, they are cunningly placed. They establish needed points of repose, and it may here be said that although Mr. Powell has written a whirlwind of a finale, it never runs away with the composer and it never ran away with the pianist. He rode surely and confidently the storm.

True to the Negro

This music, of which Mr. Powell gave a superb performance, serves to us genuinely Negroid—the Negro as seen and known by an American with Southern blood in his veins. In certain places there is felt tropical grace and languor. And this much is certain: however one's estimate of the value of the music is in the future revised, up or down, a superb virtuoso piece for piano and orchestra has been added to the repertory. And what a pleasure to encounter one of the very few American composers who can write without unction or in the pontifical manner!

Both Warmly Applauded

Both Mr. Powell and Mr. Mason—particularly Mr. Mason—were very warmly applauded. As a reviewer expected to state as honestly and clearly as possible his personal reactions, and as one who has never felt particularly sympathetic to Mr. Mason's music, we can only state our realization of moments of grave beauty in the prelude, and emotional intention as well as firmly knit structure in his fugue. But this is all we can honestly say about it. With all its ingenuity the fugue does not feel to us organic. The thought may be continuous, the feeling does not seem to be so, at least at first hearing. And then—why a piano? Is the piano a tone-color required by this score? Much of the time it is doubling the orchestral voices, and when it is doing counterpoint this counterpoint might just as well be given to other instruments.

The reader and listener will decide these things for himself. Impressions, and compositions too, depend a tremendous lot on temperament. Mr. Mason, who was present, rose to acknowledge the applause of the audience.

POST-DEC. 30

SYMPHONY PROGRAM

The soloist at the next regular pair of Boston Symphony concerts to be given at Symphony Hall will be Marcel Dupre, the French organist and composer, who is visiting America for the first time. These concerts will be given a week from next Friday and Saturday, as the orchestra is to be on tour the coming week.

AMER. DEC 30

Powell to Be Soloist at Symphony Concerts

Next Friday afternoon and Saturday evening, Dec 29 and 30, in Symphony Hall, John Powell, the celebrated American pianist and composer, will appear as soloist with the Boston Symphony Orchestra, taking the piano part in his own composition, "The Negro Rhapsody," which utilizes the characteristic negro melodies and rhythms and has been highly praised in the cities of America and Europe where the score has been performed.

Mr Powell will also play with the orchestra a new work by Daniel Gregory Mason, Prelude and Fugue.

Pierre Monteux will open the program with the 12th Symphony of Haydn in B flat and revive the Ballet Suite of Lalo, "Namouna."

GLOBE-DEC 24

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening, in Symphony hall, John Powell, pianist and composer, will appear as soloist with the Boston Symphony Orchestra, taking the piano part in his "Negro Rhapsody," which utilizes characteristic negro melodies and rhythms. The rhapsody has been highly praised in the cities of America and Europe where it has been performed. Mr. Powell will also play with the orchestra a new work by Daniel G. Mason, Prelude and Fugue. Mr. Monteux will open the concert with Haydn's Symphony in B flat (B. & H. No. 12) and revive Lalo's Ballet Suite, "Namouna."

HERALD•DEC 24

CONCERT - CHRONICLE

SPORTS AND PASTIMES OF THE WEEK-END

Stravinsky Neapolitan and Dohnanyi Technician—A Decoration for Mr. Laurent — The Burgin Quartet Reborn — D'Harcourt's New Symphony Gets Nowhere

OF the two novel pieces, played afresh at the Symphony Concert of last Saturday, Stravinsky's Suite from "Pulcinella" gained, while Dohnanyi's Concerto for Violin lost, by such repetition. Neapolitan humors, eighteenth-century or twentieth, are not so choice. Presumably Stravinsky, Dyaghilev, Miassin, concocting their ballet, kept the flavor—polissonerie, the French call it. Hence the composer's trumpets chortling over his trombones; hence his double-basses mumbling in the background; hence in general the bouncing, trouncing orchestra of Stravinsky's Finale, ending as though it had received a quick slap across the mouth. Humors neither pretty nor polite—not at all the humors into which Pergolesi's light fingers were likely to [illegible]—the "rough stuff" of music in a fashion growing upon Stravinsky in recent years. [illegible] good "rough stuff," and being high-humored, why not? It is known to letters; [illegible] known to painting. Music, heavenly maid! may also tuck up her skirts; set arms akimbo; even bawl a little.

Of course Stravinsky can do much finer work and in "Pulcinella" does it also. Neapolitan voices are reedy; Neapolitans playing instruments must fetch out a twang. Ostensibly the composer keeps a straight face when he is manipulating Pergolesi's Serenade; but tweaking in, as it were, will come this reediness. Then humors as well as instruments, for the in[illegible] pipe. Even into the grave little overture must come the nasal oboe. Setting his strings pizzicati, Stravinsky again remembers those wiry echoes of Naples. The very twists and turns of his Scherzo, [illegible] all bustle, again murmuring a tune, like a voice through a crowd, are redolent of Naples. Hear the Suite from "Pulcinella," as eighteenth-century pages re[illegible] and revived—and the listener wonders. Hear it as "Echoes of Naples," as old titles used to go—and hear also Stravinsky as pungent of the soil as in his Russian days.

Repeated between rounds of applause for music and violinist, Dohnányi's Concerto, in spite of the occasional Brahmsian [illegible] seemed to hark back to the model of Beethoven when he obliged his friend Clementi with such a piece. In it that excellent violinist presumably ran the gamut of his prowess. In abilities, Mr. Spalding probably lags not a whit behind; while the contriving Dohnányi has omitted nothing to extend and test them from the sharpest leap of a cadenza to the softenest euphony with clarinet or horn. Superlative tennis, "transcendental" billiards of the violin. For a century and more Beethoven's game has tempted every fiddler. The lion's paw will close and unclose, even upon a virtuoso-piece. Not quite the same are Dohnányi's fingers, spinning his quiet little melodies, twining his lace-work of artifice around them. No wonder he took thought now and then (as in the Scherzo) a saving, spicing Hungarian rhythm. H. T. P.

TRANS-DEC [illegible]

CONCERT-CHRONICLE

An Inning for Americans—Mr. Powell's "Negro Rhapsody," Mr. Mason's "Prelude and Fugue" for Novel Numbers from the Symphony Orchestra — Mme. Gauthier to Return Well Stocked—Wagner and Mr. Mollenhauer

AS soloist at the Symphony Concerts of this week John Powell proffers two pieces new to Boston—his own "Negro Rhadsody" and Daniel Gregory Mason's Prelude and Fugue, both for piano and orchestra. Few titles seem more self-explanatory than that prefixed by Mr. Powell to this, the first of his larger compositions to be heard here. Yet in the piece is ample [illegible] for the [illegible] commentator, and [illegible] poser's friend, Richard Brookwell, has prepared a lengthy analysis, reproduced in the programme-book of the Philharmonic Society of New York on the occasion of its performance of the Rhapsody. According to Mr. Brookwell, Mr. Powell is here concerned not with the mere writing of a fantasy on negro tunes, but rather with the expression in music of the dominant traits and characteristics of the black man, before civilization had touched and changed him—his terror in the face of mysterious and incomprehensible forces, his spontaneous, almost child-like humor, and his religious instinct that ranges from faith to frenzy.

The Rhapsody begins with a cry, the wailing utterances of an oppressed people. After these lamenting measures the piano introduces a dance-motive that is to reappear in prominence in the Finale. The second section, of more lyrical mood, is based on the familiar "spiritual" "Swing Low, Sweet Chariot" and a tune of similar origin, "I Want To Be Ready," is employed in the final division of the piece. Mr. Brookwell's explanation and analysis is far too long for full quotation here, yet for the light it throws on Mr. Powell's intentions the last of it may well bear reprinting.

> The fundamental motive of this tune ("I Want to Be Ready") is used to develop in the orchestra a powerful climax, at the height of which the piano announces the full theme. The theme is developed by the different choirs of the orchestra, the rhythms getting wilder and the harmony more suggestive, until the music culminates in the frenetic and barbarous announcement of the dance-motive on the piano, revealing the fanatic frenzy of the Voodoo orgy, which degenerates into a maniac licentiousness. The flood of madness is interrupted for a moment by the "Swing Low, Sweet Chariot" theme, which is, however, incapable of maintaining itself and is overwhelmed in a flood of primal sensuality. The Rhapsody closes with a shriek from the brass, accompanied by a tempestuous glissando streaming up the full range of the piano.

For the Prelude and Fugue Mr. Mason may best be his own herald through the following note that he contributed a year ago to the programme-book of the Detroit Symphony Orchestra:

> A detailed thematic analysis is hardly necessary to anyone disposed to listen sympathetically; but my reason for choosing the time-honored form of the prelude and fugue may be of interest. "While nothing is more deadly than a fugue treated in a purely academic spirit, it has always seemed to me that in itself the fugue is one of the most moving and beautiful of all forms, since it is in its very essence melody, all melody, and nothing but melody. Therefore, caring as little as I do for pictorial suggestion in music, and much for intensity of subjective emotion and for plastic beauty, the impossibility of associating any kind of "programme" with such a form attracted rather than repelled me, while its rich suggestiveness to the purely musical imagination tempted me to try its application to a modern idiom.

The Prelude and Fugue were begun at Pittsfield in the summer of 1919 and were finished at Norfolk, Conn., a year later. The Prelude opens with a broad theme hovering in tonality between A minor and B flat major, and played in octaves by strings and low woodwind. This theme dominates both sections of the piece. It serves as framework for the main subject of the Fugue, "exposed" by the piano, and at the end it is triumphantly asserted by the brass against elaborate counterpoint in the rest of the orchestra. The mood of the Prelude is predominantly dignified, almost sombre; the Fugue, essentially free in construction, passes through episodes of contrasting character, and the end is animated. Throughout the piece the piano is treated less as a solo instrument in the accepted sense than as an integral part of the orchestra. Definitely this Prelude and Fugue, though difficult enough for the pianist, may not be called a "virtuoso-piece." W. S. S.

When Mr. Monteux and the Symphony Orchestra go to New York next week, he is setting on his programmes the two novel pieces that have lately interested audiences at home—Bax's tone-poem, "November Woods," and the Suite, played last week, from Stravinsky's ballet, "Pulcinella."

TRANS. DEC. 28.

The reactionaries in the audiences of the Boston symphony concerts will rejoice this week in the fact that a symphony by Haydn will be played, and the younger generation, irreverent toward "old fogies," may find pleasure in the honest and refreshing music written by Haydn for London. A charming suite from Lalo's ballet "Noumana" will be played. This has indirectly a local interest. When the ballet was produced in Paris (1882) the chief dancer was Rita Sangalli.

Mlle. Sangalli came to the United States to dance in "The Black Crook" when it was produced at Niblo's Garden, New York, Sept. 12, 1866. In 1868 she danced at the Olympic, New York, when "Humpty Dumpty" was produced with George L. Fox, clown. She danced in Boston (1867-68) in a revival of "The Black Crook" at the Continental Theatre, also in "Cinderella" and "A Midsummer Night's Dream." Here and in New York she was thought to be a "superbly voluptuous" dancer, but in the late '70's, when she was leading dancer at the Paris Opera, she was described as "a vigorous and intrepid ballerina, accurate and forcible, but somewhat lacking in charm." She died in 1909.

Two pieces on the program will be heard here for the first time, although they have been performed in other cities: D. G. Mason's Prelude and Fugue for piano and orchestra and John Powell's "Negro Rhapsody" for piano and orchestra. Mr. Powell of Richmond, Va., who has given recitals in Boston, will be the pianist.

HERALD-DEC. 28

N[illegible] will make its month[illegible] York and other cities southward. When it resumes concerts at home on Friday afternoon and Saturday evening, Jan. 12 and 13, Marcel Dupré, the noted organist from Notre Dame de Paris, will be the "assisting artist," playing the solo-part in a Concerto of Bach and an arrangement for orchestra of Franck's Second Chorale. The other items of the programme are Beethoven's Eighth Symphony; the Prelude to Wagner's "Parsifal" and Liszt's tone-poem, "Preludes."

TRANS-DEC. 29.

POWELL PLEASES AT SYMPHONY CONCERT

Plays Own Rhapsody and D. G. Mason's Fugue

John Powell chose to play as soloist at yesterday's Symphony concert two American compositions not previously heard here, his own "Negro Rhapsody" and Daniel Gregory Mason's Prelude and Fugue, both written for solo pianoforte and orchestra. His performance was creditable if not brilliant. What was lacking in it was delicacy and beauty of tone. The applause was, as too often at these concerts, more polite than cordial.

Mr Powell's rhapsody makes vivid and effective use of negro tunes and rhythms. The finesse of Ravel and Rimsky Korsakov is lacking, but one felt in this music more emotional honesty and directness than one commonly feels in their work. This piece ought to prove popular with audiences, since it is at once good and easily intelligible music.

Mr Mason's fugue has an original if not especially distinctive subject, which is foreshadowed in the prelude and handled throughout with what seemed to a cursory listener considerable ingenuity. What is more, parts of the music had an emotional power, which compelled respect and attention from one too apt to let his mind wander while new American music is being performed.

Either of these American pieces seemed distinctly superior in every way to the excerpts from Lalo's ballet "Namouna," which Mr Monteux tried to resurrect. This music was avowedly hack work, which did not in its day achieve any particular success even as such in Paris. It would be unfair to judge the composer of the "Symphonie Espagnole" and "Le Roi d'Ys" by it. The themes are laboriously trivial, the instrumentation clumsy, the total effect inept. A brilliant performance was warmly applauded.

Haydn's symphony in B flat (B and H No. 12) seemed to a listener with a weakness for the 18th century the freshest and most charming music played yesterday. The first allegro was played too fast, and the finale a bit too slow but otherwise the performance was commendably tactful and superficially brilliant.

This music suggested the general reflection on almost everything composed since Schubert that it is strange that those who cannot achieve what Beethoven and Bach and Wagner achieved will so seldom even attempt to write simple, tuneful imaginative light music, sprightlty without being vulgar, like Haydn.

There are no Symphony concerts next week. Jan 12 and 13, Marcel Dupre, organist of Notre Dame, in Paris, will play a Bach concerto and Franck's B minor chorale. Beethoven's Eighth Symphony, Wagner's prelude to "Parsifal" and Liszt's "Les Preludes" are the other numbers announced.

GLOBE-DEC 30.

Symphony Plays Two Novel Works

John Powell, pianist, was soloist at yesterday's Symphony Concert. He played a piece of his own composition and also a piece by Daniel Gregory Mason. Mr. Mason's "Prelude and Fugue" was played for the first time in Boston. It is extremely modern in manner. The Powell piece was also given for the first time here. The two pieces are strongly contrasting, the rather quiet beauty of the Mason work against the wild tenor of Powell's "Rhapsodie Negre."

Lalo's suite from the ballet "Namouna," played by the full orchestra, is a piece of remarkable charm. In one movement there is a piquant flute solo, which was played admirably by Georges Laurent.

Haydn's Symphony in B-flat completes the program, which will be repeated tonight.

ADVTSR-DEC. 30

10TH SYMPHONY CONCERT GIVEN

Works of Two American Composers on Program with Haydn and Lalo

JOHN POWELL PLAYS HIS OWN PIANO PIECE

By PHILIP HALE

The tenth concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Haydn, Symphony, B flat major (B. & H., No. 12); D. G. Mason, prelude and fugue for piano and orchestra (first time [illegible]) [illegible] from the ballet "Numouna"; Powell, Rhapsodie Negre, for orchestra and piano (first time); John Powell was the pianist.

The names of two Americans were on the program. Mr. Mason was born in Brookline; Mr. Powell was born at Richmond, Va. Mr. Mason's prelude and fugue were performed at Chicago on March 4, 1921. Mr. Powell's rhapsody was first played in New York on March 23, 1918. Mr. Mason, composer, writer about music and musicians, is a professor at Columbia University. Mr. Powell, composer, a man of varied interests, leads the life of a wandering virtuoso.

There is no need of a Plutarchian comparison, even if it were possible; as composers, the men of the pieces played yesterday are disparates.

Mr. Mason has said that a fugue treated in a purely academic spirit is deadly; but the fugue, "one of the most moving and beautiful of all forms, since it is in its very essence melody, all melody, and nothing but melody," this form, richly suggestive to the purely musical imagination, tempted him to try its application to a modern idiom.

The success of a praise-worth endeavor in this field depends on the presence or lack of imagination in the composer. Mr. Mason says he cares "little for pictorial suggestion in music and much for intensity of subjective emotion and for plastic beauty."

With the best will in the world, we found little or no imagination, intensity of subjective emotion or plastic beauty in this prelude and fugue; no objective emotion; no obvious beauty of the sort that makes an appeal for the moment and is quickly forgotten. We have heard music by Mr. Mason in which the qualities he named were much more in evidence. Therefore, the greater the disappointment yesterday. Perhaps this disappointment was only another instance of imperfect sympathy. Mr. Powell evidently enjoyed the music. He applauded Mr. Mason; Mr. Mason applauded him and the orchestra; Mr. Monteaux stood by smiling. So everything was for the best in the best of possible worlds.

The program book published a rhapsodic explanation of Mr. Powell's composition. The author, Mr. Brockwell, succeeded in getting "tuskless, clawless man," "mysterious, incomprehensible physical forces," "tragic protest against fate" and "pathetic resignation to the inevitable" all in one sentence. Some years ago, when western statesmen wore leg-boots, the test of oratory among their constituents was the ability to get "eagle" and "bugle" in the final sentence of the peroration. It would appear from Mr. Brockwell's argument that Mr. Powell has attempted "to synthetize" all the negro's characteristics and "present them in a form of organic unity." Mr. Brockwell also says that towards the close the "Sweet Chariot" theme is "overwhelmed in a flood of primal sensuality." An old Frenchman exclaimed: "How many things there are in a minuet!" It seems then that Mr. Powell's rhapsodie is ethonological, chronological, sociological, and all the other "icals." We regret to say we found it only interesting music, now plaintive, now wildly and pleasingly barbaric; music showing no foreign influence, music that has decided individuality.

How beautifully Hadyn's symphony was played! The opening largo and the adagio were most euphonious, while in the rapid movements there was remarkable delicacy in the lighter measures and in the sturdier a sonority that was never forced. It was a pleasure to hear Lalo's ballet music again, with the famous flute solo played so nimbly and skilfully, always with rich tonal quality, by the admirable Mr. Laurent. And to think that this music was flouted when it was first heard! Yes there were brave Frenchmen before Debussy, Ravel, Florent, Schmitt, and "The Six" (now "The Five").

The concert will be repeated tonight. The orchestra will be away next week. The program for Jan. 12-13 is as follows: Beethoven, Symphony No. 8; Bach, Concerto, D minor, for strings and organ; Wagner, Prelude to "Parsifal"; Franck-Goodrich, organ Chorale No. 2, B minor; Liszt, "The Preludes." Marcel Dupre will be the organist.

HERALD. DEC. 30

PLAYS OWN WORK WITH SYMPHONY

Powell Also Soloist in Mason's Prelude and Fugue

BY OLIN DOWNES

The programme of the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, had several features of uncommon interest, not the least of which were two compositions for piano and orchestra not known in Boston, and performed with the assistance of John Powell, pianist and composer of his own "Rhapsody Negre," which concluded the concert.

CALL FOR COMPOSER

Daniel Gregory Mason's Prelude and Fugue for piano and orchestra was also performed here for the first time, when the composer was called to his feet by the audience [illegible] Lalo's delight[illegible] [illegible] and Haydn's [illegible] N. No 12), a work [illegible]inality and inspiration, [illegible] composed in 1793 or 1795, completed the occasion.

It is very hard to put oneself into the past when it comes to the contemplation of what are evidently masterpieces. It is difficult, for example, to understand how any audience, least of all a French audience, could have found fault with and covered with mud the composer of the music for "Namouna." It is French music to the last note, to the smallest detail, and it is so well done that the most ordinary and casual phrase becomes distinctive. The score has a delicate exoticism which never bores the hearer and the orchestration is as simple as it is individual and enchanting.

Too Seldom Played

This music followed the symphony of Haydn and the new work of Mason. For some reason the Haydn symphony heard yesterday is too seldom played. [illegible] movement is merely conventional [illegible] excepts the occasional blaring tuttis of the opening allegro, and these are more than recompensed for by the sudden and ingenious modulations, the constant happy strokes of humor in which the movement abounds.

There is now and again a Beethovenish vigor, a sharp [illegible] of statement with which Haydn is not always credited. The slow movement is a gem of melodic inspiration and of the most perfect style. The minuet delights one by its wit, by the felicitous instrumentation and the unexpected turns given certain phrases, and the finale laughs—how it laughs—at the whole world.

Mr. Powell's Rhapsody—why a work by an American should carry the French title of "Rhapsodie Negre" we fail to discern—this Rhapsody is a most exciting and colorful composition. It may be virtuotistic, coloristic, realistic, any other "istic." It lives. There is in the lowering introduction the savor of the jungle, there is mounting, delirious frenzy. The orchestration becomes deliberately noisy and shrill. The glockenspiel, muted horns and what not enhance the effect of emotion which is exceedingly unrefined and primal in character.

Contrasted with this mood is that of the tenderness and pathos of certain "spirituals" which Mr. Powell uses without direct quotation, in a manner of his own. In them is wistfulness, melancholy, an age-long regret. Moreover, they are cunningly placed. They establish needed points of repose, and it may here be said that although Mr. Powell has written a whirlwind of a finale, it never runs away with the composer and it never ran away with the pianist. He rode surely and confidently the storm.

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This music, of which Mr. Powell gave a superb performance, serves to us genuinely Negroid—the Negro as seen and known by an American with Southern blood in his veins. In certain places there is felt tropical grace and languor. And this much is certain: however one's estimate of the value of the music is in the future revised, up or down, a superb virtuoso piece for piano and orchestra has been added to the repertory. And what a pleasure to encounter one of the very few American composers who can write without unction or in the pontifical manner!

Both Warmly Applauded

Both Mr. Powell and Mr. Mason—particularly Mr. Mason—were very warmly applauded. As a reviewer expected to state as honestly and clearly as possible his personal reactions, and as one who has never felt particularly sympathetic to Mr. Mason's music, we can only state our realization of moments of grave beauty in the prelude, and emotional intention as well as firmly knit structure in his fugue. But this is all we can honestly say about it. With all its ingenuity the fugue does not feel to us organic. The thought may be continuous, the feeling does not seem to be so, at least at first hearing. And then—why a piano? Is the piano a tone-color required by this score? Much of the time it is doubling the orchestral voices, and when it is doing counterpoint this counterpoint might just as well be given to other instruments.

The reader and listener will decide these things for himself. Impressions, and compositions too, depend a tremendous lot on temperament. Mr. Mason, who was present, rose to acknowledge the applause of the audience.

POS-DEC. 30

SYMPHONY PROGRAM

The soloist at the next regular pair of Boston Symphony concerts to be given at Symphony Hall will be Marcel Dupre, the French organist and composer, who is visiting America for the first time. These concerts will be given a week from next Friday and Saturday, as the orchestra is to be on tour the coming week.

AMER. DEC 30

ELL IN TWO ROLES AT SYMPHONY

John Powell, pianist and composer, appeared with the Symphony with great success in each of the aforementioned capacities. For the first of his two appearances with the orchestra, Mr. Powell played the Prelude and (Fugue) for pianoforte and orchestra by Daniel Gregory Mason, formerly of Brookline, and now living in New York. Mr. Mason was in the audience to share honors with Mr. Monteux and Mr Powell.

For the music, it can be said that it is decidedly academic with some very beautiful orchestration. If there had been less volume on the part of the orchestra, the music for the pianoforte would have stood out more vividly than it did.

The rhapsodie Negre for orchestra and pianoforte by John Powell was played for the first time in Boston with the composer at the piano. The rhapsodie is full of old Southern melodies, notably "Swing Low, Sweet Chariot," and "I Want to Be Ready." Were it not for the fact that it is impossible to picture any one else at the piano other than Mr. Powell, it would be delightful to hear it again soon, but it is one of those things that seem essentially for the composer's own rendition. The audience was very enthusiastic over it.

Mr. Monteux chose for the symphony the Haydn in B-flat major and its four charming movements pleased the house greatly.

The suite from the Ballet "Namouna," by Lalo, completed the program. The music is tuneful and the sort that you remember with joy the next time you have an opportunity of hearing. It provided a solo for Mr. Laurent and his flute. He played as beautifully as he always does, which is superlative praise. The concert will be repeated tonight.

AMER. DEC. 30

SYMPHONY PROGRAM

The soloist at the next regular pair of Boston Symphony concerts to be given at Symphony hall will be Marcel Dupre, French organist and composer, who is visiting America for the first time. He will appear with the orchestra in Bach's organ concerto in D minor and the second chorale of Cesar Franck as arranged by Wallace Goodrich. Pierre Monteux will also conduct Beethoven's Eighth Symphony in F major, Wagner's prelude to "Parsifal," and Liszt's symphonic poem "Les Preludes."

This pair of concerts will be given a week from Friday and Saturday, since the orchestra is to be on tour the coming week.

TRAV. DEC. 30.

Symphony

SYMPHONY CONCERT

LALO, HAYDN, TWO AMERICANS AND CONTRASTS

The Suite from "Namouna" for Lasting Choiceness and Fineness—Mr. Mason's Music of the Diligent Mind—Mr. Powell's Singular Excursion in a "Negro Rhapsody"—Pianist as Well as Composer

NOT every composer bears a centenary well. Too often when the hundredth anniversary of this man's birth or that man's death outspreads his music anew, the hearer is quicker to perceive shortcomings and limitations than merits and distinctions. As an article printed elsewhere in this paper notes, Edouard Lalo was born on Jan. 27, 1823. A month hence mild and modest commemoration will be in order through France and Belgium. Mindful and forehanded, Mr. Monteux may therefore have set out the Suite from Lalo's ballet, "Namouna," for his audience at Symphony Hall yesterday afternoon. Yet in itself the music altogether deserved repetition; out-[illegible] all else upon the programme. Not too often do suites of dances gain place at symphony concerts. When they do, the perdurable ancients, like Lully, Rameau, Gluck or the valiant moderns, like Ravel, Stravinsky, de Falla, usually yield them. Betwixt and between stretches a waste save only for the oases of Delibes in "Sylvia" and "Coppélia," of Massenet in "Le Cid." Halting-places are these, however, for "popular" concerts only. Nowhere, but in the "Namouna" of Lalo may a full-blown [illegible] concert rest and enjoy. Too [illegible] the opportunity. Not since [illegible] this set of dances [illegible] Berlioz, is favorite with German conductors.

Quite possibly, in or out of "Namouna," Lalo needs no other favor than his own deserts. As he assorted the Suite, he begins with a Prelude, originally linking a prologue to the full body of the ballet. A simpler music in substance it were hard to imagine. Yet upon it Lalo pours riches of rhythm, modulation, harmonic and instrumental color until it holds ear and fancy fast and fascinated. A Russian, like Rimsky, might hardly do more in such fashion; while Lalo's means seem more sensitive and adroit. Of the theatre, too, sounds the music. Hearing, the listener anticipates ballet of picture, ballet of fantasy. A Serenade ensues—the strings plucked, the harps throbbing. Lalo uses his orchestra like a single instrument; upon it he plays his music of amorous night. Illusion pulses; skill is voice to charm; the listener feels the sensibility, the choiceness intrinsic in Lalo. Here is no mere Serenade, convenience of the theatre. Rather come night-vision, night-fancy.

Yet dancers must dance, even when composers are poetising. Mademoiselle Sangalli, at the Opera in Paris, Anno Domini, 1882, was not to be deprived of her Theme and Variations. Lalo writes them, but not in the underscored rhythms, the calculated contrasts, the orchestral clatter of ballet-music à la Meyerbeer or à la Massenet. He keeps his measures in light flow; the variations pass and repass like flights of fancy; a soft chord touches the ear as upon eye may fall the feet of a dancer. Thereafter another sort of ballet-music—the inevitable tone-picturing. In "Namouna" there is a "midway," as we Americans might say—a fair of booths, side-shows and the like. An ultra-modernist, says Stravinsky, would have sought and gained the rude din, the rough coat of the commingled sounds. Lalo, being of another temperament, is more fastidious. For a little he hears rattle all about him; then he isolates a single booth—the booth of a dreamer. Out of it ascends a flute as in aerial fantasy—the more aerial yesterday for Mr. Laurent's feathery tone, shining, circling, unbroken as flight of bird. What strange, rare "show" passed and repassed to such music? Surely one altogether out of Lalo's idealizing imagination. Nay, even when he must plunge again into the fair, the whole fair and nothing but the fair, he graces the keen dance-tune, with the smoothing horns. No doubt these aristocrats of music like Lalo have limitations; but choiceness and fineness somehow endure—even through centenaries.

Beside this Frenchman, beside Haydn in a semi-familiar Symphony, the plentiful Americans of the day cut none too good figure. The first was Mr. Daniel Gregory Mason in a Prelude and Fugue for Piano and Orchestra; the second, Mr. Powell, composer as well as pianist through his own "Negro Rhapsody." By taking thought and also pains, Mr. Mason seemingly wrote his music. He devised motivs, since they give no sign of birth from meditation become emotion. He studied them, fructified them, set them to paper, developed, contrasted, mated and parted them within the chosen form. Yet nowhere does the listener share the creative impulse. Rather in his ear sounds creative calculation. Mr. Mason manipulates with care his orchestral voices; diligently and variously assorts his piano with them. Yet not a play of harmony or timbre seems instinctive, imperative, stroke of imagination. Rather, all is methodical. Similarly with modulation, transition, pace, progress—always deliberation and the rules, never fervors and freedom. The mind—and nothing but the mind—answers to such music of will and mental process. Answering, it catalogues merit and demerit, because it receives no other impetus. Warm himself, Mr. Mason has been known to warm his hearers. In this Prelude and Fugue, he sits at his study-table. Late and laborious is the hour; chilly the atmosphere.

In other case was Mr. Powell minded to make a "Negro Rhapsody" likewise for Piano and Orchestra. In the South he was born; in the South he dwells, studious of the black-folk about him. Background, as the phrase goes, he has plentifully, discriminatingly. It yields him distinctive and viable motivs from negro folk-tunes. It enables him to write music of curious insight into negro trait and instinct, to achieve a sort of psychological essay in tones that the listener hears as though it were read aloud.

Yet as music and nothing else the Rhapsody is well designed, well conducted. Aptitude devised it; intelligence shaped [illegible] skill permeates it. No more does it lack the mood, the emotion, essential to [illegible] as communicative means and force. There is no mistaking Mr. Powell whether his hymn-time ascends from camp-meeting or his dance beats shrill from Voodoo rite; whether his blacks are plaintive with melancholy or orgiastic with bestial heats. How well schemed, well accomplished says the appraising mind. What singular and effective usage of music to associate and define the ways and impulses (according to Mr. Powell) of a race closely studied.

None the less the Negro Rhapsody leaves the hearer on the side-lines. Never once does it plunge him into a game that Mr. Powell surely intended to be exciting. It was kin to his playing, alike in Mr. Mason's and in his own piece. To the very lighting of the kindling spark it went; but the flame neither brightened nor warmed. Good old father Haydn, who never suspected psychologies, even if music-making had left him time for them, may be no more than rush-light in intent. But in deed through the Symphony of yesterday he burned steady, clear and full.

H. T. P.

TRANS. DEC. 30

Music by Americans on Boston Symphony Program

The tenth concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. The program was as follows:

Haydn—Symphony in B flat major.
D. G. Mason—Prelude and Fugue for piano and orchestra, Op. 20.
Lalo—Suite from the ballet "Namouna."
Powell—Rhapsodie Nègre, for piano and orchestra.

Americans had a large share in this program, and justly so. We are accustomed to programs dominated by German, occasionally French and Italian, composers, and yesterday the Americans received only their just due. No conductor of foreign origin could be more open-minded with regard to American music. This, Mr. Monteux has repeatedly shown in the careful interpretations and the frequent performances which he has given music by native composers. And this has never been done as an act of condescension. He has apparently considered this music, as he would consider the music of a composer of any other school or country, from the point of view of its interest and availability for his programs. The fact that American composers are receiving due recognition on the programs of the Boston Symphony Orchestra is of supreme importance. That the two pieces played yesterday were not of great interest or worth is a comparatively secondary matter.

Daniel Gregory Mason's Prelude and Fugue for piano and orchestra is not an ingratiating work. Thickly scored, the pianist (in this case John Powell) has little opportunity to be heard; diffuse, the little which it has to say is lost in the saying; and lastly, the fugal section bears little resemblance to a fugue, save in the opening measures. If there are contrapuntal devices, they are lost in the general incoherency; if there are returns of the theme, they are not apparent, as the theme itself is of so little character. By this we would not imply that freedom of construction is incompatible with the fugal form. Sebastian Bach wrote many fugues, of which scarcely one conforms to the strict rules as laid down by the schoolmen; likewise Handel, yet in no instance are the general characteristics of fugue wanting, and on the score of emotional expressiveness, no one will have the temerity to state that they were lacking.

In Mr. Powell's Rhapsodie there is more to praise and less to condemn than in Mr. Mason's Prelude and Fugue. The opening section and the dance theme create an atmosphere, stimulate the imagination; yet Mr. Powell apparently thinks that the repetition of a phrase or figure constitutes a musical development of it. The originality of treatment of the first theme is lacking in that of the second, which is overdecorated in the style of Thalberg, or Gottschalk (of the "Last Hope"). Here, too, the pianist is often overwhelmed by the orchestra. Nevertheless, these compositions have a right to be heard, and whatever their defects may be, they evidence a serious purpose and for that reason alone they are of interest. It is not unduly chauvinistic to demand a hearing for the American composer, especially when he sets his hand to such serious tasks as these two compositions. Even Beethoven did not always succeed in producing masterpieces, much less many of his successors. It is only by the hearing of his own compositions that the American composer can hope to improve. All credit to Mr. Monteux and the Boston Symphony Orchestra, then, for the encouragement which they are giving to native music.

It has become the fashion to regard Haydn's symphonies with some degree of condescension as music of a bygone time, outmoded, and hopelessly simple and childish. Let us not fall into this error. When played as was that of yesterday afternoon, his symphonies are still capable of giving pleasure even to the most advanced of musical modernists, who might well profit by the examples which they give of simplicity and directness of expression and purity of style.

Lalo's "Namouna" was interesting particularly for the opportunity which it gave Mr. Laurent, the first flute of the orchestra, of displaying his exceptional qualities as a soloist.

S. M.

MONITR - DEC. 30.

There are no Boston Symphony concerts this week. Jan 12 and 13 Maral Dupre, organist of Notre Dame in Paris, will play Bach's organ concerto in D minor and Mr Goodrich's arrangement of Franck's second chorale as soloist. M Dupre is one of the most distinguished of the younger French musicians, a composer as well as an extraordinary organist. Mr Monteux has chosen Beethoven's Eighth Symphony, the Prelude to Wagner's "Parsifal" and Liszt's "Les Preludes" for the purely orchestral numbers.

GLOBE - DEC. 31

SYMP[illegible]

Marcel D[illegible] organist and composer, who is making his first visit to this country, will appear as soloist at the next Symphony concerts. Beethoven' symphony in F major, Wagner's "Parsifal" prelude [illegible] symphonic poem, "Les Preludes," will be the orchestral numbers.

AMER - DEC. 31.

SYMPHONY PROGRAM

Marcel Dupre, the organist of France, and likewise a composer of note, will be the soloist with the Boston Symphony orchestra at the concerts a week from next Friday afternoon and Saturday evening in Symphony hall. The orchestra is to be on tour during the coming week. He will play with the orchestra Bach's organ concerto in D minor and the arrangement by Goodrich of Franck's second chorale. Mr. Monteux will also conduct the eighth symphony of Beethoven in F major, Wagner's prelude to "Parsifal" and Liszt's symphonic poem "The Preludes."

HERALD - DEC. 31

Symphony Programme

Marcel Dupre, the great organist of France, and likewise a composer of note, who is making his first visit to this country, will appear as soloist with the Boston Symphony Orchestra at the next regular pair of Boston Symphony concerts, which will be given a week from next Friday afternoon and Saturday evening in Symphony Hall, since the orchestra is to be on tour during the coming week.

Dupre will play with the orchestra Bach's Organ Concerto in D minor and the arrangement by Wallace Goodrich of Franck's Second Chorale. Pierre Monteux will also conduct the 8th Symphony of Beethoven in F major, Wagner's Prelude to "Parsifal," and Liszt's Symphonic Poem "Les Preludes."

POST. DEC. 31.

Fortunes of the Ballet "Pulcinella."

The manuscript scores of Stravinsky's Ballet "Pulcinella," from which the Boston Symphony Orchestra is to perform a suite in Carnegie Hall next Saturday, is inscribed, in affectionate friendship, to Pierre Monteux. The Russian composer spends much of his time in Paris, and Mr. Monteux has first made known to that public a number of Stravinsky's works, whether in ballet or concert form. The production of the "Sacree du Printemps" at the "Concerts Monteux" was notoriously similar in effect to the first production of "Tannhauser" in the same city. Last summer, the composer explained to the conductor in detail the interpretation of "Pulcinella."

The plot of "Pulcinella," Stravinsky unearthed from a Neapolitan manuscript dated 1700. The music is based upon the thematic and instrumental style of the composer of the same period, Pergolesi. The ballet was performed several times in London in 1920.

WORLD. DEC. 31.

New Stravinsky Composition Dedicated to Mr. Monteux

The manuscript score of Stravinsky's ballet "Pulcinella," from which the Boston Symphony Orchestra is to perform a suite in Carnegie Hall next Saturday, is dedicated to Pierre Monteux. Stravinsky spends much of his time in Paris and Mr. Monteux has first made known to that public a number of his works, whether in ballet or concert form. Last summer the composer explained to the conductor in detail the interpretation of "Pulcinella." He unearthed the plot from a Neapolitan manuscript dated 1700. The music is supposed to be based upon the thematic and instrumental style of the composer of the same period, Pergolesi. The ballet was performed several times in London, in 1920.

TRIBUNE DEC. 31

THAT annual or semi-annual rite—the playing of a Symphony by Haydn—has been fulfilled at the Symphony Concerts. This time it was in B-flat major—number nine, number twelve, number six, according to the divergent catalogues; but under any numeral "a nice little thing," as the lads of the studios might say. Two audiences—in the calm receptivity of Friday afternoon, in the more alert attention of Saturday evening—heard, enjoyed, applauded. Had Mr. Monteux and the orchestra been setting forth a masterpiece of Beethoven, of Brahms, of symphonic music bye and large, the listening companies could hardly have seemed more gravely pleasured. Is not Haydn a classic, one-hundred-odd years old, respected, revered, venerable—and all those catch-words on the lips and in the ears of convention?

Yet, at the risk of blasphemy, it is possible to believe that Haydn's [illegible] and audience were quite conten[illegible] [illegible] him amusing in [illegible] was well satisfied to be such. The Symphony in question was written for Salomon's concerts in London and first played there about 178[illegible]. The nobility and gentry frequented Salomon plus Haydn; probably "the commonality" also squeezed into the pit. Sir Joshua might have painted any one, two or three of the wigged, brocaded listeners. A plate of Hogarth, softened by fifty years, may serve as mirror for the rest. Hearing, did this company do more than find the slow song "of agreeable sentiment"; the finale "politely gay" in fleetness and contrast; the minuet "smiling and courtly"; the first Allegro "of a pleasant liveliness"—and so on through their eighteenth-century phrases? As they went to their coaches, did they count "Mr." Haydn more than an "excellent good," a "very pleasing," composer? Even so, by the records of the times they chattered and judged; while neither music, nor composer, nor audience, was the worse for such light tempers and tongues. In another day and another place, we, their descendants, listen as grave as owls to that self-same music; purse our mouths into solemn sentences; put to print "scholarly" paragraphs. And in the Elysian Fields—the bet is pennies to pounds—the "excellent good" Papa Haydn is smiling in his sleeve.

H. T. P.

TRANS. JAN. 2.

SYMPHONY WILL PLAY FOR CHILDREN JAN. 16, 18

The Boston Symphony Orchestra will give concerts at 4 o'clock on the afternoons of Jan. 16 and 18 for young persons of Greater Boston. Tickets will be under option to the public schools until Jan. 13. The custom of giving concerts for children was started three years ago and proved very successful.

HERALD - JAN. 4.

When a composer happens to be in Symphony Hall and hears his piece applauded, no doubt he is in a flutter of excitement. Will the conductor point him out, so that he will easily be identified? If the gesture is made, should he bow in three directions? Of course he should applaud the conductor for the performance. He would like to bow from the stage. If his seat is in the first gallery by leaving it before the last measures he can gain the platform in time to answer gratefully, but not obsequiously the call of the public.

HERALD JAN. 4.

The Symphony Orchestra has set its first pair of Young People's Concerts on the afternoons of Tuesday, Jan. 16, and Thursday, Jan. 18, in Symphony Hall. Until Jan. 13, tickets will be at the disposal of the public and the private schools of Boston and vicinity. At both concerts the following pieces will be played:

Overture to the Opera, "Fidelio".....Beethove
Minuet and Finale from the Symphony in E-flat .....Moza
Largo .....Händel-Helmesberge
(Solo Violin: R. Burgin)
The Animals' Carnival.....Saint-Saën
Hungarian Dances (Nos. 5 and 6).....Brahm
Rhapsody, "España" .....Chabrie

TRANS. JAN. 4.

AT the Symphony Concerts of next Friday afternoon and Saturday evening, Monsieur Marcel Dupré, the noted organist from the Church of Notre Dame in Paris will be the "assisting artist," playing the solo-part in a Concerto of Bach and an arrangement for orchestra of Franck's Second Chorale. The other items of the programme are Beethoven's Eighth Symphony; the Prelude to Wagner's "Parsifal" and Liszt's tone-poem, "Preludes"—all familiar pieces.

At the concert of the Symphony Orchestra in Cambridge at Sanders Theatre next Thursday evening, it will play d'Indy's Trilogy suggested by Schiller's plays about Wallenstein; the Suite (less the Finale) from Stravinsky's ballet, "Pulcinella;" the Prelude and Closing Scene from Wagner's "Tristan." Mr. Schroeder of the first desk of the violoncellos will also be heard in Molique's displayful Concerto.

TRANS. JAN. 6.

DUPRE SYMPHONY SOLOIST

Next Friday afternoon and evening, Jan. 12 and 13, at Symphony hall, the Boston Symphony Orchestra, with Marcel Dupre as soloist, will give its next regular pair of symphony concerts.

The celebrated organist of Notre Dame, Paris, will play with the orchestra a concerto of Bach in D minor and the arrangement for organ and orchestra by Wallace Goodrich of Franck's Second Organ Chorale.

TRAV. JAN. 6.

Young People's Programme

A pair of concerts for young people will be given by the Boston Symphony Orchestra under Pierre Monteux, its regular conductor, in Symphony Hall on Tuesday and Thursday afternoons, Jan. 16 and 18, at 4 o'clock.

All tickets for these concerts will be under option to the public schools of Greater Boston until Jan. 13.

The programme will include Beethoven's overture to "Fidelio," the Minuet and Finale from Mozart's symphony in E flat, Handel's Largo, "The Animals' Carnival" by Saint-Saens, two Hungarian Dances of Brahms and Chabrier's "Espana."

Symphony Programme

At the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Jan. 12 and 13, the soloist will be Marcel Dupre, the celebrated organist of Notre Dame, who is also a composer of note.

This virtuoso will play with the orchestra a concerto of Bach in D minor, and Wallace Goodrich's ar-

LE IN TWO ROLES AT SYMPHONY

John Powell, pianist and composer, appeared with the Symphony with great success in each of the aforementioned capacities. For the first of his two appearances with the orchestra, Mr. Powell played the Prelude and (Fugue) for pianoforte and orchestra by Daniel Gregory Mason, formerly of Brookline, and now living in New York. Mr. Mason was in the audience to share honors with Mr. Monteux and Mr Powell.

For the music, it can be said that it is decidedly academic with some very beautiful orchestration. If there had been less volume on the part of the orchestra, the music for the pianoforte would have stood out more vividly than it did.

The rhapsodie Negre for orchestra and pianoforte by John Powell was played for the first time in Boston with the composer at the piano. The rhapsodie is full of old Southern melodies, notably "Swing Low, Sweet Chariot," and "I Want to Be Ready." Were it not for the fact that it is impossible to picture any one else at the piano other than Mr. Powell, it would be delightful to hear it again soon, but it is one of those things that seem essentially for the composer's own rendition. The audience was very enthusiastic over it.

Mr. Monteux chose for the symphony the Haydn in B-flat major and its four charming movements pleased the house greatly.

The suite from the Ballet "Namouna," by Lalo, completed the program. The music is tuneful and the sort that you remember with joy the next time you have an opportunity of hearing. It provided a solo for Mr. Laurent and his flute. He played as beautifully as he always does, which is superlative praise. The concert will be repeated tonight.

AMER. DEC. 30

SYMPHONY PROGRAM

The soloist at the next regular pair of Boston Symphony concerts to be given at Symphony hall will be Marcel Dupre, French organist and composer, who is visiting America for the first time. He will appear with the orchestra in Bach's organ concerto in D minor and the second chorale of Cesar Franck as arranged by Wallace Goodrich. Pierre Monteux will also conduct Beethoven's Eighth Symphony in F major, Wagner's prelude to "Parsifal," and Liszt's symphonic poem "Les Preludes."

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TRAV. DEC. 30.

Symphony

SYMPHONY CONCERT

LALO, HAYDN, TWO AMERICANS AND CONTRASTS

The Suite from "Namouna" for Lasting Choiceness and Fineness—Mr. Mason's Music of the Diligent Mind—Mr. Powell's Singular Excursion in a "Negro Rhapsody"—Pianist as Well as Composer

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Americans had a large share in this program, and justly so. We are accustomed to programs dominated by German, occasionally French and Italian, composers, and yesterday the Americans received only their just due. No conductor of foreign origin could be more open-minded with regard to American music. This, Mr. Monteux has repeatedly shown in the careful interpretations and the frequent performances which he has given music by native composers. And this has never been done as an act of condescension. He has apparently considered this music, as he would consider the music of a composer of any other school or country, from the point of view of its interest and availability for his programs. The fact that American composers are receiving due recognition on the programs of the Boston Symphony Orchestra is of supreme importance. That the two pieces played yesterday were not of great interest or worth is a comparatively secondary matter.

Daniel Gregory Mason's Prelude and Fugue for piano and orchestra is not an ingratiating work. Thickly scored, the pianist (in this case John Powell) has little opportunity to be heard; diffuse, the little which it has to say is lost in the saying; and lastly, the fugal section bears little resemblance to a fugue, save in the opening measures. If there are contrapuntal devices, they are lost in the general incoherency; if there are returns of the theme, they are not apparent, as the theme itself is of so little character. By this we would not imply that freedom of construction is incompatible with the fugal form. Sebastian Bach wrote many fugues, of which scarcely one conforms to the strict rules as laid down by the schoolmen; likewise Handel, yet in no instance are the general characteristics of fugue wanting, and on the score of emotional expressiveness, no one will have the temerity to state that they were lacking.

In Mr. Powell's Rhapsodie there is more to praise and less to condemn than in Mr. Mason's Prelude and Fugue. The opening section and the dance theme create an atmosphere, stimulate the imagination; yet Mr. Powell apparently thinks that the repetition of a phrase or figure constitutes a musical development of it. The originality of treatment of the first theme is lacking in that of the second, which is overdecorated in the style of Thalberg, or Gottschalk (of the "Last Hope"). Here, too, the pianist is often overwhelmed by the orchestra. Nevertheless, these compositions have a right to be heard, and whatever their defects may be, they evidence a serious purpose and for that reason alone they are of interest. It is not unduly chauvinistic to demand a hearing for the American composer, especially when he sets his hand to such serious tasks as these two compositions. Even Beethoven did not always succeed in producing masterpieces, much less many of his successors. It is only by the hearing of his own compositions that the American composer can hope to improve. All credit to Mr. Monteux and the Boston Symphony Orchestra, then, for the encouragement which they are giving to native music.

It has become the fashion to regard Haydn's symphonies with some degree of condescension as music of a bygone time, outmoded, and hopelessly simple and childish. Let us not fall into this error. When played as was that of yesterday afternoon, his symphonies are still capable of giving pleasure even to the most advanced of musical modernists, who might well profit by the examples which they give of simplicity and directness of expression and purity of style.

Lalo's "Namouna" was interesting particularly for the opportunity which it gave Mr. Laurent, the first flute of the orchestra, of displaying his exceptional qualities as a soloist.

S. M.

M[illegible]R-DEC. 30.

There are no Boston Symphony concerts this week. Jan 12 and 13 Maral Dupre, organist of Notre Dame in Paris, will play Bach's organ concerto in D minor and Mr Goodrich's arrangement of Franck's second chorale as soloist. M Dupre is one of the most distinguished of the younger French musicians, a composer as well as an extraordinary organist. Mr Monteux has chosen Beethoven's Eighth Symphony, the Prelude to Wagner's "Parsifal" and Liszt's "Les Preludes" for the purely orchestral numbers.

GLOBE-DEC. 31

SYMPHONY PROGRAM

Marcel Dupre, organist and composer, who is making his first visit to this country, will appear as soloist at the next Symphony concerts. Beethoven' symphony in F major, Wagner's "Parsifal" prelude [illegible] symphonic poem, "Les Preludes," will be the orchestral numbers.

AMER-DEC. 31.

SYMPHONY PROGRAM

Marcel Dupre, the organist of France, and likewise a composer of note, will be the soloist with the Boston Symphony orchestra at the concerts a week from next Friday afternoon and Saturday evening in Symphony hall. The orchestra is to be on tour during the coming week. He will play with the orchestra Bach's organ concerto in D minor and the arrangement by Goodrich of Franck's second chorale. Mr. Monteux will also conduct the eighth symphony of Beethoven in F major, Wagner's prelude to "Parsifal" and Liszt's symphonic poem "The Preludes."

HERALD-DEC. 31

Symphony Programme

Marcel Dupre, the great organist of France, and likewise a composer of note, who is making his first visit to this country, will appear as soloist with the Boston Symphony Orchestra at the next regular pair of Boston Symphony concerts, which will be given a week from next Friday afternoon and Saturday evening in Symphony Hall, since the orchestra is to be on tour during the coming week.

Dupre will play with the orchestra Bach's Organ Concerto in D minor and the arrangement by Wallace Goodrich of Franck's Second Chorale. Pierre Monteux will also conduct the 8th Symphony of Beethoven in F major, Wagner's Prelude to "Parsifal," and Liszt's Symphonic Poem "Les Preludes."

POST. DEC. 31.

Fortunes of the Ballet "Pulcinella."

The manuscript scores of Stravinsky's Ballet "Pulcinella," from which the Boston Symphony Orchestra is to perform a suite in Carnegie Hall next Saturday, is inscribed, in affectionate friendship, to Pierre Monteux. The Russian composer spends much of his time in Paris, and Mr. Monteux has first made known to that public a number of Stravinsky's works, whether in ballet or concert form. The production of the "Sacree du Printemps" at the "Concerts Monteux" was notoriously similar in effect to the first production of "Tannhauser" in the same city. Last summer, the composer explained to the conductor in detail the interpretation of "Pulcinella."

The plot of "Pulcinella," Stravinsky unearthed from a Neapolitan manuscript dated 1700. The music is based upon the thematic and instrumental style of the composer of the same period, Pergolesi. The ballet was performed several times in London in 1920.

D. DEC. 31.

New Stravinsky Composition Dedicated to Mr. Monteux

The manuscript score of Stravinsky's ballet "Pulcinella," from which the Boston Symphony Orchestra is to perform a suite in Carnegie Hall next Saturday, is dedicated to Pierre Monteux. Stravinsky spends much of his time in Paris and Mr. Monteux has first made known to that public a number of his works, whether in ballet or concert form. Last summer the composer explained to the conductor in detail the interpretation of "Pulcinella." He unearthed the plot from a Neapolitan manuscript dated 1700. The music is supposed to be based upon the thematic and instrumental style of the composer of the same period, Pergolesi. The ballet was performed several times in London, in 1920.

TRIBUNE DEC.

THAT annual or semi-annual rite—the playing of a Symphony by Haydn—has been fulfilled at the Symphony Concerts. This time it was in B-flat major—number nine, number twelve, number six, according to the divergent catalogues; but under any numeral "a nice little thing," as the lads of the studios might say. Two audiences—in the calm receptivity of Friday afternoon, in the more alert attention of Saturday evening—heard, enjoyed, applauded. Had Mr. Monteux and the orchestra been setting forth a masterpiece of Beethoven, of Brahms, of symphonic music bye and large, the listening companies could hardly have seemed more gravely pleasured. Is not Haydn a classic, one-hundred-odd years old, respected, revered, venerable—and all those catch-words on the lips and in the ears of convention?

Yet, at the risk of blasphemy, it is possible to believe that Haydn's own day and audience were quite content [illegible] him amusing in mus[illegible] he was well satisfied to be such. The Symphony in question was written for Salomon's concerts in London and first played there about 179[illegible]. The nobility and gentry frequented Salomon plus Haydn; probably "the commonality" also squeezed into the pit. Sir Joshua might have painted any one, two or three of the wigged, brocaded listeners. A plate of Hogarth, softened by fifty years, may serve as mirror for the rest. Hearing, did this company do more than find the slow song "of agreeable sentiment"; the finale "politely gay" in fleetness and contrast; the minuet "smiling and courtly"; the first Allegro "of a pleasant liveliness"—and so on through their eighteenth-century phrases? As they went to their coaches, did they count "Mr." Haydn more than an "excellent good," a "very pleasing," composer? Even so, by the records of the times they chattered and judged; while neither music, nor composer, nor audience, was the worse for such light tempers and tongues. In another day, and another place, we, their descendants, listen as grave as owls to that self-same music; purse our mouths into solemn sentences; put to print "scholarly" paragraphs. And in the Elysian Fields—the bet is pennies to pounds—the "excellent good" Papa Haydn is smiling in his sleeve.

H. T. P.

TRANS. JA

SYMPHONY WILL PLAY FOR CHILDREN JAN. 16, 18

The Boston Symphony Orchestra will give concerts at 4 o'clock on the afternoons of Jan. 16 and 18 for young persons of Greater Boston. Tickets will be under option to the public schools until Jan. 13. The custom of giving concerts for children was started three years ago and proved very successful.

HERALD-JAN.

When a composer happens to be in Symphony Hall and hears his piece applauded, no doubt he is in a flutter of excitement. Will the conductor point him out, so that he will easily be identified? If the gesture is made, should he bow in three directions? Of course he should applaud the conductor for the performance. He would like to bow from the stage. If his seat is in the first gallery by leaving it before the last measures he can gain the platform in time to answer gratefully, but not obsequiously the call of the public.

HERALD JAN. 1.

The Symphony Orchestra has set its first pair of Young People's Concerts on the afternoons of Tuesday, Jan. 16, and Thursday, Jan. 18, in Symphony Hall. Until Jan. 13, tickets will be at the disposal of the public and the private schools of Boston and vicinity. At both concerts the following pieces will be played:

Overture to the Opera, "Fidelio"	Beethove
Minuet and Finale from the Symphony in E-flat	Moza
Largo (Solo Violin: R. Burgin)	Händel-Helmesberge
The Animals' Carnival	Saint-Saën
Hungarian Dances (Nos. 5 and 6)	Brahm
Rhapsody, "España"	Chabri

TRANS.

AT the Symphony Concerts of next Friday afternoon and Saturday evening, Monsieur Marcel Dupré, the noted organist from the Church of Notre Dame in Paris will be the "assisting artist," playing the solo-part in a Concerto of Bach and an arrangement for orchestra of Franck's Second Chorale. The other items of the programme are Beethoven's Eighth Symphony; the Prelude to Wagner's "Parsifal" and Liszt's tone-poem, "Preludes"—all familiar pieces.

At the concert of the Symphony Orchestra in Cambridge at Sanders Theatre next Thursday evening, it will play d'Indy's Trilogy suggested by Schiller's plays about Wallenstein; the Suite (less the Finale) from Stravinsky's ballet, "Pulcinella;" the Prelude and Closing Scene from Wagner's "Tristan." Mr. Schroeder of the first desk of the violoncellos will also be heard in Molique's displayful Concerto.

TRAN

DUPRE SYMPHONY SOLOIST

Next Friday afternoon and evening, Jan. 12 and 13, at Symphony hall, the Boston Symphony Orchestra, with Marcel Dupre as soloist, will give its next regular pair of symphony concerts.

The celebrated organist of Notre Dame, Paris, will play with the orchestra a concerto of Bach in D minor and the arrangement for organ and orchestra by Wallace Goodrich of Franck's Second Organ Chorale.

TRAV-

Young People's Programme

A pair of concerts for young people will be given by the Boston Symphony Orchestra under Pierre Monteux, its regular conductor, in Symphony Hall on Tuesday and Thursday afternoons, Jan. 16 and 18, at 4 o'clock.

All tickets for these concerts will be under option to the public schools of Greater Boston until Jan. 13.

The programme will include Beethoven's overture to "Fidelio," the Minuet and Finale from Mozart's symphony in E flat, Handel's Largo, "The Animals' Carnival" by Saint-Saens, two Hungarian Dances of Brahms and Chabrier's "Espana."

Symphony Programme

At the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Jan. 12 and 13, the soloist will be Marcel Dupre, the celebrated organist of Notre Dame, who is also a composer of note.

This virtuoso will play with the orchestra a concerto of Bach in D minor, and Wallace Goodrich's ar-

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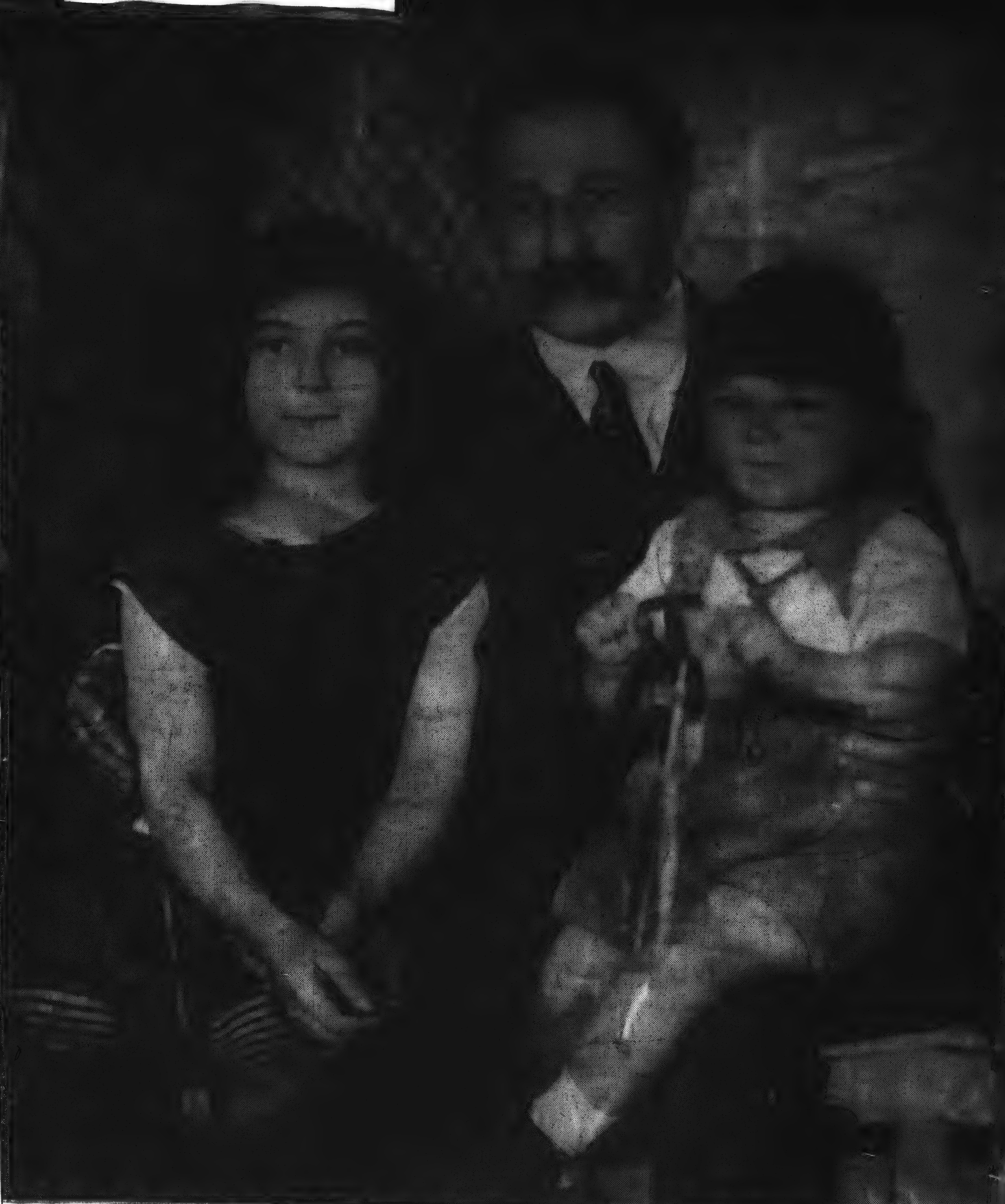
INFORMATION OBSCURED



Conductor Monteux and His Children (at Left)

This is the very latest picture of the well-known conductor of the Boston Symphony Orchestra, Pierre Monteux, with his children, Claude and Denise. Many of Mr. Monteux's Boston friends have supposed that the boy, Claude, was named after the famous Claude Debussy, but this is a mistake, since he was named for his grandfather. (Photo by Alfred Brown of Brookline)

...ngement for organ and orchestra of Franck's second organ chorale.
Pierre Monteux will also conduct the Eighth Symphony of Beethoven in F major, the prelude to Wagner's "Parsifal," and Liszt's symphonic poem "Les Preludes."

POST-JAN. 7.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Marcel Dupre, organist of Notre Dame, Paris, who is also a composer of note. He will play with orchestra a concerto of Bach in D minor and Wallace Goodrich's arrangement of Franck's second organ chorale. Pierre Monteux will also conduct the eighth symphony of Beethoven, the Prelude to Wagner's "Parsifal," and Liszt's symphonic poem "Les Preludes."

AMER-JAN 7.

YOUNG PEOPLE PROGRAM

A pair of concerts for young people will be given by the Boston Symphony orchestra, under Mr. Monteux, in Symphony hall on Tuesday and Thursday afternoons, Jan. 16 and 18, at 3 o'clock. All tickets for these concerts will be under option to the public schools of Greater Boston until the 13th. The program will include Beethoven's Overture to "Fidelio," the Minuet and Finale from Mozart's Symphony in E-flat, Handel's Largo, "The Animals' Carnival," by Saint-Saens, two Hungarian dances of Brahms and Chabrier's "Espana."

SYMPHONY PROGRAM

At the next pair of Boston Symphony concerts, to be given in Symphony hall next Friday afternoon and Saturday evening, the soloist will be Marcel Dupre, organist of Notre Dame, and composer. This fine virtuoso will play with the orchestra a concerto of Bach in D minor and Goodrich's arrangement for organ and orchestra of Franck's Second Organ Chorale. Mr. Monteux will also conduct the Eighth Symphony of Beethoven, the prelude to Wagner's "Parsifal," and Liszt's "Preludes."

HERALD-JAN 7.

AGAIN the Boston Orchestra has played in New York—at two concerts on Thursday evening and Saturday afternoon of last week and again the reviewers have renewed the praise bestowed upon it a month ago. "A larger audience than was present in Carnegie Hall last evening," writes Mr. Aldrich in The Times of Friday, "was merited by the excellent performance given by the Boston Symphony Orchestra under the direction of Pierre Monteux. The orchestra has made great progress lately in the improvement of its tone and its technical finish in the breadth and beauty of its performances; and though one or two technical slips marred its playing last evening, this was on the whole on a high plane of excellence. . . . Mozart's sympphony [in E flat] was played with spirit and in the main with finish. Strauss's vast tone poem, ['Don Quixote'] with its cross mixture of high-erected chivalrous eloquence, its ironical mockery of the same, its fantasticalities and its stupid realisms, received an interpretation so flexible as to show an easy mastery of its once formidable complications. Bax's new piece, 'November Woods,' was played with a splendid energy by the orchestra and with what may be assumed to be a full realization of the richly elaborated orchestral fabric of the composer's imagination."

"Like-minded in degree is Mr. Henderson, reviewer for The New York Herald: "The music [Bax's tone-poem] was excellently played by the Bostonians. Mr. Monteux has brought his orchestra once more to a high level of technical proficiency and although the performance of Mozart's familiar symphonoy had no special claims to consideration it was commendable and chastely classic in style. Mr. Monteux had his customary contest with the audience about beginning. He waits for perfect silence and has much difficulty in obtaining it. In this city concert audiences do not habitually become still until after the orchestra begins. In Boston they hold their breath till the opening notes are sounded."

In turn, Mr. Taylor in The World pays Mr. Monteux a just compliment for his choice of novel music. "The conductor," he says, "has an undeniable knack of picking up interesting new music for his orchestra. Last year two of the novelties he played, Szymanowski's symphony and Loeffler's three Irish songs with orchestra, were music of the first rank. Now in Bax's 'November Woods' he introduces another new piece that, whatever its ultimate evaluation, seemed at first hearing to be far above the average in merit." Yet for reasons known only to himself and quite unjustified by Mr. Monteux's programmes at home, Mr. Sanborn avers in The Globe that "he has done little enough to further American music during the years of his conducting opera and concerts in the United States; but he has conducted for us a good deal of unfamiliar, and often new, European

TRANS-JAN. 8.

N. Y.
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ISSUE OF
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The plot of "Pulcinella" Stravinsky unearthed from a Neapolitan manuscript dated 1700. The music is based upon the thematic and instrumental style of the composer of the same period, Pergolesi. The ballet was performed several times in London in 1920.

POST-JAN-7.

N. Y.
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From
EVENING MAIL
New York City
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Henry Hadley will make his first appearance of the season as conductor at the Philharmonic subscription series next Saturday night, giving Humperdinck's "Koenigskinder" overture, Gilbert's Pilgrim suite and Richard Strauss's "Don Juan." Toscha Seidel, violinist, will be soloist, playing Brahms's concerto.

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POST-JAN. 7.

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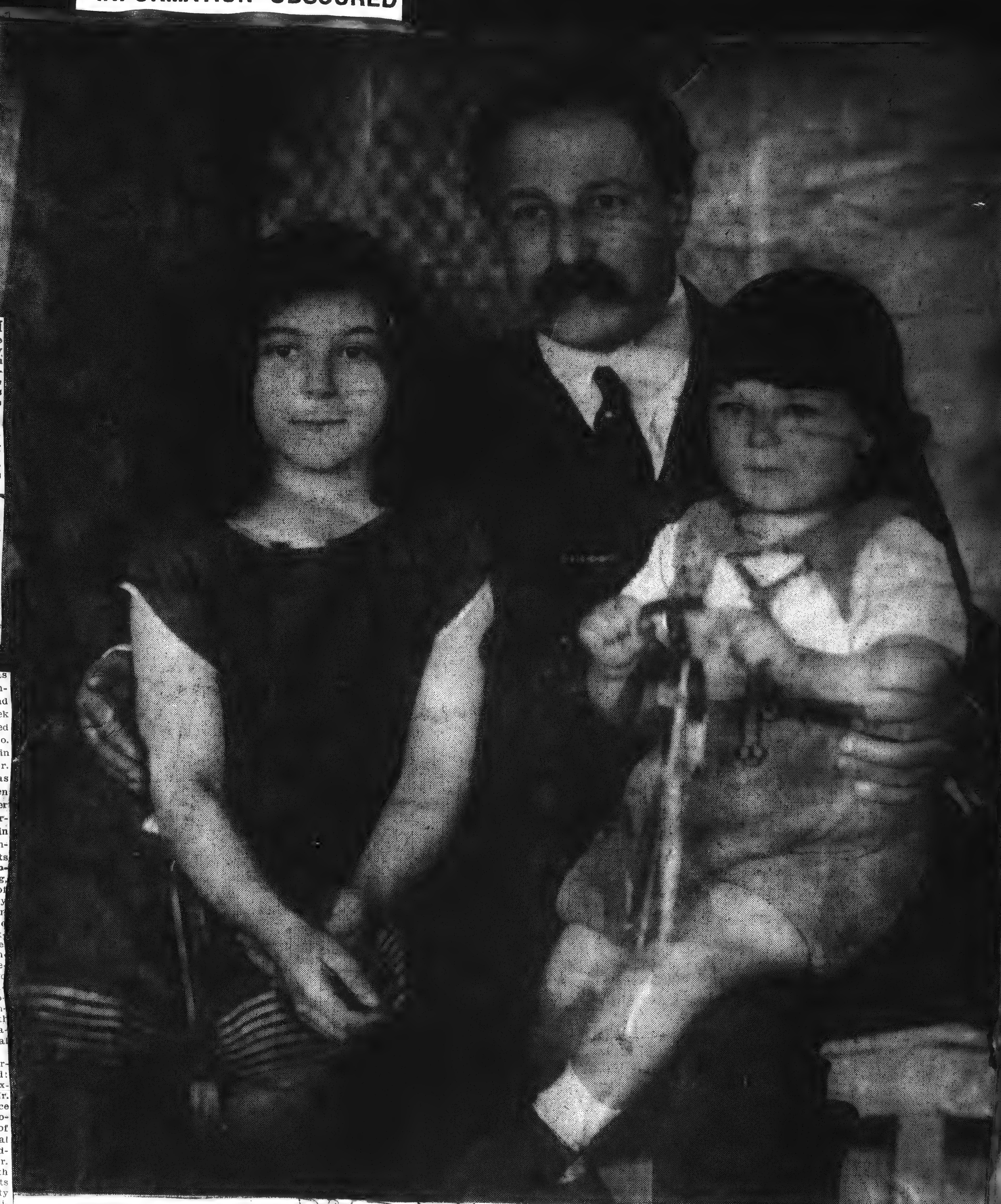
TRANS-JAN 5.



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INFORMATION OBSCURED

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Pierre Monteux will also conduct the Eighth Symphony of Beethoven in major, the prelude to Wagner's "Parsifal," and Liszt's symphonic poem "Les Preludes."

POST-JAN. 7.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Marcel Dupre, organist of Notre Dame, Paris, who is also a composer of note. He will play with orchestra a concerto of Bach in D minor and Wallace Goodrich's arrangement of Franck's second organ chorale. Pierre Monteux will also conduct the eighth symphony of Beethoven, the Prelude to Wagner's "Parsifal," and Liszt's symphonic poem "Les Preludes."

AMER-JAN 7.

YOUNG PEOPLE PROGRAM

A pair of concerts for young people will be given by the Boston Symphony orchestra, under Mr. Monteux, in Symphony hall on Tuesday and Thursday afternoons, Jan. 16 and 18, at o'clock. All tickets for these concerts will be under option to the public schools of Greater Boston until the 13th. The program will include Beethoven's Overture to "Fidelio," the Minuet and Finale from Mozart's Symphony in E-flat, Handel's Largo, "The Animals' Carnival," by Saint-Saens, two Hungarian dances of Brahms and Chabrier's "Espana."

SYMPHONY PROGRAM

At the next pair of Boston Symphony concerts, to be given in Symphony hall next Friday afternoon and Saturday evening, the soloist will be Marcel Dupre, organist of Notre Dame, and composer. This fine virtuoso will play with the orchestra a concerto of Bach in D minor and Goodrich's arrangement for organ and orchestra of Franck's Second Organ Chorale. Mr. Monteux will also conduct the Eighth Symphony of Beethoven, the prelude to Wagner's "Parsifal," and Liszt's "Preludes."

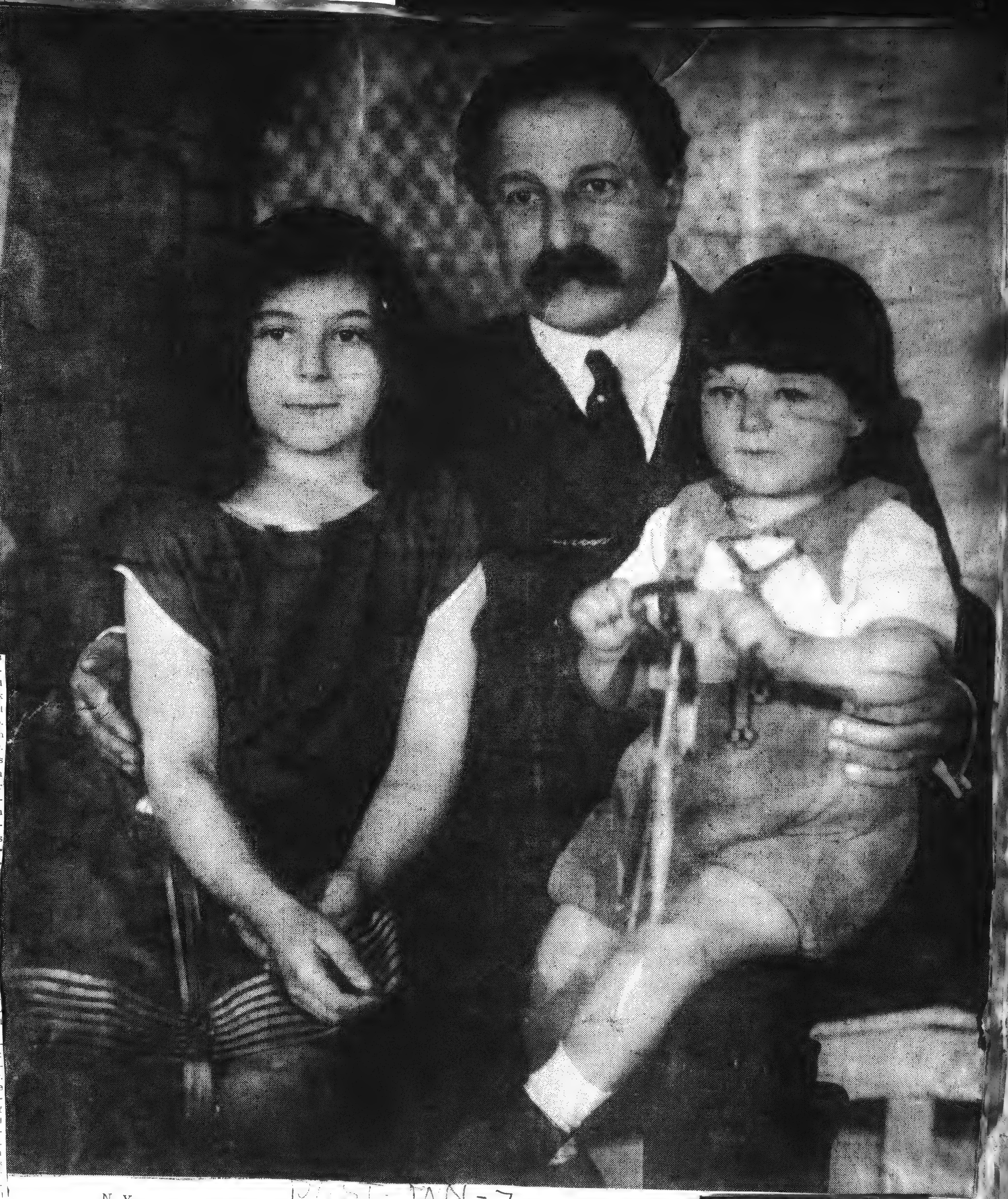
HERALD-JAN 7

AGAIN the Boston Orchestra has played in New York—at two concerts on Thursday evening and Saturday afternoon of last week and again the reviewers have renewed the praise bestowed upon it a month ago. "A larger audience than was present in Carnegie Hall last evening," writes Mr. Aldrich in The Times of Friday, "was rewarded by the excellent performance given by the Boston Symphony Orchestra under the direction of Pierre Monteux. The orchestra has made great progress lately in the improvement of its tone and its technical finish in the breadth and beauty of its performances; and though one or two technical slips marred its playing last evening, this was on the whole on a high plane of excellence. . . . Mozart's sympphony [in E flat] was played with spirit and in the main with finish. Strauss's vast tone poem, ['Don Quixote'] with its cross mixture of high-erected chivalrous eloquence its ironical mockery of the same, its fantasticalities and its stupid realisms, received an interpretation so flexible as to show an easy mastery of its once formidable complications. Bax's new piece 'November Woods,' was played with a splendid energy by the orchestra and with what may be assumed to be a full realization of the richly elaborated orchestral fabric of the composer's imagination.'

Like-minded in degree is Mr. Henderson, reviewer for The New York Herald: "The music [Bax's tone-poem] was excellently played by the Bostonians. Mr. Monteux has brought his orchestra once more to a high level of technical proficiency and although the performance of Mozart's familiar symphony had no special claims to consideration it was commendable and chastely classic in style. Mr. Monteux had his customary contest with the audience about beginning. He waits for perfect silence and has much difficulty in obtaining it. In this city concert audiences do not habitually become still until after the orchestra begins. In Boston they hold their breath till the opening notes are sounded."

In turn, Mr. Taylor in The World pays Mr. Monteux a just compliment for his choice of novel music. "The conductor," he says, "has an undeniable knack of picking up interesting new music for his orchestra. Last year two of the novelties he played, Szymanowski's symphony and Loeffler's three Irish songs with orchestra, were music of the first rank. Now in Bax's 'November Woods' he introduces another new piece that, whatever its ultimate evaluation, seemed at first hearing to be far above the average in merit." Yet for reasons known only to himself and quite unjustified by Mr. Monteux's programmes at home, Mr. Sanborn avers in The Globe that "he has done little enough to further American muisc during the years of his conducting opera and concerts in the United States; but he has conducted for us a good deal of unfamiliar, and often new, European music."

TRANS-JAN



Conductor Monteux and His Children (at Left)

This is the very latest picture of the well-known conductor of the Boston Symphony Orchestra, Pierre Monteux, with his children, Claude and Denise. Many of Mr. Monteux's Boston friends have supposed that the boy, Claude, was named after the famous Claude Debussy, but this is a mistake, since he was named for his grandfather (Photo by Alfred Brown of Brookline)

N. Y.
EVE. POST
ISSUE OF

W.

Fortunes of the Ballet "Pulcinella"

The manuscript score of Stravinsky's ballet "Pulcinella," from which the Boston Symphony Orchestra is to perform a suite in Carnegie Hall next week Saturday, is inscribed, in affectionate friendship, to Pierre Monteux. The Russian composer spends much of his time in Paris, and Mr. Monteux has first made known to that public a number of Stravinsky's works, whether in ballet or concert form. The production of the "Sacrée du Printemps" at the Concerts Monteux" was notoriously similar in effect to the first production of "Tannhäuser" in the same city. Last summer the composer explained to the conductor in detail the interpretation of "Pulcinella."

The plot of "Pulcinella" Stravinsky unearthed from a Neapolitan manuscript dated 1700. The music is based upon the thematic and instrumental style of the composer of the same period, Pergolesi. The ballet was performed several times in London in 1920.

POST-JAN-7.

N. Y.
EVENING GLOBE
ISSUE OF
DEC 29 1922

Pierre Monteux will conduct the following programmes at the second pair of Boston Symphony Orchestra concerts, to be given in Carnegie Hall next Thursday evening and Saturday afternoon, Jan. 4 and 6: For Thursday, Mozart's Symphony in E-flat major, "November Woods," by Arnold Bax, the English composer, and Strauss's "Don Quixote," in which Jean Bedetti and Georges Fourel will play the violoncello and viola parts, respectively. For the Saturday matinée, d'Indy's Trilogy "Wallenstein," Franck's Symphonic Poem "Les Eolides," and Liszt's "Les Preludes," also a new work of Stravinsky which is having its first American performances under Pierre Monteux—a suite drawn from his ballet "Pulcinella," based on the themes of Pergolesi, the early eighteenth century Italian composer.

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From
EVENING MAIL
New York City

30 19

THIS WEEK'S CONCERTS

ERNEST SCHELLING will be soloist with the Philharmonic Orchestra, under Josef Stransky, at Carnegie Hall tomorrow afternoon, playing his own fantastic suite for piano and orchestra. Tchaikowsky's "Pathetic" Symphony, Mendelssohn's "Fingal's Cave" overture [illegible] Tchaikowsky's Sl [illegible] programme [illegible] his first [illegible] conductor [illegible] subscription series [illegible] giving Humperdinck's [illegible] Kinder" overture, Gil [illegible] suite and Richard [illegible] "Don Juan." Toscha Seidel [illegible] will be soloist, playing [illegible]'s concerto.

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Georges Enesco makes his American debut as conductor of the Philadelphia Orchestra at Carnegie Hall on Tuesday evening. He will play two of his own compositions and Tschaikowsky's "Pathetic

[48]

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TRANS-JAN. 8.

N. Y.
EVE. POST
ISSUE OF
DEC 28 1922

W.

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The plot of "Pulcinella" Stravinsky unearthed from a Neapolitan manuscript dated 1700. The music is based upon the thematic and instrumental style of the composer of the same period, Pergolesi. The ballet was performed several times in London in 1920.

POST-JAN-7.

N. Y.
EVENING GLOBE
ISSUE OF
DEC 29 1922

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The manuscript score of this Stravinsky Ballet is inscribed, in affectionate friendship, to Pierre Monteux. The Russian composer spends much of his time in Paris, and Mr. Monteux has first made known to that public a number of Stravinsky's works, whether in ballet or concert form.

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From
EVENING MAIL
New York City
30 192

THIS WEEK'S CONCERTS

ERNEST SCHELLING will be soloist with the Philharmonic Orchestra, under Josef Stransky, at Carnegie Hall tomorrow afternoon, playing his own fantastic suite for piano and orchestra. Tchaikowsky's "Pathetic" Symphony, Mendelssohn's "Fingal's Cave" overture and Tchaikowsky's Slavic march are [illegible] the programme.

Henry [illegible] will make his first [illegible] of the season as conductor [illegible] music subscription series next Saturday night, giving Humperdinck's "Koenigskinder" overture, Gilbert's Pilgrim suite and Richard Strauss's "Don Juan." Toscha Seidel, violinist, will be soloist, playing Brahms's concerto.

Pierre Monteux will conduct the second pair of Boston Symphony Orchestra concerts in Carnegie Hall next Thursday evening and Saturday afternoon, January 4 and 6.

Mozart's symphony in E flat major, "November Woods," by Arnold Bax, and Strauss's "Don Quixote," with Jean Bedetti and Georges Fourel as soloists.

For Saturday's matinee d'Indy's triology, "Wallenstein"; Franck's symphonic poem, "Les Eolides," and Liszt's "Les Preludes," also a new work of Stravinsky.

Georges Enesco makes his American debut as conductor of the Philadelphia Orchestra at Carnegie Hall on Tuesday evening. He will play two of his own compositions and Tschaikowsky's Pathetic [illegible]

[48]

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
DEC 30 1922

SAMAROFF AS BOSTON SYMPHONY SOLOIST

Olga Samaroff, who is said to have no equal among living women pianists, will appear as the soloist at the second Boston Symphony concert of the Brooklyn season, which will be given in the Academy of Music next Friday evening, Jan. 5. This splendid artist will play with the orchestra in the pianoforte concerto of Grieg, a perennial favorite by virtue of its lyric beauty and brilliance.

Instead of a symphony, Pierre Monteux will open the program with d'Indy's Trilogy "Wallenstein," inspired by the poem of schiller and describing Wallenstein's Camp, Max and Thekla (the Piccolomini) and the death of Wallenstein.

A novelty of considerable interest will be the suite which Stravinsky has drawn from his ballet "Pulcinella," written for small orchestra after the manner of Pergolesi, the early eighteenth century Italian composer. This score is having its first American performance under Mr. Monteux.

The evening will close with Chabrier's rhapsody "Espana."

N. Y.
EVE. POST
ISSUE OF
DEC 30 1922

Boston Symphony Programmes

Pierre Monteux will conduct the following programmes at the second pair of Boston Symphony Orchestra concerts, to be given in Carnegie Hall next Thursday evening and Saturday afternoon, January 4 and 6.

For Thursday, Mozart's symphony in E flat major, "November Woods," by Arnold Bax, the English composer, and Strauss's "Don Quixote," in which Jean Bedetti and Georges Fourel will play the violoncello and viola parts respectively.

For the Saturday matinée, d'Indy's trilogy, "Wallenstein"; Franck's symphonic poem, "Les Eolides," and Liszt's "Les Preludes"; also a new work of Stravinsky, which is having its first American performances under Pierre Monteux—a suite drawn from his ballet "Pulcinella," based on the themes of Pergolesi, the early eighteenth century Italian composer.

N. Y.
EVENING GLOBE
ISSUE OF
DEC 30 1922

The Boston Symphony Orchestra, under the direction of Pierre Monteux, will give two concerts in Carnegie Hall next week, one on Thursday evening, Jan. 4, and another on Saturday afternoon, Jan. 6. At the former the programme will include Mozart's Symphony on E flat major; "November Woods," by Arnold Bax, and Strauss's "Don Quixote," when Jean Bedetti and Georges Fourel will play the 'cello and viola parts. At the matinée d'Indy's trilogy "Wallenstein," Franck's symphonic poem "Les Eolides," Liszt's "Les Preludes," and Stravinsky's suite from his ballet "Pulcinella" will be given.

N. Y.
AMERICAN
ISSUE OF
DEC. 31 1922

The Boston Symphony announces a first performance of Bax's "November Woods" and the first suite from Strawinsky's ballet, "Pulcinella," at its concerts in Carnegie Hall, Thursday evening and Saturday afternoon.

N. Y.
TELEGRAPH
ISSUE OF
DEC 31 1922

Boston Symphony Programs.

The Boston Symphony Orchestra, under Pierre Monteux, will present the following programs at the second pair of concerts in Carnegie Hall, to be given next Thursday evening, January 4, at 8.15, and Saturday afternoon, January 6, at 2.30.

At the evening concert—Mosarts symphony in E-flat major, a new work; "November Woods," by Arnold Bax, the English composer, which is to have its first New York performance on this occasion, and Strauss's "Don Quixote." In this score, Jean Bedetti and Georges Fourel, the leaders of the violin-cello and viola sections of the orchestra, will play the solo parts.

On Saturday there will be, instead of a symphony, d'Indy's Trilogy "Wallenstein." A notable score, new to New York, will be Stravinsky's suite from his ballet "Pulcinella," written for small orchestra in the style of porgolesi, the early eighteenth century Italian composer. The remaining numbers will be Franck's Symphonic Poem "Lee Eolides," and Liszt's "Las Preludes."

N. Y.
TELEGRAPH
ISSUE OF
DEC 31 1922

Boston Symphony Orchestra.

Two scores of interest will have their first performance in New York under Pierre Monteux, when the Boston Symphony Orchestra gives its second pair of concerts this season in Carnegie Hall, a week from next Thursday evening and on next Saturday afternoon. These are "November Woods," by Bax, the English composer, and the First Suite which Stravinsky has drawn from his ballet "Pulcinella" for small orchestra, based on the themes and style of Pergolesi, the early Italian composer. The "Pulcinella" Suite had its first American performance in Boston yesterday, while the [illegible] was produced there last

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BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
DEC 31 1922

Olga Samaroff will appear as the soloist at the second Boston Symphony concert of the Brooklyn season, which will be given in the Academy of Music next Friday evening. She will play the pianoforte concerto of Grieg, a perennial favorite by virtue of its lyric beauty and brilliance.

Instead of symphony, Pierre Monteux will open the programme with d'Indy's Trilogy "Wallenstein." A novelty of considerable interest will be the suite which Stravinsky has drawn from his ballet "Pulcinella," written for small orchestra after the manner of Pergolesi, the early eighteenth century Italian composer. This score is having its first American performance under Mr. Monteux. The evening will close with Chabrier's Rhapsody "Espana."

N. Y.
TIMES
ISSUE OF
Dec 31 1922

FIFTEEN orchestral concerts are on the list to be set before this city in the week that starts today. They are nineteen, counting next Sunday, or more than many cities enjoy in a season, and two other centres again contribute to the musical surfeit of New York.

The Boston Symphony plays Thursday and Saturday in Carnegie Hall and Friday at the Brooklyn Academy. On Thursday's program are Mozart's symphony in E flat, Arnold Bax's "November Woods," for the first time here, and Strauss's "Don Quixote." Both Friday and Saturday there are D'Indy's "Wallenstein" and Stravinsky's new "Pulcinella" ballet, dedicated to Conductor Monteux. At the matinee, the remaining numbers will be Franck's "Les Eolides" and Liszt's "Les Preludes."

From
~~Sun & Herald~~
New York
DEC 31 1922

The program for the Boston Symphony Orchestra's pair of concerts this week in Carnegie Hall are: Thursday evening, Mozart, symphony, E flat (K. No. 543); Bax, "November Woods," new here; Strauss, "Don Quixote." Saturday afternoon: D'Indy, "Wallenstein," Trilogy;

Continued from Page Three.

Stravinsky, Suite from the Ballet "Pulcinella," for small orchestra (after Pergolesi), new here; Franck, "Les Eolides"; Liszt, "Les Preludes."

Bkly
N. Y.
WORLD
ISSUE OF
DEC 31 1922

A program of unusual interest has been arranged by Pierre Monteux for the second Boston Symphony concert of the Brooklyn season, to be given at the Academy of Music next Friday evening. In place of a symphony he will present the trilogy "Wallenstein" of Vincent d'Indy, which this most eminent of living French composers wrote under the inspiration of the three dramas of Schiller, treating the exploits of this General of the Thirty Years' War. A new score of interest by Stravinsky is being introduced to America by Mr. Monteux and will also figure on this program, namely, the suite from the Russian composer's ballet "Pulcinella." This music is based upon the theories and style of Pergolesi, the Renaissance Italian composer. The score had its first performance in Boston last week, by the Boston Symphony Orchestra, and the charm of the music, in which the daring Russian skillfully retains its antique flavor, assured a favorable reception. The soloist at this concert will be Olga Samaroff, who is looked upon as the foremost living woman pianist. The poetic beauty and astounding brilliance of her playing find ideal expression in the concerto of Edward Grieg, in which she is to appear with the orchestra. The evening will close with Chabrier's popular rhapsody "Espana," based upon Spanish dance rhythms.

From
TELEGRAM
New York City
31 1922

Enesco and Monteux Will Conduct Here.

Leopold Stokowski will be replaced by George Enesco as director of the Philadelphia Orchestra at the concert in Carnegie Hall on Tuesday evening, January 2, the fifth in the series. On that day Stokowski is sailing for Europe to lead the Pasdaloup Orchestra in Paris and the orchestra of the Accademia di Santa Cecilia in Rome. He will return to this country the end of January.

Enesco will make his American debut at this concert. Two of his own compositions figure on the programme, the Roumanian Rhapsody No. 2, in D major, and the Symphony in E flat. These constitute the first portion of the programme. The "Pathetique" Symphony of Tschaikowsky takes up the latter half.

Pierre Monteux will conduct the following programmes at the second pair of Boston Symphony Orchestra concerts, to be given in Carnegie Hall next Thursday evening and Saturday afternoon.

For Thursday, Mozart's Symphony in E flat major; "November Woods," by Arnold Bax, an English composer, and Strauss' "Don Quixote," in which Jean Bedetti and Georges Fourel will play the violincello and viola parts, respectively.

For the Saturday matinee D'Indy's Trilogy "Wallenstein," Franck's symphonic poem, "Les Eolides," and Liszt's "Les Preludes;" also a new work of Stravinsky, which is having its first American performances under Pierre Monteux—a suite drawn from his ballet "Pulcinella," based on the themes of Pergolesi, the early eighteenth century Italian composer.

N. Y.
COMMERCIAL
ISSUE OF
JAN 2 1923

Boston Symphony at Carnegie Hall

The Boston Symphony Orchestra, under Pierre Monteux, will present the following programs in Carnegie Hall Thursday evening and Saturday afternoon.

At the evening concert Mozart's symphony in E-flat major, a new work, "November Woods" by Arnold Bax, the English composer, which is to have its first New York performance on this occasion, and Strauss' "Don Quixote." In this score, Jean Bedetti and Georges Fourel, the leaders of the violoncello and viola sections of the orchestra, will play the solo parts.

On Saturday, there will be, instead of a symphony, d'Indy's Trilogy "Wallenstein." A notable score, new to New York, will be Stravinsky's Suite from his ballet "Pulcinella," written for small orchestra in the style of Pergolesi, the early 18th century Italian composer. The remaining numbers will be Franck's Symphonic Poem "Les Eolides" and Liszt's "Les Preludes."

TON SYMPHONY IN FINE CONCERT

estra Displays Fine pirit and Power in Selections.

LO SOLO BY JEAN BEDETTI

stersinger' Prelude Used s Closing Number of Program.

t evening's concert by the Bos- ymphony Orchestra at Parsons's er attracted a large and en- stic audience. It marked the stra's second appearance here eason and Mr. Sedgwick is to anked for giving two of the rts of his series in orchestral Jean Bedetti, first cellist of rchestra was the soloist of the g coming from his place to the Lalo Concerto and return- o the arduous work in the tersinger" prelude when he had wledged the hearty apprecia- of the audience for his fine play- It was a relief to have the solo [illegible] y and unostentatiously—and ed hardly to be said that the was all the better enjoyed by udience on that account.

Monteux chose the beautiful hony No. 4 of Tschaikewsky for rincipal number and the orches- laying it with splendid spirit power. In this work the com- has shown some of the finest his symphonic writing. He is gal with melodies and lovely es are tossed from choir to with consummate skill and in the briliant second move- especially.

Scherzo, which the composer should be played as rapidly as ole though he did not mark the tempo he desired, would cer- have delighted him could he heard it at the speed it was d lest evening and the staccato ng of woodwind and brass was lightful as the pizzicato of the gs. The Finale's tremendous ng chords seemed all the more after the delightful lightness of Scherzo, and there was splendid ng throughout, to the wonder- effective climax.

e orchestra was in fine form in ymphony and, in fact, in all its and Mr. Monteux was obliged and over again to acknowledge enthusiastic applause of the nce.

nri Rabaud, Mr. Monteux's diate predecessor as conductor e orchestra, was represented as oser on last evening's program is symphonic poem, "The Noc- l Procession." The work is imaginative and tonally beau-

and it was given a lovely rendi-

Bedetti's choice of the Lalo gave nearly as much promi- e to the orchestra in the solo er as to the soloist. His tone t remarkable in size and there times when a certain dryness noticed but much brilliant work done with fine and clear under- ing and sure musicianship. He very pleasing player in his eace absence of affectation and in the mezzo particularly was his work fine.

e program ended with a bril- and effective reading of the stersinger prelude—always wel- in its splendid spirit and doubly hen played in such tremendous er as the orchestra showed last ing.

HARTFD-COURNT-JAN9.

BOSTON SYMPHONY IN VARIED PROGRAM

Large Audience Enjoys Concert at Parsons—Monteux Conductor.

The Boston Symphony orchestra was heard in concert at Parsons' theater last evening as the third number of the Sedgwick series. The orchestra, homeward bound after a three-day stay in New York, where two concerts were given with tremendous success, played a program consisting in part of familiar numbers, which seemed to meet with the entire approbation of the exceedingly friendly audience to. Unfavorable weather conditions outside did not seriously interfere with the attendance. Mr. Monteux conducted, and Jean Bedetti, war hero, and leader of the 'cello section of the orchestra, was the soloist.

The program included the Tschaikowsky's "fourth symphony," with its four movements, andante sostenuto, andantino in modo di canzona, scherzo, and the stirring finale; the symphonic poem, "The Nocturnal Procession," by Rabaud, and the Wagner prelude to "The Master singers of Nuremberg." Mr. Bedetti played the unfamiliar Lalo concerto for 'cello and orchestra, which is in three movements, prelude, with an allegro maestoso; intermezzo, and introduction and rondo.

A more satisfactory program could not possibly have been arranged. As an interpreter of the matchless Tschaikowsky Mr. Monteux has few equals and no superiors. Seldom has a more beautiful rendition of this work been heard here. There were a few isolated uncertainties in the very first part of the first movement, but these were soon completely obliterated in as poetic yet stirring and altogether a satisfactory a reading of the symphony as could possibly be imagined. The Fourth symphony of Tschaikowsky is probably not so well known as his Fifth, and it has been some years since Dr. Muck gave the last hearing of the Fourth in this city.

As a poetic genius, who always gives just as much attention to the painting of tone pictures as to the technical end of the composition at hand, Mr. Monteux will always be remembered as one of the really great conductors of this or any other day. There is none of the stolidness which is so much in evidence in the work of so many of our conductors. He is a cooperative conductor, never completely restraining, yet always permitting the orchestra to give full vent to the interpretative possibilities of the score.

In brief, last evening's concert was up to the high standard set by Muck, Fiedler, and other great conductors of the Boston players. There was little to criticise and much to praise. There was always the closest of fellowship between conductor and his musicians and there was always praiseworthy attention to detail. Mr. Monteux also always has that rare faculty of establishing an intimate relationship between orchestra and audience. Friendly and understanding fellowship was always in evidence last evening. This was shown, not only in the applause, but by the close attention which was paid throughout the entire program, lasting for nearly two hours.

One of the most interesting numbers offered was the Wagner prelude, where there was opportunity offered for an interesting comparison between the present spirit of the orchestra and the German influence which was always in evidence in past years. Here it must be said that Mr. Monteux [illegible] lyric and poetic [illegible] than the stirring [illegible] brought forth [illegible]

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HARTFORD-TIMES. JAN. 9.

Marcel Dupre, the celebrated organist, who can play from memory all the organ works of Bach with both hands and two feet, will be the soloist at the Symphony concerts this week. He will play an organ concerto of Bach which was originally a clavier concerto, an adaptation, in turn, of a violin concerto. He will also play Wallace Goodrich's excellent arrangement for orchestra and organ of a Chorale by Cesar Franck. The orchestral pieces will be Beethoven's Symphony No. 8; the prelude to "Parsifal" and Liszt's "Preludes."

We hear that Mr. Monteux has a little difficulty in arranging programs on account of the sickness of several members of the orchestra. Georges Enesco, the distinguished violinist and composer, will play Brahms's concerto and conduct his own suite next week. Holst's remarkable series of symphonic poems, "The Planets," will probably soon be performed.

HERALD JAN. 11.

FOR the Symphony Concerts in Boston last winter Mr. Monteux revived "Wallenstein," d'Indy's threefold music suggested by the likenamed trinity among Schiller's plays. It came and went without too deep impression. The conductor, however, clings to the piece and, as he returned to it last week in New York, so he repeated it last evening in Cambridge. Other matters, other manners have long since coursed through d'Indy's music and nowadays—Parisians say—he deprecates performance of this "Wallenstein" of the seventies and the eighties. Far it is from the Second Symphony or "The Poem of Sea and Shore," yet it remains excellent music in kind—the kind that Wagner, Liszt and other exemplars were inciting in countless youthful composers forty years ago. Thick and rich is the harmonic and instrumental texture; the orchestra sounds sonorously or incisively. The form is firm and spacious; motivs and melodies speak out clearly; tonal masses move to vigorous rhythms, in largely carved modulations and contrasts.

As music "Wallenstein" and all its better, more enduring kind still keep substance and savor, still give pleasure to mind and senses. Little more have changing fashions dimmed the suggestion, characterization, "tone-painting" that these pieces also sought. Graphically d'Indy mirrors into music the tumults, the dances, the sermonizing of Wallenstein's camp. Even in the seventies he neither halted nor fumbled. "He knew how" and that knowledge served the imagination that still keeps his colors bright. The Lord-General is at least a sonorous, imperious, bodeful figure in tones. Fate-crossed and piteous, striving against inevitable things, still sounds the music of the young Piccolomini, with more hint than aught else in the piece of d'Indy's mature years. Even now they might be figures to touch his idealizing imagination, his admiration of devotion. And at least Wallenstein dies awesomely; for these romanticists loved desolation—sonorous.

From more recent concerts on this side of the Charles came the Suite from Stravinsky's ballet, "Pulcinella" with his eighteenth-century partner, Pergolesi, sounding the clearer and the finer against the wooden walls of Sanders Theatre, but with the stamping, shouting Finale—Stravinsky and Naples, both at a gasp—mistakenly shorn away. Once more also, the Prelude and the Closing Scene of "Tristan" bore witness to the progress, large and deep, of Mr. Monteux as conductor in such music and of the orchestra as its voice. Here, as Wagner willed was a band singing and acting as well as playing his music. And once more Mr. Schroeder proved that if the years now and then dry his tone as violoncellist, yet does he keep his fine ear and his sensitive hand. With reason the audience bade him welcome as pleasure familiar these many years. As heartily it dismissed him, certain that the pleasure persists. The composer, Molique, gave him little aid through thin, monotonous, fragments of a wire-drawn Concerto dusty with the crumblings of the years. Yet the very thinness was as transparency to the player's virtue.

H. T. P.

TRANS. JAN. 12.

ENESCO, SOLOIST

Georges Enesco, the Rumanian composer and violin virtuoso, will appear in his double capacity at the next regular pair of Boston Symphony concerts, to be given next Friday afternoon and Saturday evening at Symphony Hall. He will play with the orchestra Brahms' violin concerto in D major and, at the conclusion of the concert, will conduct his own suite for orchestra. Pierre Monteux will also present at this concert Berlioz's Overture "Benvenuto Cellini" and Debussy's Rondes de Printemps.

AMER. JAN. 13.

N. Y.
EVE. POST
ISSUE OF
DEC 30 1922

Boston Symphony Programmes

Pierre Monteux will conduct the following programmes at the second pair of Boston Symphony Orchestra concerts, to be given in Carnegie Hall next Thursday evening and Saturday afternoon, January 4 and 6.

For Thursday, Mozart's symphony in E flat major, "November Woods," by Arnold Bax, the English composer, and Strauss's "Don Quixote," in which Jean Bedetti and Georges Fourel will play the violoncello and viola parts respectively.

For the Saturday matinée, d'Indy's trilogy, "Wallenstein"; Franck's symphonic poem, "Les Eolides," and Liszt's "Les Preludes": also a new work of Stravinsky, which is having its first American performances under Pierre Monteux—a suite drawn from his ballet "Pulcinella," based on the themes of Pergolesi, the early eighteenth century Italian composer.

N. Y.
EVENING GLOBE
ISSUE OF
DEC 30 1922

The Boston Symphony Orchestra, under the direction of Pierre Monteux, will give two concerts in Carnegie Hall next week, one on Thursday evening, Jan. 4, and another on Saturday afternoon, Jan. 6. At the former the programme will include Mozart's Symphony on E flat major; "November Woods," by Arnold Bax, and Strauss's "Don Quixote," when Jean Bedetti and Georges Fourel will play the 'cello and viola parts. At the matinée d'Indy's trilogy "Wallenstein," Franck's symphonic poem "Les Eolides," Liszt's "Les Preludes," and Stravinsky's suite from his ballet "Pulcinella" will be given.

N. Y.
AMERICAN
ISSUE OF
DEC 31 1922

* * *

The Boston Symphony announces a first performance of Bax's "November Woods" and the first suite from Strawinsky's ballet, "Pulcinella," at its concerts in Carnegie Hall, Thursday evening and Saturday afternoon.

N. Y.
TELEGRAPH
ISSUE OF

Boston Symphony Programs.

The Boston Symphony Orchestra, under Pierre Monteux, will present the following programs at the second pair of concerts in Carnegie Hall, to be given next Thursday evening, January 4, at 8.15, and Saturday afternoon, January 6, at 2.30.

At the evening concert—Mozarts symphony in E-flat major, a new work; "November Woods," by Arnold Bax, the English composer, which is to have its first New York performance on this occasion, and Strauss's "Don Quixote." In this score, Jean Bedetti and Georges Fourel, the leaders of the violin-cello and viola sections of the orchestra, will play the solo parts.

On Saturday there will be, instead of a symphony, d'Indy's Trilogy "Wallenstein." A notable score, new to New York, will be Stravinsky's suite from his ballet "Pulcinella," written for small orchestra in the style of porgolesi, the early eighteenth century Italian composer. The remaining numbers will be Franck's Symphonic Poem "Lee Eolides," and Liszt's "Las Preludes."

N. Y.
TELEGRAPH
ISSUE OF
DEC 31 1922

Boston Symphony Orchestra.

Two scores of interest will have their first performance in New York under Pierre Monteux, when the Boston Symphony Orchestra gives its second pair of concerts this season in Carnegie Hall, a week from next Thursday evening and on next Saturday afternoon. These are "November Woods," by Bax, the English composer, and the First Suite which Stravinsky has drawn from his ballet "Pulcinella" for small orchestra, based on the themes and style of Pergolesi, the early Italian composer. The "Pulcinella" Suite had its first American performance in Boston yesterday, while the score of Bax was produced there last

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BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
DEC 31 1922

Olga Samaroff will appear as the soloist at the second Boston Symphony concert of the Brooklyn season, which will be given in the Academy of Music next Friday evening. She will play the pianoforte concerto of Grieg, a perennial favorite by virtue of its lyric beauty and brilliance.

Instead of symphony, Pierre Monteux will open the programme with d'Indy's Trilogy "Wallenstein." A novelty of considerable interest will be the suite which Stravinsky has drawn from his ballet "Pulcinella," written for small orchestra after the manner of Pergolesi, the early eighteenth century Italian composer. This score is having its first American performance under Mr. Monteux. The evening will close with Chabrier's Rhapsody "Espana."

N. Y.
TIMES
ISSUE OF
Dec 31/22

FIFTEEN orchestral concerts are on the list to be set before this city in the week that starts today. They are nineteen, counting next Sunday, or more than many cities enjoy in a season, and two other centres again contribute to the musical surfeit of New York.

The Boston Symphony plays Thursday and Saturday in Carnegie Hall and Friday at the Brooklyn Academy. On Thursday's program are Mozart's symphony in E flat, Arnold Bax's "November Woods," for the first time here, and Strauss's "Don Quixote." Both Friday and Saturday there are D'Indy's "Wallenstein" and Stravinsky's new "Pulcinella" ballet, dedicated to Conductor Monteux. At the matinee, the remaining numbers will be Franck's "Les Eolides" and Liszt's "Les Preludes."

From
~~Sun &~~ Herald
New York
DEC 31 1922

The program for the Boston Symphony Orchestra's pair of concerts this week in Carnegie Hall are: Thursday evening, Mozart, symphony, E flat (K. No. 543); Bax, "November Woods," new here; Strauss, "Don Quixote." Saturday afternoon: D'Indy, "Wallenstein," Trilogy;

Continued from Page Three.

Stravinsky, Suite from the Ballet "Pulcinella," for small orchestra (after Pergolesi), new here; Franck, "Les Eolides"; Liszt, "Les Preludes."

Bklyn
N. Y.
WORLD
ISSUE OF
DEC 31 1922

A program of unusual interest has been arranged by Pierre Monteux for the second Boston Symphony concert of the Brooklyn season, to be given at the Academy of Music next Friday evening. In place of a symphony he will present the trilogy "Wallenstein" of Vincent d'Indy, which this most eminent of living French composers wrote under the inspiration of the three dramas of Schiller, treating the exploits of this General of the Thirty Years' War. A new score of interest by Stravinsky is being introduced to America by Mr. Monteux and will also figure on this program, namely, the suite from the Russian composer's ballet "Pulcinella." This music is based upon the theories and style of Pergolesi, the Renaissance Italian composer. The score had its first performance in Boston last week, by the Boston Symphony Orchestra, and the charm of the music, in which the daring Russian skillfully retains its antique flavor, assured a favorable reception. The soloist at this concert will be Olga Samaroff, who is looked upon as the foremost living woman pianist. The poetic beauty and astounding brilliance of her playing find ideal expression in the concerto of Edward Grieg, in which she is to appear with the orchestra. The evening will close with Chabrier's popular rhapsody "Espana," based upon Spanish dance rhythms.

From
TELEGRAM 31 1922
New York City

Enesco and Monteux Will Conduct Here.

Leopold Stokowski will be replaced by George Enesco as director of the Philadelphia Orchestra at the concert in Carnegie Hall on Tuesday evening, January 2, the fifth in the series. On that day Stokowski is sailing for Europe to lead the Pasdaloup Orchestra in Paris and the orchestra of the Accademia di Santa Cecilia in Rome. He will return to this country the end of January.

Enesco will make his American début at this concert. Two of his own compositions figure on the programme, the Roumanian Rhapsody No. 2, in D major, and the Symphony in E flat. These constitute the first portion of the programme. The "Pathetique" Symphony of Tschaikowsky takes up the latter half.

Pierre Monteux will conduct the following programmes at the second pair of Boston Symphony Orchestra concerts, to be given in Carnegie Hall next Thursday evening and Saturday afternoon.

For Thursday, Mozart's Symphony in E flat major; "November Woods," by Arnold Bax, an English composer, and Strauss' "Don Quixote," in which Jean Bedetti and Georges Fourel will play the violincello and viola parts, respectively.

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N. Y.
COMMERCIAL
ISSUE OF
JAN 2 1923

Boston Symphony at Carnegie Hall

The Boston Symphony Orchestra, under Pierre Monteux, will present the following programs in Carnegie Hall Thursday evening and Saturday afternoon.

At the evening concert Mozart's symphony in E-flat major, a new work, "November Woods" by Arnold Bax, the English composer, which is to have its first New York performance on this occasion, and Strauss' "Don Quixote." In this score, Jean Bedetti and Georges Fourel, the leaders of the violoncello and viola sections of the orchestra, will play the solo parts.

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TON SYMPHONY IN FINE CONCERT

estra Displays Fine pirit and Power in Selections.

LO SOLO BY JEAN BEDETTI

stersinger' Prelude Used s Closing Number of Program.

t evening's concert by the Bos-
ymphony Orchestra at Parsons's
er attracted a large and en-
stic audience. It marked the
stra's second appearance here
season and Mr. Sedgwick is to
anked for giving two of the
rts of his series in orchestral
Jean Bedetti, first cellist of
rchestra was the soloist of the
g coming from his place to
the Lalo Concerto and return-
o the arduous work in the
tersinger" prelude when he had
wledged the hearty apprecia-
f the audience for his fine play-
It was a relief to have the solo
y and unostentatiously—and
ed hardly to be said that the
was all the better enjoyed by
udience on that account.
Monteux chose the beautiful
hony No. 4 of Tschaikewsky for
rincipal number and the orches-
laying it with splendid spirit
power. In this work the com-
has shown some of the finest
his symphonic writing. He is
gal with melodies and lovely
es are tossed from choir to
with consummate skill and
in the briliant second move-
especially.
Scherzo, which the composer
should be played as rapidly as
ole though he did not mark the
l tempo he desired, would cer-
have delighted him could he
heard it at the speed it was
d lest evening and the staccato
ng of woodwind and brass was
lightful as the pizzicato of the
gs. The Finale's tremendous
ng chords seemed all the more
after the delightful lightness of
Scherzo, and there was splendid
ng throughout, to the wonder-
effective climax.
e orchestra was in fine form in
ymphony and, in fact, in all its
, and Mr. Monteux was obliged
and over again to acknowledge
enthusiastic applause of the
nce.
nri Rabaud, Mr. Monteux's
diate predecessor as conductor
e orchestra, was represented as
oser on last evening's program
is symphonic poem, "The Noc-
l Procession." The work is
imaginative and tonally beau-

and it was given a lovely rendi-

. Bedetti's choice of the Lalo
gave nearly as much promi-
e to the orchestra in the solo
er as to the soloist. His tone
t remarkable in size and there
times when a certain dryness
noticed but much brilliant work
done with fine and clear under-
ing and sure musicianship. He
very pleasing player in his eace
absence of affectation and in the
mezzo particularly was his work
fine.
e program ended with a bril-
and effective reading of the
stersinger prelude—always wel-
in its splendid spirit and doubly
hen played in such tremendous
er as the orchestra showed last
ing.

HARTFD-COURNT-JAN 9.

BOSTON SYMPHONY IN VARIED PROGRAM

Large Audience Enjoys Concert at Parsons—Monteux Conductor.

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Much interest was attached to the appearance of Mr. Bedetti as soloist. This artist played in the Colonne orchestra under Mr. Monteux's direction, and came to the Boston orchestra at the close of the war early in 1919. He appeared last evening in a dual role, first and lastly playing with the orchestra throughout the rest of the program as leader of the 'cello choir. He then took his place as soloist, giving a stirring and effective rendition of the Lalo concerto. His playing at all times stamped him as one of the leading 'cellists of the present day, and as a soloist he ranks high. The accompaniment given by the orchestra was always most effective and full of vital interest.

HARTFORD-TIMES-JAN. 9.

Marcel Dupre, the celebrated organist, who can play from memory all the organ works of Bach with both hands and two feet, will be the soloist at the Symphony concerts this week. He will play an organ concerto of Bach which was originally a clavier concerto, an adaptation, in turn, of a violin concerto. He will also play Wallace Goodrich's excellent arrangement for orchestra and organ of a Chorale by Cesar Franck. The orchestral pieces will be Beethoven's Symphony No. 8; the prelude to "Parsifal" and Liszt's "Preludes."

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RALD JAN.

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H. T. P.

TRAN-JAN. 12.

ENESCO, SOLOIST

Georges Enesco, the Rumanian composer and violin virtuoso, will appear in his double capacity at the next regular pair of Boston Symphony concerts, to be given next Friday afternoon and Saturday evening at Symphony Hall. He will play with the orchestra Brahms' violin concerto in D major and, at the conclusion of the concert, will conduct his own suite for orchestra. Pierre Monteux will also present at this concert Berlioz's Overture "Benvenuto Cellini" and Debussy's Rondes de Printemps.

AMER-JAN. 13.

11TH SYMPHONY CONCERT GIVEN

Program Includes Pieces by Beethoven, Bach, Wagner, Franck and Liszt

MARCEL DUPRE OF PARIS IS ORGANIST

Boston Herald Jan 9

By PHILIP HALE

The 11th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Beethoven, Symphony No. 8; Bach, Concerto, D minor, for organ and strings (first time at these concerts, if not in Boston); Wagner, Prelude to "Parsifal"; Franck, Organ Chorale No. 2, B minor, arranged for organ and orchestra by Wallace Goodrich; Liszt, Symphonic Poem, "The Preludes." Marcel Dupre of Paris was the organist. He played here for the first time in public.

Bach's "organ" concerto reminds one of a genealogical table in the Old Testament. The concerto is one for clavier and strings. It was in all probability derived from a violin concerto; perhaps a development rather than an arrangement. At the first performance of a cantata by Bach in Leipsic the whole of the concerto was transferred, as an introduction, to the organ of St. Thomas's Church, to display the improvements made on that instrument; but as this cantata is now known to us, there is no introduction. Bach, however, used two movements of the concerto at the beginning of another cantata: the first as an overture for two oboes, obboe di caccia, strings and organ; to the second movement an Adagio for strings and organ, he added independent voice parts.

The history of this concerto is its one interesting feature. Bach could be as dull as any other great composer; dull, except to those who roll their eyes skyward at the mere mention of his name, and believe in his plenary inspiration. The two Allegros are endless in their insignificant chatter. They might have been continued, each for 10 to 15 minutes, or been cut in half, without diminishing or enlarging their musical value. Notes, notes, notes. The Adagio does not redeem the composition. It sounds as if an organist were rambling with one finger, and without purpose, over the keys of a manual, while the strings were wondering in hushed speech what he was about.

It is to be regretted that Mr. Dupre, a most distinguished organist, chose this concerto for his first appearance at a Symphony concert. As he is a famous player of Bach's magnificent preludes and fugues, also Bach's Trios for the organ, the audience would have heard him gladly. A concerto by Handel would have been welcomed.

Mr. Goodrich's skilful transcription of Franck's Chorale was more to the purpose, although it gives little opportunity for virtuoso display. Here the

UPRE SOLOIST AT SYMPHONY CONCERT

Globe Jan 13

French Organist Heard in Bach and Franck Numbers

Mr Monteux chose for the purely orchestral part of yesterday's Symphony concert, familiar repertory numbers, Beethoven's Eighth Symphony, Wagner's Prelude to "Parsifal" and Liszt's "Les Preludes." The soloist was Marcel Dupre, organist of the Cathedral of Notre Dame in Paris, who played with the orchestra the Concerto in D minor for strings and organ of Bach and Mr Goodrich's arrangement for orchestra and organ of the second of Franck's three Chorales.

Bach's concerto, originally written, it would seem, for clavier, is distinctly a minor work. The first and third movements are good routine Bach. The slow movement is dull. Mr Dupre was hampered not a little in this piece by the nervousness incident upon a first appearance at the Symphony concerts. His playing, though accurate, was constrained.

In Franck's chorale, however, he proved himself an organist of the very first order. He is not only completely master of the technique of his instrument, but also able to convey the emotional power latent in the music to his hearers. He has an extraordinary sense of rhythm, and the skill to graduate minute pauses so as to secure the effect of initial stress from an instrument not really capable of stress.

Mr Monteux's conducting of Beethoven and Wagner is too often unsatisfactory, as it was yesterday. One gets the impression that when he studies a score the conductor thinks not of the whole composition as it was in the composer's mind but of the possible effects to be made by the orchestra on each separate page. If this is not true, why does Mr Monteux repeatedly alter the tempo and indulge in other incoherent, superficial and unwarranted tricks of interpretation when he is leading works in the grand style, where the total effect depends upon large outlines powerfuly and cleanly drawn?

Masterpieces demand more rather than fewer rehearsals than novelties, more intense study. In Liszt's "Les Preludes," too, the extraordinary, if flashy, brilliance put there last season by Mengelberg and the New York Philharmonic was mostly wanting.

A conductor capable of such thoroughly admirable work as the performance of Strauss' "Till Eulenspiegel" at the Gericke benefit concert ought to do better work than Mr Monteux did yesterday in the aforesaid repertory pieces. Fatigue from the recent tour may partially account for yesterday's comparative failures.

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He was enthusiastically acclaimed at the matinee concert yesterday after his solo performance of a Bach concerto, and his work in Wallace Goodrich's arrangement of Cesar Franck's second chorale, for organ and orchestra. It was an unusual treat, which was keenly enjoyed.

Outside of this the program, which will be repeated tonight, is familiar. It includes Beethoven's eighth symphony, the "Parsifal" prelude—one of Wagner's choicest compositions—and "Les Preludes," Liszt's most brilliant tone poem. Pierre Monteux and the orchestra shared honors in these delightful numbers.

ADVTSR- JAN. 13.

ORGAN HAS PART WITH SYMPHONY

Marcel Dupre, Soloist, in Poor Choice of Works

BY OLIN DOWNES

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BACH TIRESOME

For us the feature of a concert was the performance of the "Parsifal" Prelude. For two reasons: Mr. Dupre could not do himself justice because he chose for his first performance the inane and boresome concerto of Bach. We did not know Bach could be so dull. The piece is an interminable stretch of platitudes—evidently an irksome job to the composer, who must have nodded late into the night over his manuscripts.

In the Franck chorale the organ is one of many instruments, and so Mr. Dupre, who played with the most admirable understanding and mastery of his instrument, could not make the impression which he, and we too, had a right to expect from his playing. He is an admirable artist, and should be heard under more favorable conditions.

Tonal Beauty in "Parsifal"

Secondly, the reading of the "Parsifal" Prelude was the best we have heard in many years. We prefer it, for instance, to Dr. Muck's treatment of the same music. By the side of it Dr. Muck was remote but not mystical, cold rather than contemplative, and dull in the coloring he gained from Wagner's score. With Mr. Monteux, on the other hand, there was truer feeling, much more tonal beauty, particularly in inner parts, and a full perception of the dramatic value of the pauses of silence which occur, when properly felt, with such impressive effect at certain points.

The audience felt the sincerity and also the fine sculpturesque quality of this performance, which fully revealed the beauty and strength of the musical form, as well as the sensitiveness of spirit of the Prelude. The orchestra was called to its feet with the conductor, in response to long continued applause.

Safe and Sane Reading

Beethoven's symphony was given a safe and sane reading. The finale was jocose enough, and no more so. In the third movement Mr. Monteux, confronted with the much mooted question of a fast or a slow tempo in the movement which is or is not an old fashioned minuet, as you happen to look at it, decided on [illegible] We personally prefer [illegible] mpo, thinking it better as a [illegible] to the movements which precede and follow, and more in character with the inner sensation of the music. But that is a matter of opinion and the symphony is a glorious work of art.

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TRAV. JAN. 13.

SYMPHONY CONCERT

NOT TOO RICH OR STIMULATING AN AFTERNOON

The Conductor's Burden — Organist and Organ-Pieces Scarcely for the Plain Man —Lisztian Commonplaces — Beethoven and Wagner in Hardly Blameless Performance

THERE have been conductors who, sought for the Symphony Orchestra, doubted their ability—or their disposition—to bear the burden of twenty-four concerts distributed through seven months in Boston. Learning also that they must visit other cities and there lead in fifty concerts more, even though every piece had been previously played at home, they threw up their hands in mingled disgust and despair. The hundred-odd concerts of the Symphony Orchestra from every October through every April, as far north as Montreal, as far west as Toronto, as far south as Washington or Richmond—ten in New York, a varying allotment up and down New England—are "a large order." Taxed are the body, mind, the whole responsive and communicating power of the conductor. If his summer holiday seem long, in his working months there is naught for him but work. Usually, in recent years, he has come bravely and devotedly through them; while, in the perversity or the persistence of human nature, he has ended each year riper and better-reputed in his calling. So went Dr. Muck of old; so now goes Mr. Monteux.

Yet with both befell weeks in which they seemed to set a dull programme at Symphony Hall—and usually at mid-season when the pressure of concerts elsewhere and of the journeys to and fro was highest. Perhaps they were weary and not too clear or sensitively minded; perhaps they had odds and ends to assemble from arrears among projected pieces; perhaps the necessities—or the exigencies—of the "assisting artist" made an inspiriting progamme hard to frame. Once and again in a season, far less often than did Dr. Muck, Mr. Monteux so slips—and with reason is straightway forgiven. His programme a week ago containing Mr. Mason's Prelude and Fugue, Mr. Powell's Negro Rhapsody and a Symphony by Haydn was not too exhilarating. No more was that of yesterday with a Concerto for Organ from Bach, a second organ-piece—from Franck—and Liszt's time-worn, band-battered, "Preludes," all pinned to it. For a fortnight last year such a dull fit came upon Mr. Monteux and quickly passed. With Mr. Enesco and "The Planets" in near prospect, it bids fair to vanish speedily. Fallible is Mr. Monteux being human; yet the programmes of no conductor within the longest memory have so sustained the interest and the standards of the Symphony Concerts.

Perhaps Monsieur Marcel Dupré and his organ-pieces were most at fault in the scheme of things. None may question his renown in his profession. Organists high-placed and in prime, organists of all descending degrees, students, amateurs, connoisseurs, marvel at the range, the fullness and the fineness of his technical skill. There is no other, some of them say, now to be compared with it in precision and abundance, in power or delicacy, in all the gradients between. In their ears Monsieur Dupré is the born and inspired organist, as sympathetic with his instrument, as intuitive toward it as Kreisler and the violin or Pachmann and the piano. Yet to the lay listener the technique of organ-playing, though it be as miracle, is hidden, elusive, baffling; while Monsieur Dupré, by temperament and practice, is not wont to underscore his prowess. Doubtless it was wonder-working through Mr. Goodrich's arrangement for organ and orchestra of the Second Chorale of Franck. Spotless was it in purity, flawless in plasticity over the nearly endless levels of the long Concerto of Bach. Yet as through a glass darkly, the listener perceived—or rather suspected.

For lack of other interest, minds wandered to the music, with Bach exceedingly monotonous, with Franck exceedingly intricate. Or else they turned to the organist as man and began to speculate why a virtuoso and a musician of such abilities and repute was not more salient and animated figure, say as Monsieur Bonnet used to be. Now and then, of course, the composer happily intruded. A gentle, pellucid loveliness, clear and soft in Monsieur Dupré's tone and song, haunts Bach's slow movement. High and clear sometimes beat the exaltations of Franck. Yet somehow the notion would persist that Monsieur Dupré is an organists' organist, choosing and achieving his pieces accordingly—lacking quite the displayful quality that is half the battle in such case with the miscellaneous company before him. An organ mates not well with an orchestra; few composers have written for both; fewer still have so quickened imagination or emotion—in themselves or in hearers. Duprés and Bonnets there are for the greater glory of the organ and organ-music. Yet should they be infrequent [illegible]ers to symphony concerts. Theirs is music of another place; with them should know, feel and answer an audience of devotees and of connoisseurs well mixed. Symphony concerts do not yield it.

Possibly to the sophisticated and the superior, Liszt's "Preludes" were at fault. Yet in kind, upon the ears of the audience and at the hands of Mr. Monteux and the orchestra, they were unquestionably "a good show" in tones. Not a page in the Lisztian commonplace-book went unturned—the "mysterious beginning" in shadowed harmonies and modulations; the "sonorous close," every choir going full tilt at a thunderous music; the tender musing song, the clanging martial measures, well set between. Not a trick of the Lisztian music-making went unused—the proclaimed motiv soon losing frankness in fusion; the candied song; the underscored rhythm; the writhings and upswellings into magniloquent climax. Fustian and fever and also felicity threaded in and out of the music—all according to the fashion of a romantic day. Everything Lisztian runs in "Preludes"—except the imagination, the emotion, the keenness of mind and the fire of spirit that flood through the "Faust Symphony" or the Sonata in B minor; that are no mean tides in "Tasso," "Mazeppa," "Orpheus" and other of the tone-poems. "Preludes" resound with Liszt's workaday. Elsewhere is finer chime and deeper clang.

Shall Beethoven of the Eighth Symphony or Wagner of the Prelude to "Parsifal" be the culprit, guilty in this particular afternoon to the charge of dullness. The high heavens of music forbid, for there dwell both composers as classics and from their laps shine both pieces. Quickly then be the blame shifted to mere mortals. Did Mr. Monteux take the Eighth Symphony with too heavy, urgent, unelastic hand? Maybe; yet the music is not the "little" piece that Beethoven was once pleased to call it. The racing, changeful Finale is indeed akin to such movements of Haydn or Mozart; but with all the speed and modulation, how much bolder the contour, fuller the body and richer the texture! In the highest of spirits Beethoven flings about in the first division and not exactly gossamer was he even at gambolling. He is merry with a happy fancy in the Allegretto of the ceaseless tick and click, but a substantial orchestra he invites to share the merriment. As for the minuet-like third movement, here goes Beethoven not a whit less "dignified and stately" than Gilbert's Duke of Plaza-Toro and with humor likewise peeking forth. No; Mr. Monteux was not altogether at fault. The "little" Eighth Symphony is hardly miniature.

With the Prelude to "Parsifal," the conductor may not go as free. He cut the music into angular paragraphs; made it sound as in sections of anguish, bliss and exaltation left too many sharp edges; abounded over-much in rhetorical pauses; with over-exacting pains dried and thinned, what he would intensify. His way to make has Mr. Monteux with this piercing and plangent music. He may yet clothe it with the beauty of sound, the passion, the pang, the full-throated glory of his present version of the Prelude and the Finale of "Tristan." From worse beginnings therewith he has so risen. Moreover, there is always Wagner to prevail. Him the audience heard and would not be done with clapping until they had brought his spokesmen—the orchestra—to its feet. . . . After all in the reviewer, may be, was the dulness. H. T. P.

His Hemisphere

Marcel Dupre, Organist at the Symphony Concerts, Seated Before the Wanamaker Organ in New York

TRANS. JAN 13.

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11TH SYMPHONY CONCERT GIVEN

Program Includes Pieces by Beethoven, Bach, Wagner, Franck and Liszt

MARCEL DUPRE OF PARIS IS ORGANIST

Boston Herald Jan 13

By PHILIP HALE

The 11th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Beethoven, Symphony No. 8. Bach, Concerto, D minor, for organ and strings (first time at these concerts, if not in Boston); Wagner, Prelude to "Parsifal"; Franck, Organ Chorale No. 2, B minor, arranged for organ and orchestra by Wallace Goodrich; Liszt, Symphonic Poem, "The Preludes." Marcel Dupre of Paris was the organist. He played here for the first time in public.

Bach's "organ" concerto reminds one of a genealogical table in the Old Testament. The concerto is one for clavier and strings. It was in all probability derived from a violin concerto; perhaps a development rather than an arrangement. At the first performance of a cantata by Bach in Leipsic the whole of the concerto was transferred, as an introduction, to the organ of St. Thomas's Church, to display the improvements made on that instrument; but as this cantata is now known to us, there is no introduction. Bach, however, used two movements of the concerto at the beginning of another cantata: the first as an overture for two oboes, obboe di caccia, strings and organ; to the second movement an Adagio for strings and organ, he added independent voice parts.

The history of this concerto is its one interesting feature. Bach could be as dull as any other great composer; dull, except to those who roll their eyes skyward at the mere mention of his name, and believe in his plenary inspiration. The two Allegros are endless in their insignificant chatter. They might have been continued, each [illegible] to its [illegible], or been cut in half, without diminishing or enlarging their musical value, [illegible] notes, notes. The Adagio does not redeem the [illegible]; it sounds as if an organist [illegible] with one finger, and [illegible] phrase over the keys of a [illegible] the strings [illegible] wondering [illegible] what [illegible] was about.

It is to be regretted that Mr. Dupre, a most distinguished organist, chose this concerto for his first appearance at a Symphony concert. [illegible] a famous player [illegible] preludes and fugues [illegible] Bach's Trios for the organ, the audience would have heard him gladly [illegible] Handel would have [illegible].

Mr. Goodrich [illegible] of Franck's Chorale was [illegible] purpose, although it [illegible] opportunity for virtuoso display.

UPRE SOLOIST AT SYMPHONY CONCERT

Globe Jan 13

rench Organist Heard in ach and Franck Numbers

Mr Monteux chose for the purely orchestral part of yesterday's Symphony concert, familiar repertory numbers, Beethoven's Eighth Symphony, Wagner's Prelude to "Parsifal" and Liszt's "Les Preludes." The soloist was Marcel Dupre, organist of the Cathedral of Notre Dame in Paris, who played with the orchestra the Concerto in D minor for strings and organ of Bach and Mr Goodrich's arrangement for orchestra and organ of the second of Franck's three Chorales.

Bach's concerto, originally written, it would seem, for clavier, is distinctly a minor work. The first and third movements are good routine Bach. The slow movement is dull. Mr Dupre was hampered not a little in this piece by the nervousness incident to a first appearance at the Symphony concerts. His playing, though accurate, was constrained.

In Franck's chorale, however, he proved himself an organist of the very first order. He is not only completely master of the technique of his instrument, but also able to convey the emotional power latent in the music to his hearers. He has an extraordinary sense of rhythm, and the skill to graduate minute pauses so as to secure the effect of initial stress from an instrument not really capable of stress.

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For lack of other interest, minds wandered to the music, with Bach exceedingly monotonous, with Franck exceedingly intricate. Or else they turned to the organist as man and began to speculate why a virtuoso and a musician of such abilities and repute was not more salient and animated figure, say as Monsieur Bonnet used to be. Now and then, of course, the composer happily intruded. A gentle, pellucid loveliness, clear and soft in Monsieur Dupré's tone and song, haunts Bach's slow movement. High and clear sometimes beat the exaltations of Franck. Yet somehow the notion would persist that Monsieur Dupré is an organists' organist, choosing and achieving his pieces accordingly—lacking quite the displayful quality that is half the battle in such case with the miscellaneous company before him. An organ mates not well with an orchestra; few composers have written for both; fewer still have so quickened imagination or emotion—in themselves or in hearers. Duprés and Bonnets there are for the greater glory of the organ and organ-music. Yet should they be infrequent comers to symphony concerts. Theirs is music of another place; with them should know, feel and answer an audience of devotees and of connoisseurs well mixed. Symphony concerts do not yield it.

Possibly to the sophisticated and the superior, Liszt's "Preludes" were at fault. Yet in kind, upon the ears of the audience and at the hands of Mr. Monteux and the orchestra, they were unquestionably "a good show" in tones. Not a page in the Lisztian commonplace-book went unturned—the "mysterious beginning" in shadowed harmonies and modulations; the "sonorous close," every choir going full tilt at a thunderous music; the tender musing song, the clanging martial measures, well set between. Not a trick of the Lisztian music-making went unused—the proclaimed motiv soon losing frankness in fusion; the candied song; the underscored rhythm; the writhings and upswellings into magniloquent climax. Fustian and fever and also felicity threaded in and out of the music—all according to the fashion of a romantic day. Everything Lisztian runs in "Preludes"—except the imagination, the emotion, the keenness of mind and the fire of spirit that flood through the "Faust Symphony" or the Sonata in B minor; that are no mean tides in "Tasso," "Mazeppa," "Orpheus" and other of the tone-poems. "Preludes" resound with Liszt's workaday. Elsewhere is finer chime and deeper clang.

Shall Beethoven of the Eighth Symphony or Wagner of the Prelude to "Parsifal" be the culprit, guilty in this particular afternoon to the charge of dullness. The high heavens of music forbid, for there dwell both composers as classics and from their laps shine both pieces. Quickly then be the blame shifted to mere mortals. Did Mr. Monteux take the Eighth Symphony with too heavy, urgent, unelastic hand? Maybe; yet the music is not the "little" piece that Beethoven was once pleased to call it. The racing, changeful Finale is indeed akin to such movements of Haydn or Mozart; but with all the speed and modulation, how much bolder the contour, fuller the body and richer the texture! In the highest of spirits Beethoven flings about in the first division and not exactly gossamer was he even at gambolling. He is merry with a happy fancy in the Allegretto of the ceaseless tick and click, but a substantial orchestra he invites to share the merriment. As for the minuet-like third movement, here goes Beethoven not a whit less "dignified and stately" than Gilbert's Duke of Plaza-Toro and with humor likewise peeking forth. No; Mr. Monteux was not altogether at fault. The "little" Eighth Symphony is hardly miniature.

With the Prelude to "Parsifal," the conductor may not go as free. He cut the music into angular paragraphs; made it sound as in sections of anguish, bliss and exaltation left too many sharp edges; abounded over-much in rhetorical pauses; with over-exacting pains dried and thinned, what he would intensify. His way to make has Mr. Monteux with this piercing and plangent music. He may yet clothe it with the beauty of sound, the passion, the pang, the full-throated glory of his present version of the Prelude and the Finale of "Tristan." From worse beginnings therewith he has so risen. Moreover, there is always Wagner to prevail. Him the audience heard and would not be done with clapping until they had brought his spokesmen—the orchestra—to its feet. . . . After all in the reviewer, may be, was the dulness. H. T. P.

His Hemisphere

Marcel Dupre, Organist at the Symphony Concerts, Seated Before the Wanamaker Organ in New York

TRANS. JAN 13.

[50]

GEORGES ENESCO, Roumanian composer, conductor and violinist, whose music has often been heard in Boston, will be the guest of the Symphony Orchestra at its concerts next week. His Suite will represent him as composer and in it he will conduct. As violinist, he will play the solo-part in Brahms's Concerto. The other numbers upon the programme are the overture to Berlioz's opera, "Benvenuto Cellini," and Debussy's "Springtime Rounds," at last and deservingly taken from the shelves.

For Tuesday and Thursday afternoons next in Symphony Hall, the Symphony Orchestra has set its first pair this year of concerts for young people. Each will begin at four o'clock; each will continue through one hour; and at each Mr. Monteux will conduct and the orchestra play in these pieces: Beethoven's Overture to "Fidelio"; two movements of Mozart's Symphony in E flat; Händel's Largo; Saint-Saëns's humorsome "Carnival of Animals"; two Hungarian Dances of Brahms; and Chabrier's racing and glowing Rhapsody, "España." Most of the tickets have already been distributed among public and private schools.

Monday evening, Jan. 29, in Symphony Hall, the second of the supplementary series of Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with an "assisting artist" for gilding. So may those hear the Symphony Orchestra who care not for its long succession of "regular concerts" or for its excursions into untried music. The programme runs through Chaikovsky's Fourth Symphony with the Scherzo of plucked strings; Lalo's Overture to his opera, "The King of Ys"; Sibelius's tone-poem, "Finlandia," and Bruch's Concerto for Violin in G minor, with Mme. Chémiet, violinist of practised abilities and clear personal quality, to play the solo-part.

TRANS. JAN. 13

Marcel Dupré Soloist With Boston Symphony

The program of the eleventh concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon in Symphony Hall, was as follows:

Beethoven—Symphony No. 8 in F major.
Bach—Concerto in D minor for organ and strings.
Wagner—Prelude to "Parsifal."
Franck—Organ Chorale No. 2 in B minor, arranged for organ and orchestra by Wallace Goodrich.
Liszt—Les Préludes."

The soloist was Marcel Dupré.

Mr. Monteux's remarkable gift for putting together interesting and novel programs for once deserted him. That of yesterday afternoon was uncomfortably long, and although the separate items were well enough in themselves, together they lacked contrast. The concerto by Bach is dull and the prelude to "Parsifal" and the chorale by Franck played in succession prolonged a mood unduly. Mr. Dupré's choice of the Bach Concerto in D minor (it is the familiar one usually played on the piano) is difficult to explain on any grounds. It gave him little opportunity for the display of virtuosity, and its musical interest, particularly when played on the organ, is slight. On the harpsichord or piano, as a piece of chamber music with a small number of strings to play the accompaniment, it might give pleasure; but as given yesterday it was tiresome. There was but little occasion for variety in registration. In the slow movement the organist employed flute and clarinet stops, which caused the hearer to reflect on how much better the music would have sounded if a real clarinet and flute had been used. The first and last movements consist mainly of seemingly endless pattern weaving. The sequence is a most useful device, but even Bach at times used it to conceal poverty of melodic invention.

Mr. Goodrich's arrangement of the Franck chorale has been skillfully and reverentially made (it was played here last season) and on the whole was more interesting, but despite its many qualities it gives little opportunity to the organist. There is no dearth of music for organ and orchestra. If we are not mistaken there exists a symphony by Widor which has never been heard at these concerts. There is also Boëllmann's "Fantasie Dialoguée" and Guilmant's more familiar arrangement of his D minor sonata. Then, too, there are the concertos of Handel, which were written for just such occasions. Mr. Dupré is by repute a remarkable player. Doubtless this reputation is well deserved. Yesterday there was little opportunity given to judge of his powers. Beethoven's Symphony was beautifully played and so too was Wagner's prelude. S. M.

MONTR. JAN. 13

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening in Symphony hall, the Boston Symphony Orchestra will give its 12th regular pair of concerts, with Georges Enesco, the Roumanian-Parisian composer and violinist, as soloist. Besides playing the concerto of Brahms, Mr. Enesco will conduct his suite for orchestra, which has become an established and admired part of every symphonic repertory. Mr. Monteux will also include upon the program Berlioz's overture "Benvenuto Cellini" and Debussy's Rondes de Printemps, the last of his three "Images" for orchestra.

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symphony in E-flat major, Handel's largo, arranged by Helmesberger; The Animal's Carnival, by Saint-Saens, two Hungarian dances of Brahms and Chabrier's "Espana."

MONDAY SYMPHONY

A program of much beauty has been arranged by Mr. Monteux for the second concert of the extra Monday evening series by the Boston Symphony Orchestra in Symphony hall on Monday, Jan. 29. The soloist will be Renee Chemet, a French violinist, who is visiting America for the first time, and of whom excellent reports come from Europe. She will play Bruch's Concerto in G minor. Mr. Monteux will open the concert with Tchaikovsky's Fourth Symphony in F major and also conduct Lalo's Overture to "King of Ys" and 'Finlandia,' by Sibelius.

HERALD-JAN. 14

Young People's Programme

Next Tuesday and Thursday, Jan. 16 and 18, at 4 o'clock in Symphony Hall, the Boston Symphony Orchestra will give a pair of concerts for the young people of Greater Boston.

Mr. Monteux will conduct the following programme at both concerts:

Beethoven's Overture to "Fidelio"; Minuet and Finale from Mozart's Symphony in E flat major; Handel's "Largo," arranged by Helmesberger; "The Animals' Carnival" by Saint-Saens; two "Hungarian Dances" of Brahms, and Chabrier's "Espana."

Symphony Programme

Next Friday afternoon and Saturday evening in Symphony Hall, the Boston Symphony Orchestra will give its 12th regular pair of concerts this season, with Georges Enesco, the famous Roumanian composer and violin virtuoso, who is visiting America for the first time, as soloist. Besides playing with the orchestra the violin concerto of Brahms in D major, Enesco will appear as guest conductor at the close of the programme, conducting his own suite for orchestra, which has become an established and admired part of every symphonic repertory.

Mr. Monteux will also include upon the programme Berlioz's Overture, "Benvenuto Cellini," and Debussy's Rondes de Printemps, which is the last of his three "Images" for orchestra.

POST-JAN. 14.

Jean Bedetti

Solo Cellist with Boston Symphony Orchestra, Jan. 23.

Symphony Programme for Next Concert

The Boston Symphony Orchestra comes for its third concert on Tuesday evening Jan. 23, at Infantry Hall, Mr. Monteux having arranged a programme of varied interest. It will include Schubert's ever popular masterpiece, the "Unfinished Symphony," and Richard Strauss's humorous and fantastic tone poem, "Till Eulenspiegel's Merry Pranks."

A notable novelty will be the suite drawn by Stravinsky from his ballet "Pulcinella." This score is in reality an arrangement by the distinguished Russian of the music of Pergolesi, the early 18th century Italian composer. Mr. Monteux has given the score its first American performances in Boston and New York. Chabrier's rhapsody "Espana" will be the closing number.

Jean Bedetti, leader of the violoncello section of the orchestra, will be the soloist. He will play two numbers, the opening movement of Dvorak's concerto for violoncello, and Bruch's celebrated "Kol Nidrei."

PROV. JOURNAL. JAN. 14

GIVES CONCERT FOR CHILDREN

Boston Symphony Orchestra's Program Is Blend of Rhythm and Humor

GREATER APPEAL MADE BY LATTER

Yesterday afternoon Mr. Monteux and the Symphony orchestra gave the first young people's concert of this season. This was the program:

Beethoven Overture to "Fidelio."
Mozart, Minuet and Finale from the Symphony in E-flat major.
Handel ....Largo
(Arranged by Hellmesberger)
Solo violin, Richard Burgin; harp, organ and strings.
Saint-Saens......"The Animals' Carnival"
Brahms...........Two Hungarian Dances
Chabrier.............Rhapsody, "Espana"

Perhaps middle-aged people who are neither fond parents nor Mr. Angelo Patri are too prone to regard children, before they are old enough to have acquired civilization, as not essentially different from small savages. In one respect they are wrong, for savages, by all accounts, are keenly sensitive to rhythm, whereas children, apparently, are not. At yesterday's concert, at all events, music of sharply defined rhythm, such as the movements from the symphony, made no appeal whatever to the audience at large, and even the Hungarian dances and the "Espana," which set the blood of old stagers present to coursing mighty fast, stirred the young but little. No wonder, then, that teachers have to slave with thumps and stamps to beat time, let ryhthm alone, into the heads of their small charges. So, if these concerts have an educational aim, it is much to be hoped that Mr. Monteux will continue to show his audiences what rhythm means, in the hope that in time they will come to recognize and relish it.

Humor in music, yesterday, seemed to please above all else. Saint Saens's clucking hens got warm applause, and so did the donkeys, not to forget the cuckoo, which bird, oddly enough, struck the audience as deliciously funny. Sentiment, however, pleased almost as well. Hellmesberger's bombastic distortion of Handel's lovely tune held the attention closely, and Mr. Bedetti's playing of the Swan movement from the carnival brought the heartiest applause of the afternoon.

The "Fidelio" overture left the company as cold as did the Mozart pieces. If the classics are wise at concerts of this sort, might not music of more real warmth, suit better? Mozart minuets and finales today appeal only to a special public; can young people, presumably inexperienced, be expected to enjoy them? It would be interesting to watch the reaction of an audience like yesterday's to the first three movements of Beethoven's seventh symphony.

In the delightful Saint Saens suite Mr de Voto and Mr. Richard E. Stevens, pianists, lent excellent assistance. Mr. Kunze, Mr. Laurent and Mr. Bendetti played the solos charmingly. This concert will be repeated Thursday afternoon. On the afternoons of Feb. 13 and 14, there will be a second pair of young peoples' concerts. The large audience of yesterday shows they are appreciated. R. R. G.

HERALD-JAN. 17.

SCHOOL CHILDREN HEAR SYMPHONY

Hundreds of school children from Greater Boston yesterday afternoon attended the concert arranged especially for them by the Boston Symphony Orchestra at Symphony Hall.

Groups from all over the city came with their teachers to enjoy the concert, which was of one hour's duration and included all those numbers which would appeal especially to their youthful minds.

POST-JAN. 17.

SYMPHONY ORCHESTRA PLAYS FOR CHILDREN

The Boston Symphony Orchestra gave yesterday afternoon another of the concerts for young people that have proved so successful in the past two seasons. A very large audience of school children from public and private schools in the city and suburbs heard an attractive program lasting about an hour. The music, all chosen from the repertory of the Symphony concerts, was easily likable as well as good.

Saint Saens' musical skit, "The Animals' Carnival," most of which is frankly humorous in character, particularly delighted the audience. Handel's "Largo," so-called, was the most familiar number. The minuet and finale from Mozart's E flat major symphony, Beethoven's "Fidelio" overture, Chabrier's sonorous "Espana," and two of Brahms' Hungarian dances were the other numbers. Mr Monteux conducted. This program will be repeated Thursday at 4 in Symphony Hall. Tickets have been distributed through the schools without public sale. Adults unaccompanied by children are not admitted.

GLOBE-JAN. 17.

CHILDREN ARE DELIGHTED BY SYMPHONY

By ZOE FABER.

Donkeys brayed, lions roared, birds sang, cocks crowed, cuckoos called and altogether it was a lively spot in Symphony Hall yesterday afternoon when the first of the Young Peoples' Concerts of the season took place.

It was a burning question from start to finish whether Mr. Monteux and his men were or were not having a better time than the children.

The stroke of genius that caused Mr. Monteux to place upon his program the Saint-Eaens "Anmal Carnival" that was played at the regular concerts a short time ago, proved to be sheer inspiration and nothing less.

The children's eyes danced out of their heads and they giggled when the donkeys brayed and they nudged each other in the ribs when the cuckoo called—but when the swan sang, a guarded hush fell over the hall and not a sound could be heard but the full-throated song of the swan as Mr. Bedetti's bow drew out the melody.

The children adored it—and said so vigorously. Can greater praise be given? The concert will be repeated on Thursday afternoon at 4 o'clock.

AMER. JAN. 17.

Georges Enesco, the Roumanian-Parisian violinist and composer, will play Brahms's concerto and conduct his Orchestral Suite at the Symphony concerts tomorrow afternoon and Saturday evening. He was born in 1881; he studied at the Vienna Conservatory where he took the first violin prize, also one in harmony, when he was 11 years old. In 1899 at the Paris Conservatory he took a first prize for violin playing. One of his Symphonies, his Suite, Roumanian, Poem, a Roumanian Rhapsody, and a few lesser works have been played in Boston. Music by Berlioz and Debussy will also be performed at these Symphony concerts.

HERALD-JAN. 8.

Incidents and Prospects

Evidently Mr. Monteux dreads not the visit of the Chicago Opera Company as distraction or preoccupation to the public of the Symphony Concerts. Or else he would administer a counter-irritant of his own. For a year and more, curiosity and anticipation have run high over "The Planets," Symphonic Suite by the Englishman, Holst, accounted one of the masterpieces of the younger Britons, acclaimed in many quarters as a remarkable music.

And next Friday and Saturday, in the full tide of the fortnight of opera, "The Planets" will be played for the first times in Boston—played also through all the seven movements: "Mars, Bringer of War; Venus, Bringer of Peace; Mercury, Winged Messenger; Jupiter, Bringer of Jollity; Saturn, Bringer of Old Age; Uranus, the Magician; Neptune, the Mystic. A full afternoon or evening with no more than MacDowell's "Indian Suite" for rounding number. As opportunity serves, more about "The Planets" will be printed in this place.

TRANS. JAN 18.

ENESCO SOLOIST AT SYMPHONY CONCERT

Heard as Violinist and Conducts His Own Suite

Georges Enesco, the Rumanian violinist and composer, several of whose orchestral works have been familiar to Boston Symphony audiences for a decade or more, was warmly applauded at yesterday's Symphony concert, both for his playing of Brahms' violin concerto and for his conducting of his own Suite, opus 9. Mr Enesco since his recent arrival in this country has already conducted the Philadelphia Orchestra in New York and in Philadelphia, replacing Mr Stokowski, who is visiting Europe.

Mr Enesco's playing of Brahms' concerto proved that he is an excellent violinist, interested in employing the technical resources of his instrument to their utmost potentialities. His interpretation was of the sort loosely dubbed "romantic," with rubato and vibrato effects freely employed. His tone is small, but sweet.

He has a vigorous and subtle sense of rhythm, including under that vague generic term both graduation of stress, or accent, and phraseology. This gift stood him in good stead in composing and interpreting his own suite, music which but for its structural clarity would suggest Whitman's "barbaric yawp." He is not a great conductor, if yesterday's performance offered a fair test of his ability.

Mr Monteux supplied a rather sloppy and slipshod interpretation of the accompaniment to Brahms' concerto. He also led what sounded through the doors of the hall to a late comer like a brilliant performance of Berlioz' overture to "Benvenuto Cellini."

The other number on a curiously ill assorted program, in the making of which, as too often of late, the customary symphony was omitted, was Debussy's "Rondes de Printemps," the third of his "Images." This music could be made more delicate, more insinuating, less bluntly gay than it seemed yesterday if the conductor would follow the lead of M. Laloy's rapturous comment, reprinted in the programs, and conceive the piece as a musical setting of Corot's paintings.

Next week Holst's "The Planets" and MacDowell's "Indian Suite" will fill the program.

GLOBE-JAN. 20

SYMPHONY ORCHESTRA

The thirteenth program of the Boston Symphony Orchestra, to be given in Symphony Hall next Friday afternoon and Saturday evening, will have only two numbers—Holst's "The Planets" and MacDowell's "Indian" Suite.

The first of these scores which Pierre Monteux is to introduce to Boston for the first time, has been heard in New York and other cities and has brought the name of Holst into the highest esteem as one of the foremost living English creative musicians.

Pierre Monteaux will play MacDowell's suite in accordance with the memorial celebration of the American composer, which is being held next week.

AMER-JAN 20

SOLOIST WIELDS BATON AT SYMPHONY

By ZOE FABER.

Georges Enesco, Roumanian violinist, was soloist at the twelfth Symphony concert yesterday afternoon, playing the Brahms Concerto in D major. Mr. Enesco easily convinced his audience that he is a violinist of virtuosity.

The concerto gives the artist every opportunity that he could possibly ask, both to display the length and breadth of his technical equipment and also to interpret according to his own ideas, music that is inherently great.

Later Mr. Enesco took the baton and conducted the orchestra through the mazes of his Suite for Orchestra, Op. 9. There are four movements, but not until the final one, was interest thoroughly aroused. The preceding movements of the suite lack clarity and originality of theme.

Mr. Monteux opened the program with the Overture "Benvenuto Cellini." This was particularly well played.

The Debussy "Rondes de Printemps" fitted in well with the almost Spring-like feeling of the air. It is music of the most charming kind—sketchy sort of thing with atmosphere the predominating note.

The concert will be repeated to-night.

AMER-JAN. 20.

Enesco Here as Symphony Star

Georges Enesco, famous Roumanian musician, made his first Boston appearance at yesterday's Symphony concert in the dual role of soloist and guest conductor. A brilliant artist in every respect, he made a profound impression, giving this mid-season matinee extraordinary distinction.

Skilful and sympathetic in the extreme was his performance of the solo part in the Brahms D major concerto for violin and orchestra. His own suite for orchestra gave him an opportunity to display his rare power and magnetism as a conductor. The audience was indeed *enthusiastic* over him.

~~Amer~~

Tribune Jan 5

Boston Orchestra Plays Arnold Bax's "November Woods"

Modernism of Debussy Is Suggested by Composition Well Received at Carnegie Hall Concert

Few of Mr. Monteux's programs are without their modern seasoning, sometimes of an aggressively latter-day type, as in the strange conglomeration of sounds entitled "Horace Victorieux," or sometimes mildly modern in construction and atmosphere, and thus it was with Arnold Bax's "November Woods," which followed Mozart's E flat major symphony at the Boston Symphony Orchestra's second evening concert of the season yesterday at Carnegie Hall. It was a work that could be called modern or impressionistic, but these familiar adjectives are widely and loosely used. Mr. Bax's modernism suggested Debussy far more than Darius Milhaud or Arthur Honegger, with a prevailing atmosphere of quite melodious melancholy. On the whole it succeeded in conveying the impression implied in its title, autumn winds, falling leaves and a sense of regret for the declining year, though it was an impression rather prolonged with comparatively little variety.

The winds were suggested in the opening rushes of muted strings, punctuated by muted trumpets; winds that blew through most of the composition, while a rather doleful but melodious theme emerged on the horns. This theme, or its variants in various combinations, with the wind suggesting rising and falling passages, now stronger, with outbursts of brass, now sinking to a calm around the bulk of the piece, while once there was a hint of a more cheerful mood. While hearing Mr. Bax's music, it was not hard to imagine autumn woods, and the work was well received, though not with wild applause.

The Mozart symphony, thoroughly delightful to hear, as usual, was smoothly and agreeably played, though not with all the brightness it could have had. The last and the longest number was Richard Strauss's "Don Quixote," with the Knight of La Mancha and Sancho Panza conversing through Mr. Bedetti's violoncello and Mr. Fourel's viola, both good performances, especially the former.

The many "fantastic variations on a knightly theme" describing their adventures were played with finish and gusto by Mr. Monteux and his musicians, proving enjoyable at least for those who had and could follow the book of directions. For others "Don Quixote" may well have been a little long.

[51]

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Wagner—Prelude to "Parsifal."
Franck—Organ Chorale No. 2 in B minor, arranged for organ and orchestra by Wallace Goodrich.
Liszt—Les Préludes."

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MONITR. JAN. 13

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Beethoven's Overture to "Fidelio"; Minuet and Finale from Mozart's Symphony in E flat major; Handel's "Largo," arranged by Helmesberger; "The Animals' Carnival" by Saint-Saens; two "Hungarian Dances" of Brahms, and Chabrier's "Espana."

Symphony Programme

Next Friday afternoon and Saturday evening in Symphony Hall, the Boston Symphony Orchestra will give its 12th regular pair of concerts this season, with Georges Enesco, the famous Roumanian composer and violin virtuoso, who is visiting America for the first time, as soloist. Besides playing with the orchestra the violin concerto of Brahms in D major, Enesco will appear as guest conductor at the close of the programme, conducting his own suite for orchestra, which has become an established and admired part of every symphonic repertory.

Mr. Monteux will also include upon the programme Berlioz's Overture, "Benvenuto Cellini," and Debussy's Rondes de Printemps, which is the last of his three "Images" for orchestra.

POST-JAN. 14.

Jean Bedetti
Solo Cellist with Boston Symphony Orchestra, Jan. 23.

Symphony Programme for Next Concert

The Boston Symphony Orchestra comes for its third concert on Tuesday evening Jan. 23, at Infantry Hall, Mr. Monteux having arranged a programme of varied interest. It will include Schubert's ever popular masterpiece, the "Unfinished Symphony," and Richard Strauss's humorous and fantastic tone poem, "Till Eulenspiegel's Merry Pranks."

A notable novelty will be the suite drawn by Stravinsky from his ballet "Pulcinella." This score is in reality an arrangement by the distinguished Russian of the music of Pergolesi, the early 18th century Italian composer. Mr. Monteux has given the score its first American performances in Boston and New York. Chabrier's rhapsody "Espana" will be the closing number.

Jean Bedetti, leader of the violoncello section of the orchestra, will be the soloist. He will play two numbers, the opening movement of Dvorak's concerto for violoncello, and Bruch's celebrated "Kol Nidrei."

PROV. JOURNAL. JAN. 14

GIVES CONCERT FOR CHILDREN

Boston Symphony Orchestra's Program Is Blend of Rhythm and Humor

GREATER APPEAL MADE BY LATTER

Yesterday afternoon Mr. Monteux and the Symphony orchestra gave the first young people's concert of this season. This was the program:

Beethoven Overture to "Fidelio."
Mozart, Minuet and Finale from the Symphony in E-flat major.
Handel ....Largo
(Arranged by Hellmesberger)
Solo violin, Richard Burgin; harp, organ and strings.
Saint-Saens...."The Animals' Carnival"
Brahms..........Two Hungarian Dances
Chabrier..............Rhapsody, "Espana"

Perhaps middle-aged people who are neither fond parents nor Mr. Angelo Patri are too prone to regard children, before they are old enough to have acquired civilization, as not essentially different from small savages. In one respect they are wrong, for savages, by all accounts, are keenly sensitive to rhythm, whereas children, apparently, are not. At yesterday's concert, at all events, music of sharply defined rhythm, such as the movements from the symphony, made no appeal whatever to the audience at large, and even the Hungarian dances and the "Espana," which set the blood of old stagers present to coursing mighty fast, stirred the young but little. No wonder, then, that teachers have to slave with thumps and stamps to beat time, let ryhthm alone, into the heads of their small charges. So, if these concerts have an educational aim, it is much to be hoped that Mr. Monteux will continue to show his audiences what rhythm means, in the hope that in time they will come to recognize and relish it.

Humor in music, yesterday, seemed to please above all else. Saint Saens's clucking hens got warm applause, and so did the donkeys, not to forget the cuckoo, which bird, oddly enough, struck the audience as deliciously funny. Sentiment, however, pleased almost as well. Hellmesberger's bombastic distortion of Handel's lovely tune held the attention closely, and Mr. Bedetti's playing of the Swan movement from the carnival brought the heartiest applause of the afternoon.

The "Fidelio" overture left the company as cold as did the Mozart pieces. If the classics are wise at concerts of this sort, might not music of more real warmth, suit better? Mozart minuets and finales today appeal only to a special public; can young people, presumably inexperienced, be expected to enjoy them? It would be interesting to watch the reaction of an audience like yesterday's to the first three movements of Beethoven's seventh symphony.

In the delightful Saint Saens suite Mr de Voto and Mr. Richard E. Stevens, pianists, lent excellent assistance. Mr. Kunze, Mr. Laurent and Mr. Bendetti played the solos charmingly. This concert will be repeated Thursday afternoon. On the afternoons of Feb. 13 and 14, there will be a second pair of young peoples' concerts. The large audience of yesterday shows they are appreciated. R. R. G.

HERALD JAN. 17.

SCHOOL CHILDREN HEAR SYMPHONY

Hundreds of school children from Greater Boston yesterday afternoon attended the concert arranged especially for them by the Boston Symphony Orchestra at Symphony Hall.

Groups from all over the city came with their teachers to enjoy the concert, which was of one hour's duration and included all those numbers which would appeal especially to their youthful minds.

POST-JAN. 17.

SYMPHONY ORCHESTRA PLAYS FOR CHILDREN

The Boston Symphony Orchestra gave yesterday afternoon another of the concerts for young people that have proved so successful in the past two seasons. A very large audience of school children from public and private schools in the city and suburbs heard an attractive program lasting about an hour. The music, all chosen from the repertory of the Symphony concerts, was easily likable as well as good.

Saint Saens' musical skit, "The Animals' Carnival," most of which is frankly humorous in character, particularly delighted the audience. Handel's "Largo," so-called, was the most familiar number. The minuet and finale from Mozart's E flat major symphony, Beethoven's "Fidelio" overture, Chabrier's sonorous "Espana." and two of Brahms' Hungarian dances were the other numbers. Mr Monteux conducted. This program will be repeated Thursday at 4 in Symphony Hall. Tickets have been distributed through the schools without public sale. Adults unaccompanied by children are not admitted.

GLOBE-JAN. 17.

CHILDREN ARE DELIGHTED BY SYMPHONY

By ZOE FABER.

Donkeys brayed, lions roared, birds sang, cocks crowed, cuckoos called and altogether it was a lively spot in Symphony Hall yesterday afternoon when the first of the Young Peoples' Concerts of the season took place.

It was a burning question from start to finish whether Mr. Monteux and his men were or were not having a better time than the children.

The stroke of genius that caused Mr. Monteux to place upon his program the Saint-Saens "Animal Carnival" that was played at the regular concerts a short time ago, proved to be sheer inspiration and nothing less.

The children's eyes danced out of their heads and they giggled when the donkeys brayed and they nudged each other in the ribs when the cuckoo called—but when the swan sang, a guarded hush fell over the hall and not a sound could be heard but the full-throated song of the swan as Mr. Bedetti's bow drew out the melody.

The children adored it—and said so vigorously. Can greater praise be given? The concert will be repeated on Thursday afternoon at 4 o'clock.

AMER. JAN. 17

Georges Enesco, the Roumanian-Parisian violinist and composer, will play Brahms's concerto and conduct his Orchestral Suite at the Symphony concerts tomorrow afternoon and Saturday evening. He was born in 1881; he studied at the Vienna Conservatory where he took the first violin prize, also one in harmony, when he was 11 years old. In 1899 at the Paris Conservatory he took a first prize for violin playing. One of his Symphonies, his Suite, Roumanian, Poem, a Roumanian Rhapsody, and a few lesser works have been played in Boston. Music by Berlioz and Debussy will also be performed at these Symphony concerts.

HERALD JAN. 2

Incidents and Prospects

Evidently Mr. Monteux dreads not the visit of the Chicago Opera Company as distraction or preoccupation to the public of the Symphony Concerts. Or else he would administer a counter-irritant of his own. For a year and more, curiosity and anticipation have run high over "The Planets," Symphonic Suite by the Englishman, Holst, accounted one of the masterpieces of the younger Britons, acclaimed in many quarters as a remarkable music.

And next Friday and Saturday, in the full tide of the fortnight of opera, "The Planets" will be played for the first times in Boston—played also through all the seven movements: "Mars, Bringer of War; Venus, Bringer of Peace; Mercury, Winged Messenger; Jupiter, Bringer of Jollity; Saturn, Bringer of Old Age; Uranus, the Magician; Neptune, the Mystic. A full afternoon or evening with no more than MacDowell's "Indian Suite" for rounding number. As opportunity serves, more about "The Planets" will be printed in this place.

TRANS. JAN 13.

ENESCO SOLOIST AT SYMPHONY CONCERT

Heard as Violinist and Conducts His Own Suite

Georges Enesco, the Rumanian violinist and composer, several of whose orchestral works have been familiar to Boston Symphony audiences for a decade or more, was warmly applauded at yesterday's Symphony concert, both for his playing of Brahms' violin concerto and for his conducting of his own Suite, opus 9. Mr Enesco since his recent arrival in this country has already conducted the Philadelphia Orchestra in New York and in Philadelphia, replacing Mr Stokowski, who is visiting Europe.

Mr Enesco's playing of Brahms' concerto proved that he is an excellent violinist, interested in employing the technical resources of his instrument to their utmost potentialities. His interpretation was of the sort loosely dubbed "romantic," with rubato and vibrato effects freely employed. His tone is small, but sweet.

He has a vigorous and subtle sense of rhythm, including under that vague generic term both graduation of stress, or accent, and phraseology. This gift stood him in good stead in composing and interpreting his own suite, music which but for its structural clarity would suggest Whitman's "barbaric yawp." He is not a great conductor, if yesterday's performance offered a fair test of his ability.

Mr Monteux supplied a rather sloppy and slipshod interpretation of the accompaniment to Brahms' concerto. He also led what sounded through the doors of the hall to a late comer like a brilliant performance of Berlioz' overture to "Benvenuto Cellini."

The other number on a curiously ill assorted program, in the making of which, as too often of late, the customary symphony was omitted, was Debussy's "Rondes de Printemps," the third of his "Images." This music could be made more delicate, more insinuating, less bluntly gay than it seemed yesterday if the conductor would follow the lead of M. Laloy's rapturous comment, reprinted in the programs, and conceive the piece as a musical setting of Corot's paintings.

Next week Holst's "The Planets" and MacDowell's "Indian Suite" will fill the program.

GLOBE-JAN. 20

SYMPHONY ORCHESTRA

The thirteenth program of the Boston Symphony Orchestra, to be given in Symphony Hall next Friday afternoon and Saturday evening, will have only two numbers—Holst's "The Planets" and MacDowell's "Indian" Suite.

The first of these scores which Pierre Monteux is to introduce to Boston for the first time, has been heard in New York and other cities and has brought the name of Holst into the highest esteem as one of the foremost living English creative musicians.

Pierre Monteaux will play MacDowell's suite in accordance with the memorial celebration of the American composer, which is being held next week.

AMER-JAN 20

SOLOIST WIELDS BATON AT SYMPHONY

By ZOE FABER.

Georges Enesco, Roumanian violinist, was soloist at the twelfth Symphony concert yesterday afternoon, playing the Brahms Concerto in D major. Mr. Enesco easily convinced his audience that he is a violinist of virtuosity.

The concerto gives the artist every opportunity that he could possibly ask, both to display the length and breadth of his technical equipment and also to interpret according to his own ideas, music that is inherently great.

Later Mr. Enesco took the baton and conducted the orchestra through the mazes of his Suite for Orchestra, Op. 9. There are four movements, but not until the final one, was interest thoroughly aroused. The preceding movements of the suite lack clarity and originality of theme.

Mr. Monteux opened the program with the Overture "Benvenuto Cellini." This was particularly well played.

The Debussy "Rondes de Printemps" fitted in well with the almost Spring-like feeling of the air. It is music of the most charming kind—sketchy sort of thing with atmosphere the predominating note.

The concert will be repeated to-night.

AMER-JAN.

Enesco Here as Symphony Star

Georges Enesco, famous Roumanian musician, made his first Boston appearance at yesterday's Symphony concert in the dual role of soloist and guest conductor. A brilliant artist in every respect, he made a profound impression, giving this mid-season matinee extraordinary distinction.

Skilful and sympathetic in the extreme was his performance of the solo part in the Brahms D major concerto for violin and orchestra. His own suite for orchestra gave him an opportunity to display his rare power and magnetism as a conductor. The audience was indeed *enthusiastic* over him.

~~Amer~~

Tribune Jan 5

Boston Orchestra Plays Arnold Bax's "November Woods"

Modernism of Debussy Is Suggested by Composition Well Received at Carnegie Hall Concert

Few of Mr. Monteux's programs are without their modern seasoning, sometimes of an aggressively latter-day type, as in the strange conglomeration of sounds entitled "Horace Victorieux," or sometimes mildly modern in construction and atmosphere, and thus it was with Arnold Bax's "November Woods," which followed Mozart's E flat major symphony at the Boston Symphony Orchestra's second evening concert of the season yesterday at Carnegie Hall. It was a work that could be called modern or impressionistic, but these familiar adjectives are widely and loosely used. Mr. Bax's modernism suggested Debussy far more than Darius Milhaud or Arthur Honegger, with a prevailing atmosphere of quite melodious melancholy. On the whole it succeeded in conveying the impression implied in its title, autumn winds, falling leaves and a sense of regret for the declining year, though it was an impression rather prolonged with comparatively little variety.

The winds were suggested in the opening rushes of muted strings, punctuated by muted trumpets; winds that blew through most of the composition, while a rather doleful but melodious theme emerged on the horns. This theme, or its variants in various combinations, with the wind suggesting rising and falling passages, now stronger, with outbursts of brass, now sinking to a calm around the bulk of the piece, while once there was a hint of a more cheerful mood. While hearing Mr. Bax's music, it was not hard to imagine autumn woods, and the work was well received, though not with wild applause.

The Mozart symphony, thoroughly delightful to hear, as usual, was smoothly and agreeably played, though not with all the brightness it could have had. The last and the longest number was Richard Strauss's "Don Quixote," with the Knight of La Mancha and Sancho Panza conversing through Mr. Bedetti's violoncello and Mr. Fourel's viola, both good performances, especially the former.

The many "fantastic variations on a knightly theme" describing their adventures were played with finish and gusto by Mr. Monteux and his musicians, proving enjoyable at least for those who had and could follow the book of directions. For others "Don Quixote" may well have been a little long.

INFORMATION OBSCURED

Guest of The Symphony Orchestra

Georges Enesco, Composer, Conductor, Violinist, and All in a Single Concert

OMEONE has said that the boastful assertion of the heroine in Bernard Shaw's "Arms and the Man," that her [illegible] ly visited Bucharest annually to at[illegible] the opera, is probably the only reference in our literature to the musical life [illegible] oumania. The statement [illegible] no doubt [illegible] ficiently qualified. It is true, however, that Roumania has not cut much of [illegible] ure in the art-music of Europe; for [illegible] ief contribution to the music of the [illegible] is to be sought in the folk-tunes of [illegible] ople. But forty-one years ago Roumania made a contribution of another kind [illegible] the music of our time when she bore [illegible] Enesco and sent him at the age [illegible] even, from his father's farm, near the [illegible] of Cordaremi, to study the way of [illegible] ticated European music at the Vienna Conservatory. Though Hellmesberger [illegible] over his spectacles at the little [illegible] t-boy and remarked tartly that the [illegible] nian Conservatory was "not a cradle," [illegible] ally consented to admit young [illegible] s—not only to the Conservatory, but [illegible] own household. Four years later, [illegible] even-year-old Enesco walked off with [illegible] irst prizes for violin and harmony.

[illegible] esco has told us something of his early [illegible] and of his subsequent career; and [illegible] who believe that much may be [illegible] ned of the essential character of a [illegible] and an artist by a knowledge of his [illegible] es, will find Enesco's self-analysis, as [illegible] municated to an American visitor who [illegible] ed with him some years ago in Paris, [illegible] of interest and enlightenment.

People have been puzzled and an[illegible] yed because they have been unable [illegible] catalogue and classify me in the [illegible] al way. They could not decide ex[illegible] ly what type of music mine was. [illegible] was not French after the manner of [illegible] bussy, it was not exactly German, [illegible] ey declared. In short, while it did [illegible] t sound outlandish, it did not closely [illegible] semble anything familiar, and people are annoyed when they cannot readily classify one. That, I feel sure, comes from the fact that my musical education was not confined to one environment. I was born in Roumania, but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos, and a good many other things. I learned harmony and counterpoint with Fuchs, and I studied the violin with the younger Hellmesberger. I took up the piano, the organ, and the violoncello and went on steadily with my composition. The father of Hellmesberger took a deep interest in me. I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted for a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even today my music shows a combination of their influence. No: there is nothing so strange about that. Wagner and Brahms were not as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. . . . The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where I had Massenet for one of my teachers in composition. At the Conservatory, I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

Mr. Enesco did not remind his hearer that at the Conservatory where he had Fauré as well as Massenet for a teacher of composition and Marsick as violin-master, he won a second accessit for counterpoint and fugue in 1897 and a first prize for violin-playing two years later, when he was still under twenty. Edouard Colonne, who had heard and liked some of the young Roumanian's early chamber-music at a concert in June, 1897, produced Enesco's first orchestral work, the "Roumanian Poem," Op. 1, at a Châtelet concert in February, 1898, thereby putting him on the Parisian map and preparing the way for his career as violin virtuoso and composer. This fortunate career, begun conspicuously almost a quarter-century ago, when he toured Europe in 1889-90, led him happily to the steps of Carmen Sylva's throne, for Enesco became Court-Violinist to the Queen of Roumania.

Enesco lived for many years in Paris. When the war broke out he returned at once to Roumania, where he endured with the rest of his countrymen the afflictions of the succeeding years. Since the war he has been active in the musical life of Bucharest, as conductor, as organizer of concerts of modern music, as stimulator of public interest in the work of young Roumanian composers, as "honorary president of the artistic committee" of the Bucharest Philharmonic. He is known in Europe as one of the most versatile of contemporary musicians, for he is not only a composer, a violinist and a conductor, but a pianist, a violinist, a 'cellist and an organist. "I have played," he remarked somewhat wearily as long ago as 1912, "at an enormous number of concerts, and have also done considerable conducting. Naturally, I prefer composition to interpretation. . . . In most of my pieces I have leaned strongly on the classic forms. There is indeed much of the classicist in me. I do not think that my works need ever be called bizarre. . . . I never strive consciously to be ultra-modern. . . . It still seems to me that to this very day the underlying spirit of my work (I do not here refer to the specific ideas) is that of Wagner and Brahms."

Reminded that he had been identified by many with the French school as represented by Debussy, Enesco declared that he did "not admire it unreservedly. . . . Yet I object to the imputation that Debussy lacks human appeal. . . . But better than Debussy I like Dukas, who is more substantial and generally stronger, and whose music is far more perfect and solid in structure than Debussy's. . . . One of the supremely great men of the present, one who is truly modern and original, one who has warmth and emotion, is Florent Schmitt. He is a true

TRANS. JAN 19.

[illegible] Monday evening, [illegible] in Symphony Hall, the second of [illegible] lementary series of Symphony [illegible], enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with an "assisting artist" for gilding. So may those hear the Symphony Orchestra who care not for its long succession of "regular concerts" or for its excursions into untried music. The programme runs through Chaikovsky's Fourth Symphony with the Scherzo of plucked strings; Mendelssohn's Overture, "Ruy Blas"; Sibelius's tone-poem, "Finlandia," and Lalo's "Spanish Symphony," with Mme. Chémet, violinist of practised abilities and clear personal quality, to play the solo-part.

EVIDENTLY Mr. Monteux dreads not the visit of the Chicago Opera Company as distraction or preoccupation to the public of the Symphony Concerts. Or else he would administer a counter-irritant of his own. For a year and more, curiosity and anticipation have run high over "The Planets." Symphonic Suite by the Englishman, Holst, accounted one of the masterpieces of the younger Britons, acclaimed in many quarters as a remarkable music. And next Friday and Saturday, in the full tide of the fortnight of opera. "The Planets' will be played for the first times in Boston—played also through all the seven movements: "Mars, Bringer of War; Venus, Bringer of Peace; Mercury, Winged Messenger; Jupiter, Bringer of Jollity; Saturn, Bringer of Old Age; Uranus, the Magician: Neptune, the Mystic. A full afternoon or evening with no more than MacDowell's "Indian Suite" for rounding number. As opportunity serves, more about "The Planets" will be printed in this place.

TRANS - JAN 20.

SYMPHONY PROGRAM

The 13th program of the Boston Symphony Orchestra, to be given in Symphony Hall next Friday afternoon and Saturday evening, Jan. 26 and 27, will have only two numbers—Holst's "The Planets" and MacDowell's "Indian" Suite.

The first of these scores, which Pierre Monteux is to introduce to Boston for the first time, has been heard in New York and other cities and has brought the name of Holst into the highest esteem.

Pierre Monteux will play MacDowell's suite in accordance with the memorial celebration of the American composer, which is being held next week.

TRAV. JAN. 20.

MONDAY SYMPHONY

Renee Chemet, French violinist, will appear as soloist at the second concert of the extra Monday evening series by the Boston Symphony Orchestra in Symphony Hall on Monday, January 29. She will play Bruch's Concerto in G minor. The Fourth Symphony of Tchaikovsky. Lalo's overture to the "King of Ys," and "Finlandia," by Sibelius, will also be performed.

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening the Symphony Orchestra will give the first performance in Boston of Holst's "Planets." The other number will be MacDowell's celebrated "Indian" Suite.

ADVTSR - JAN 21.

Symphony Programme

Next Friday afternoon and Saturday evening at Symphony Hall the Boston Symphony Orchestra will give its 13th pair of regular concerts of the season, to be followed by a trip to New York and other cities, which will occupy the ensuing week. Pierre Monteux will fill the larger part of this programme by the first performance in Boston of Holst's "The Planets," a score which has been heard in New York and other cities, and by virtue of which this living English composer is regarded as one of the finest in that country. This work is divided into seven movements, in which the seven planets are characterized as follows: Mars, the Bringer of War; Venus, the Bringer of Peace; Mercury, the Winged Messenger; Jupiter, the Bringer of Jollity; Saturn, the Bringer of Old Age; Uranus, the Magician; Neptune, the Mystic.

The other number upon this programme will be MacDowell's celebrated "Indian" Suite, which Pierre Monteux is to perform in accordance with the memorial celebration of the American composer to be held during this week. The Indian Suite includes—Legend; Love-song; In War Time; Dirge; Village Festival.

POST - JAN - 21.

Jean Bedetti, leader of the 'cello section of the Boston Symphony Orchestra and the soloist of the concert in Infantry Hall next Tuesday night, came from France four years ago to take his present position. In his native land and in other countries on the continent he is held in the highest esteem as a virtuoso on his instrument, and since coming to this country has taken his place among the leaders. He will be heard Tuesday in two numbers, Bruch's "Kol Nidrei" and Dvorak's Allegro from his 'cello concerto.

A descriptive review of the numbers to be played by Mr. Monteux is given elsewhere. The programme is headed by Schubert's Unfinished Symphony in B-minor, one of the most popular of all orchestral works and one that ranks among the highest in simple melodic beauty. There will also be Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," humorous and descriptive, and Igor Stravinsky's suite drawn from his ballet "Pulcinella" and written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer.

World Jan 5

MUSIC

By Deems Taylor

THE BOSTON ORCHESTRA

Pierre Monteux has an undeniable knack of picking up interesting new music for his orchestra. Last year two of the novelties he played, the Szymanowski symphony and Loeffler's three Irish songs with orchestra, were works of the first rank. At last night's concert, in Carnegie Hall, he introduced another new piece that, whatever its ultimate evaluation, seemed at first hearing to be far above the average in merit.

It is Arnold Bax's "November Woods," a tone poem for orchestra. Bax is one of the younger generation of British composers, and has written much chamber and orchestral music, some of which has been heard here in other seasons.

There is a gratifying directness and solidity about this new work. It has atmosphere, and plenty of it—shimmering muted strings, quivering woodwind leaves, and a fitful chromatic gale that occasionally rocks the orchestra to its very bass. But the instrumental coloring is incidental. The composer has introduced themes, and actually developed them, using his orchestration as a background rather than a smoke screen.

We do not know exactly what program Mr. Bax had in mind. The Boston people have never got around to sending us Philip Hale's program notes, and a brother reviewer whose copy we tried to borrow refused on the ridiculous grounds that we would probably not return it. So we were obliged to rely upon the music itself for our idea of it.

Perhaps that is the best way. At all events we received a vivid impression of a man walking through a forest in a biting autumn gale. The feeling of motion was there, and the cold, and the pathetic beauty of dying things. For a little time the traveller set his feet upon a path that had already been well trodden—the dry leaves bore the hoof prints of Debussy's faun.

But it was not for long. Bax turned resolutely back from this trail that has lured so many young victims to their undoing, and plodded up the steep and tangled way marked, "Be Yourself." He succeeded, for the most part, admirably. "November Woods" may or may not be a work of great viability, but it is the work of an honest craftsman who has pleasant and sometimes beautiful things to say.

Mozart—the E flat symphony—began the evening, and Strauss—"Don Quixote"—brought it to a close. Jean Bedetti played the solo cello part with ample tone and evident understanding, and Mr. Monteux provided him a colorful and perfectly proportioned accompaniment.

[52]

INFORMATION OBSCURED

Guest of The Symphony Orchestra

Georges Enesco, Composer, Conductor, Violinist, and All in a Single Concert

OMEONE has said that the boastful assertion of the heroine in Bernard Shaw's "Arms and the Man," that her [illegible]ly visited Bucharest annually to at[illegible] the opera, is probably the only reference in our literature to the musical life [illegible] Roumania. The statement [illegible] no doubt [illegible]ficiently qualified. It is true, how[illegible] that Roumania has not cut much of [illegible]ure in the art-music of Europe; for [illegible] chief contribution to the music of the [illegible] is to be sought in the folk-tunes of [illegible]ople. But forty-one years ago Rou[illegible] made a contribution of another kind [illegible] the music of our time when she bore [illegible] Enesco and sent him at the age [illegible]en, from his father's farm, near the [illegible] of Cordaremi, to study the way of [illegible]ticated European music at the Vien[illegible] Conservatory. Though Hellmesberger [illegible] over his spectacles at the little [illegible]t-boy and remarked tartly that the [illegible]nian Conservatory was "not a cradle," [illegible]nally consented to admit young [illegible]s—not only to the Conservatory, but [illegible] own household. Four years later, [illegible]even-year-old Enesco walked off with [illegible]rst prizes for violin and harmony.

[illegible]esco has told us something of his early [illegible] and of his subsequent career; and [illegible]e who believe that much may be [illegible]ned of the essential character of a [illegible]n and an artist by a knowledge of his [illegible]es, will find Enesco's self-analysis, as [illegible]municated to an American visitor who [illegible]ed with him some years ago in Paris, [illegible] of interest and enlightenment.

People have been puzzled and an[illegible]yed because they have been unable [illegible] catalogue and classify me in the [illegible]al way. They could not decide ex[illegible]ly what type of music mine was. [illegible] was not French after the manner of [illegible]bussy, it was not exactly German, [illegible]ey declared. In short, while it did [illegible]t sound outlandish, it did not closely [illegible]semble anything familiar, and people are annoyed when they cannot readily classify one. That, I feel sure, comes from the fact that my musical education was not confined to one environment. I was born in Roumania, but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos, and a good many other things. I learned harmony and counterpoint with Fuchs, and I studied the violin with the younger Hellmesberger. I took up the piano, the organ, and the violoncello and went on steadily with my composition. The father of Hellmesberger took a deep interest in me. I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted for a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even today my music shows a combination of their influence. No: there is nothing so strange about that. Wagner and Brahms were not as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. . . . The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where I had Massenet for one of my teachers in composition. At the Conservatory, I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

Mr. Enesco did not remind his hearer that at the Conservatory where he had Fauré as well as Massenet for a teacher of composition and Marsick as violin-master, he won a second accessit for counterpoint and fugue in 1897 and a first prize for violin-playing two years later, when he was still under twenty. Edouard Colonne, who had heard and liked some of the young Roumanian's early chamber-music at a concert in June, 1897, produced Enesco's first orchestral work, the "Roumanian Poem," Op. 1, at a Châtelet concert in February, 1898, thereby putting him on the Parisian map and preparing the way for his career as violin virtuoso and composer. This fortunate career, begun conspicuously almost a quarter-century ago, when he toured Europe in 1889-90, led him happily to the steps of Carmen Sylva's throne, for Enesco became Court-Violinist to the Queen of Roumania.

Enesco lived for many years in Paris. When the war broke out he returned at once to Roumania, where he endured with the rest of his countrymen the afflictions of the succeeding years. Since the war he has been active in the musical life of Bucharest, as conductor, as organizer of concerts of modern music, as stimulator of public interest in the work of young Roumanian composers, as "honorary president of the artistic committee" of the Bucharest Philharmonic. He is known in Europe as one of the most versatile of contemporary musicians, for he is not only a composer, a violinist and a conductor, but a pianist, a violinist, a 'cellist and an organist. "I have played," he remarked somewhat wearily as long ago as 1912, "at an enormous number of concerts, and have also done considerable conducting. Naturally, I prefer composition to interpretation. . . . In most of my pieces I have leaned strongly on the classic forms. There is indeed much of the classicist in me. I do not think that my works need ever be called bizarre. . . . I never strive consciously to be ultra-modern. . . . It still seems to me that to this very day the underlying spirit of my work (I do not here refer to the specific ideas) is that of Wagner and Brahms."

Reminded that he had been identified by many with the French school as represented by Debussy, Enesco declared that he did "not admire it unreservedly. . . . Yet I object to the imputation that Debussy lacks human appeal. . . . But better than Debussy I like Dukas, who is more substantial and generally stronger, and whose music is far more perfect and solid in structure than Debussy's. . . . One of the supremely great men of the present, one who is truly modern and original, one who has warmth and emotion, is Florent Schmitt. He is a true —

TRAN. JAN 19.

Monday evening, J[illegible], in Symphony Hall, the second of the supplementary series of Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with an "assisting artist" for gilding. So may these hear the Symphony Orchestra who care not for its long succession of "regular concerts" or for its excursions into untried music. The programme runs through Chaikovsky's Fourth Symphony with the Scherzo of plucked strings; Mendelssohn's Overture, "Ruy Blas"; Sibelius's tone-poem, "Finlandia," and Lalo's "Spanish Symphony," with Mme. Chémet, violinist of practised abilities and clear personal quality, to play the solo-part.

EVIDENTLY Mr. Monteux dreads not the visit of the Chicago Opera Company as distraction or preoccupation to the public of the Symphony Concerts. Or else he would administer a counter-irritant of his own. For a year and more, curiosity and anticipation have run high over "The Planets." Symphonic Suite by the Englishman, Holst, accounted one of the masterpieces of the younger Britons, acclaimed in many quarters as a remarkable music. And next Friday and Saturday, in the full tide of the fortnight of opera, "The Planets' will be played for the first times in Boston—played also through all the seven movements: "Mars, Bringer of War; Venus, Bringer of Peace; Mercury, Winged Messenger; Jupiter, Bringer of Jollity; Saturn, Bringer of Old Age; Uranus, the Magician; Neptune, the Mystic. A full afternoon or evening with no more than MacDowell's "Indian Suite" for rounding number. As opportunity serves, more about "The Planets" will be printed in this place.

TRANS-JAN 20.

SYMPHONY PROGRAM

The 13th program of the Boston Symphony Orchestra, to be given in Symphony Hall next Friday afternoon and Saturday evening, Jan. 26 and 27, will have only two numbers—Holst's "The Planets" and MacDowell's "Indian" Suite.

The first of these scores, which Pierre Monteux is to introduce to Boston for the first time, has been heard in New York and other cities and has brought the name of Holst into the highest esteem.

Pierre Monteux will play MacDowell's suite in accordance with the memorial celebration of the American composer, which is being held next week.

TRAV. JAN. 20

MONDAY SYMPHONY

Renee Chemet, French violinist, will appear as soloist at the second concert of the extra Monday evening series by the Boston Symphony Orchestra in Symphony Hall on Monday, January 29. She will play Bruch's Concerto in G minor. The Fourth Symphony of Tchaikovsky. Lalo's overture to the "King of Ys," and "Finlandia," by Sibelius, will also be performed.

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening the Symphony Orchestra will give the first performance in Boston of Holst's "Planets." The other number will be MacDowell's celebrated "Indian" Suite.

ADVTSR-JAN 21.

Symphony Programme

Next Friday afternoon and Saturday evening at Symphony Hall the Boston Symphony Orchestra will give its 13th pair of regular concerts of the season, to be followed by a trip to New York and other cities, which will occupy the ensuing week. Pierre Monteux will fill the larger part of this programme by the first performance in Boston of Holst's "The Planets," a score which has been heard in New York and other cities, and by virtue of which this living English composer is regarded as one of the finest in that country. This work is divided into seven movements, in which the seven planets are characterized as follows: Mars, the Bringer of War; Venus, the Bringer of Peace; Mercury, the Winged Messenger; Jupiter, the Bringer of Jollity; Saturn, the Bringer of Old Age; Uranus, the Magician; Neptune, the Mystic.

The other number upon this programme will be MacDowell's celebrated "Indian" Suite, which Pierre Monteux is to perform in accordance with the memorial celebration of the American composer to be held during this week. The Indian Suite includes—Legend; Love-song; In War Time; Dirge; Village Festival.

POST-JAN-21.

Jean Bedetti, leader of the 'cello section of the Boston Symphony Orchestra and the soloist of the concert in Infantry Hall next Tuesday night, came from France four years ago to take his present position. In his native land and in other countries on the continent he is held in the highest esteem as a virtuoso on his instrument, and since coming to this country has taken his place among the leaders. He will be heard Tuesday in two numbers, Bruch's "Kol Nidrei" and Dvorak's Allegro from his 'cello concerto.

A descriptive review of the numbers to be played by Mr. Monteux is given elsewhere. The programme is headed by Schubert's Unfinished Symphony in B-minor, one of the most popular of all orchestral works and one that ranks among the highest in simple melodic beauty. There will also be Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," humorous and descriptive, and Igor Stravinsky's suite drawn from his ballet "Pulcinella" and written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer.

PROV-JOURNAL-JAN 21.

World Jan 5

MUSIC
By Deems Taylor

THE BOSTON ORCHESTRA.

Pierre Monteux has an undeniable knack of picking up interesting new music for his orchestra. Last year two of the novelties he played, the Szymanowski symphony and Loeffler's three Irish songs with orchestra, were works of the first rank. At last night's concert, in Carnegie Hall, he introduced another new piece that, whatever its ultimate evaluation, seemed at first hearing to be far above the average in merit.

It is Arnold Bax's "November Woods," a tone poem for orchestra. Bax is one of the younger generation of British composers, and has written much chamber and orchestral music, some of which has been heard here in other seasons.

There is a gratifying directness and solidity about this new work. It has atmosphere, and plenty of it—shimmering muted strings, quivering woodwind leaves, and a fitful chromatic gale that occasionally rocks the orchestra to its very bass. But the instrumental coloring is incidental. The composer has introduced themes, and actually developed them, using his orchestration as a background rather than a smoke screen.

We do not know exactly what program Mr. Bax had in mind. The Boston people have never got around to sending us Philip Hale's program notes, and a brother reviewer whose copy we tried to borrow refused on the ridiculous grounds that we would probably not return it. So we were obliged to rely upon the music itself for our idea of it.

Perhaps that is the best way. At all events we received a vivid impression of a man walking through a forest in a biting autumn gale. The feeling of motion was there, and the cold, and the pathetic beauty of dying things. For a little time the traveller set his feet upon a path that had already been well trodden—the dry leaves bore the hoof prints of Debussy's faun.

But it was not for long. Bax turned resolutely back from this trail that has lured so many young victims to their undoing, and plodded up the steep and tangled way marked, "Be Yourself." He succeeded, for the most part, admirably. "November Woods" may or may not be a work of great viability, but it is the work of an honest craftsman who has pleasant and sometimes beautiful things to say.

Mozart—the E flat symphony—began the evening, and Strauss—"Don Quixote"—brought it to a close. Jean Bedetti played the solo cello part with ample tone and evident understanding, and Mr. Monteux provided him a colorful and perfectly proportioned accompaniment.

Brilliant Numbers in Boston Symphony Orchestra Programme for This Week

BY WARREN STOREY SMITH

Of the Faculty of the New England Conservatory of Music.

Six numbers instead of the customary four make the programme chosen by Mr. Monteux for the concert of the Boston Symphony Orchestra in Infantry Hall next Tuesday evening, and thereby it offers widely ranging musical pleasures. First on the list stands the "Unfinished" Symphony of Schubert, most celebrated of all musical fragments, its own existing movements outweighing in importance all but a few whole symphonies of other composers. It was last played in Providence by the orchestra five seasons ago under the direction of M. Rabaud.

In 1822 Schubert, then 25 years old, was elected an honorary member of the Musical Society of Graz, in Austria. By way of acknowledgment of the compliment he immediately set to work in Vienna upon the composition of a symphony, of which he finished two movements and nine measures of a third. For what reason the piece was never completed will in all likelihood remain a mystery. We do know, however, that Schubert himself never heard this marvellous music, and that the score barely escaped being lost. Long after Schubert's death the conductor Johann Herbeck obtained the manuscript from Schubert's friend, Anselm Huttenbrenner, and the symphony was first played under Herbeck's direction at Vienna in 1865. Since that time it has ever held a peculiar place in the popular esteem, if not the greatest, it is at least the best loved of symphonies.

Much of the music of Schubert breathes a certain gentle melancholy, and Sir George Grove has characterized the first movement of the "Unfinished" Symphony as "sadly full of agitation and distress." Schubert's was not an altogether happy life, and perhaps this symphony may be regarded as a "personal document." Beginning gravely, in 'cellos and double-basses, the first movement proceeds with increasing intensity and added sonority to a climax of almost tragic power. Though he never succeeded as a writer of opera, Schubert had a strong dramatic feeling, and it was never better exemplified than here.

To the prevailing sadness of the movement the second theme, one of the composer's most charming melodies, brings a note of consolation. In the Andante Schubert forsakes the sombre key of B minor for the rich and satisfying tonality of E major, and this serene movement, with its limpid modulations, its exquisitely euphonious instrumentation, is pure song—from the first bar to the last, unbroken melody. It is not beyond probability that Schubert felt himself incapable of writing a third movement that could worthily follow this Andante and so, rather than mar the effect of that which he had already achieved, he suffered the two movements to stand alone.

"Till Eulenspiegel's Merry Pranks" is the fourth in Strauss's monumental series of symphonic poems that began with "Macbeth" and, for the present ends with the "Alpine Symphony"—a work that signifies a lamentable decline in the composer's powers. These powers are, however, seen at their fullest in "Till Eulenspiegel," by many considered the greatest of his tone poems. This work will be new to many Providence hearers, for, somewhat surprisingly, it has not been played here by the Boston orchestra since Jan. 2, 1912, under Fiedler as conductor. "A Rondo After the Old-Fashioned, Roguish Manner"—freely to translate Strauss's sub-title—"Till Eulenspiegel" describes various adventures in the life of Tyl Owlglass, a half-legendary German clown who lived probably in the first half of the 14th century and became celebrated in song and story for his wild escapades and fooleries. This music, vividly delineative, is yet so admirable in form, so spontaneous in melodic invention, that it might almost stand as an orchestral Scherzo, without other title. Yet it would be unfair to the composer to hear the music with no knowledge of its purport. The passage, for example, in which the Judge, when Tyl is finally brought to the bar of justice, thrice thunders his accusation, to be thrice answered by a piteous squeal from the culprit, would be meaningless as absolute music, yet as tonal drama it is wholly irresistible. In this incredibly brilliant score Strauss has set in effective contrast sharply characterizing phrases and frankly charming melodies of folk-song flavor. Here he is humorist, story-teller, poet and master-composer in one.

The remaining numbers stand in no great need of anticipatory comment. For his ballet "Pulcinella," with its action based on a manuscript discovered at Naples in 1700, Stravinsky took portions of the various operas of Pergolesi, re-touched their harmonies and rewrote their instrumentation. "But sometimes," as a reviewer of the London Times remarked apropos a performance of the ballet at Covent Garden in June, 1920, "Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky." The piece has not been played in Providence before.

Dvorak's Concerto for 'cello is in his characteristic manner; in other words, it is melodious, felicitously harmonized, and ingeniously orchestrated. To many the great Bohemian is known only through his over-popular "Humoresque," and perhaps his Symphony "From the New World." Yet the list of his works is a considerable one, covering every field of composition, and though much of his music is already outmoded, not a little of it seems definitely established in the concert repertory. Mr. Bedetti's second number will be Max Bruch's transcription of the traditional Hebrew melody "Kol Nidrei." Although the melodies of Stravinsky's ballet are taken from the works of Pergolesi, who lived in the early part of the 18th century, their treatment by one of the most advanced of contemporary composers is typically modern. Both of these numbers are new on the orchestra's Providence programme.

If "Till Eulenspiegel" is the most brilliant orchestral piece from the hand of a present-day composer, so may Chabrier's "Espana," the closing number, be accounted the most brilliant composition for orchestra by any writer of the preceding generation. Chabrier did not produce a great deal during the 53 years of his life (1841-1894), and not all that he wrote is of even worth. But he was a bold and original spirit, and a veritable master of instrumentation. His "Espana," the direct result of a journey to Spain, is based on melodies heard in that country. Dazzling, scintillating, rhythmically intoxicating, melodically seductive, the "Espana" has made Chabrier immortal. And it is safe to predict that it will be known and loved when the work of some of his more prolific, more imposing contemporaries have passed into oblivion. The work was last played here by the orchestra in 1916.

PROV. JOURNAL - JAN 21.

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening at Symphony hall the Boston Symphony orchestra will give its 13th pair of regular concerts of the season, to be followed by a trip to New York and other cities, which will occupy the ensuing week. Mr. Monteux will fill the larger part of this program by the first performance in Boston of Holst's "The Planets," a cycle that has been heard in New York and other cities, and by virtue of which this living English composer is regarded as one of the finest in that country. The seven planets are characterized as follows: Mars, the bringer of war; Venus, the bringer of peace; Mercury, the winged messenger; Jupiter, the bringer of jollity; Saturn, the bringer of old age; Uranus, the magician; Neptune, the mystic. The program will also include MacDowell's "Indian" suite, in accordance with the memorial celebration of the American composer to be held this week.

RENEE CHEMET

Renee Chemet, the French violinist, who is reputed in Europe to be one of the finest living, will be the soloist at the second concert of the extra Monday evening series by the Boston Symphony Orchestra in Symphony hall on Monday, Jan. 29. She will play Bruch's Concerto in G minor. Mr. Monteux will open the program with the Fourth Symphony of Tchaikovsky, considered by some his masterpiece, of higher musical beauty than the "Pathetic" Symphony. Lalo's overture to the "King of Ys," a work of particular brilliance and color, and introducing a beautiful and celebrated violoncello solo, will be played; likewise the symphonic poem "Finlandia" by Sibelius, which was so exciting to the people of Finland when played there before the war that its performance had to be forbidden by the authorities representing Russia, the oppressor of Finland.

HERALD - JAN 21.

RENEE CHEMET (LEFT), VIOLINIST,

HOLST AND THE HEAVENS

MR. MONTEUX COMES AT LAST TO "THE PLANETS"

The Seven Tone-Poems, Accounted Masterpieces of Present English Music, to Be Played at the Symphony Concerts Tomorrow—A Composer Who Ranks with Bax and Vaughan Williams—The Pending Suite and Other Work

AMONG the rising generation of composers it may be, as Ernest Newman is fond of pointing out, that there is not a single instance of towering individuality or even a solitary example of unquestioned genius. Nevertheless there is a vast array of interesting and promising talent. Innovation, the well-spring of art, is rife. There is a deal of wholesome investigation and experimentation, and there is a steady production of music, novel in form and content, that—if the hearer be open-minded—may make of concert-going a persistently stimulating experience. More than at any time within the last century the concert-hall is now a battle-ground of ideas, and the developments of the next decade or two will be interesting to watch; for it is the vexing question of the hour whether the future lies with the extreme radicals or with those who would build more solidly upon the old foundations. Probably both will have their place. There is room in the art for a Palestrina as well as for a Berlioz, for both a Wagner and a Brahms.

Each of the principal countries of Europe today has among its representative younger composers instances of both of these types. Italy breeds revolutionaries in Casella and Malipiero and, in Pizzetti and Respighi, the upholders of more conservative ideals. In Austria there are on the one hand Korngold and Schrecker, and on the other the pupils of Schönberg, outvying their master in "anarchy." Of the Parisians, Milhaud and Honegger have broken with the past more completely than have any of their companions. And so it goes. Even England, once reactionary, now has such men as Goossens, Lord Berners and Arthur Bliss who, though they seem to be following the lead of their Continental brethren rather than seeking out new paths for themselves have written music that throws convention to the winds.

England has also a trinity of composers who, standing squarely on the past yet hold themselves sufficiently free of academic formulas and practices readily to find a point of contact with the new movement. These men, ranged in the order of present independence in the traditional canons of their art, are Vaughan Williams, Arnold Bax and Gustav Holst. Already the names of Williams and Bax are familiar on this side of the Atlantic, and the music of these two is fast winning high place in the regard of the open-eared and discriminating listener. Thus far Holst has been known hereabouts only through two of his songs from the Sanskrit "Rig Veda" sung here last season by Mme. Gauthier. At the Symphony Concerts of this week, however, Mr. Monteux is to play Holst's orchestral suite, "The Planets" to date the most important, and probably the most thoroughly characteristic of his compositions.

Man and Music

Before setting forth the nature and content of this music, in many ways unusual, it may be of service to the prospective hearer briefly to revew the outstanding incidents of Holst's career, and to touch upon the nature of the man himself. The readily obtainable facts concerning Holst's early life are few. On his father's side the composer is of Swedish descent, though the family, which had long been settled in Russia, moved to England more than a hundred years ago, and Holst's mother was of pure British blood. Holst was born at Cheltenham, Sept. 1, 1874. He was a pupil in composition of Sir Charles Stanford at the Royal Academy of Music. He had prepared himself for the career of church-organist but, feeling the need of practical orchestral experience, he mastered the trombone, and his present great skill in instrumentation is due in large measure to the "inside" knowledge of the orchestra thus obtained. Frail in body as the result of a delicate childhood, Holst has nevertheless been an indefatigable worker, a writer of many pieces in large and small form, and exceedingly active as a teacher.

For some time past Holst has been musical director of Morley College and an illuminating account of his work in this capacity appears, together with much else of interest concerning him, in a pair of articles written by Vaughan Williams and printed in the English magazine Music and Letters during the year 1920:

> Everyone who comes to Holst must take music seriously—indeed they cannot help it—and it is his very insistence which has made the success of his musical directorship of Morley College. When he first began teaching there he found music treated as a side issue—a sort of decoy to attract students of the college. The authorities were rather alarmed when he openly rejoiced at the fact that the old type of music student began to fall off when he took over the directorship, and there was the inevitable anxious period when the old students left and the new ones had not begun to arrive. The directors looked glum and seriously thought of asking Holst to resign, but in the end he won through, the right students came flocking in—those who really wanted to learn—and now the authorities recognize the music classes at "Morley" as one of their greatest assets.

Holst is a mystic. For him the ancient Eastern philosophy has a deep significance and an absorbing fascination. That he might better set the poems of the "Rig Veda" he mastered enough Sanskit to make his own translation. But for all these Eastern leanings Holst is not an "exoticist" in his music; his one frankly Oriental composition is the symphonic suite, "Beni Mora." His tendencies towards mysticism are again observable in the "Hymn of Jesus," based on the Apochryphal Acts of St. John, and one of Holst's most significant pieces; while in the final number of "The Planets, by title "Neptune, or the Mystic," the composer is once more seen in this, his most characteristic guise. Here again Mr. Williams comments are of interest: "With all his idealism and mysticism, Holst has never allowed himself to become a mere dreamer. He is a visionary, but he never allows dreams to inhibit action. He has a strong saving sense of humor—indeed, he might, if he had chosen, have made a name for himself as a comedy actor. . . . Holst has pursued the calling of a hard working, revered and inspiring teacher, he has been a good citizen, a firm friend, a reliable helper in time of trouble. . . . We may sum up Holst's characteristics as exemplified in his life and reflected in his art as great force of character, indomitable energy, sense of thoroughness and above all, intense human sympathy."

Besides the pieces already mentioned Holst's more important compositions include a setting for soprano and orchestra of Whitman's "Mystic Trumpeter," an "Ode to Death" based upon the same poet's "President Lincoln's Funeral Hymn" and, most recent of all, a ballet, "The Perfect Fool," the music of which has been highly praised. The one example of Holst's writing already heard here, the hymn from the "Rig Veda" reveal him as a composer who seeks broad simplicity of effect; and the score of "The Planets," complex though it is in certain passages points to the same conclusion. For Mr. Williams Holst's music is wholesomely and rationally contemporaneous. Variously he says:

> In claiming for Gustav Holst that he is essentially a modern composer I am from the outset laying myself open to misconstruction. The word "modern" has been much abused, but I would point out that there is all the difference in the world between music which is modern and that which is in "the modern idiom." The "modern idiom" consists of a handful of tricks of instrumentation coupled with a harmonic texture watered down from the writings of composers who flourished twenty-five years ago. With this kind of thing Holst's music has nothing to do; he does not sum up all the harmonic tricks of the last quarter-century; he does not introduce a "major ninth" every eight bars; he is not afraid of long tunes (he has often the courage to let them stand alone or with the merest suggestion of harmony); he is not always making eight horns bellow out high D's; he owes much to Bach, to Purcell, to Byrd and Wilbye, and yet (or perhaps therefore) he is one of the few composers who can be called truly modern. . . .
>
> If Holst's music is modern it is not that he has acquired a few tricks which today are hailed with wonder and tomorrow are as flat as stale ginger-beer, but that he has a mind which is the heir of all the centuries and has found out the language in which to express that mind. He has shown his modernity equally whether he is straining our harmonic sense to breaking point . . . or writing a simple, broad melody like the middle section out of "Jupiter."
>
> Indeed, Holst's work never sounds "modern" in the narrow sense of the word (except now and then when he is exceptionally off his stroke), and the reason is that he knows what he wants to say and the way in which he means to say it. There is no attempt to tickle jaded nerves with "new effects" and thus the very strangeness of his harmonic texture escapes the notice of the curio-hunter, because it is absolutely germane to the whole conception. So it is with his masterly writing for the orchestra—so masterly that it escapes notice. . . .
>
> The mystical frame of mind naturally begets a certain austerity in Holst's later music. Austerity is sometimes a cover for artistic impotence. The composer says "I will not" when he means "I cannot." This negative austerity is not, of course, what I refer to here. Holst is never negative; his very faults are those of commission, not of omission. His austerity leads not to dulness or emptiness but to harmony which is acrid rather than luscious; melody sometimes angular but never indefinite or sugary; orchestration which is brilliant and virile but not cloying. . . . Holst's weaknesses are the defects of his qualities—occasionally his magnificent technique masters him and the end gets lost in the means.

If, as Mr. Williams asesrts, "The Planets" represents Holst at his fullest and best, we can shortly make up our own minds regarding him. This Suite was com [illegible] were heard in Londo 1918 while Holst was absent as a mem of the Salonica Expeditionary Force initial performance of the Suite as a w took place at a concert of the London S phony Orchestra, under Albert Coates November, 1920; then and at subsequ hearings the music was received with g enthusiasm—so great, in fact, that on first occasion the composer was called the stage to bow his acknowledgme while the piece was still in progress!

"The Planets"

For Holst in the writing of his S the planets themselves have their astrol cal significance rather than the conn tions suggested by the characters of deities whose names they bear. In pla tary lore Neptune, as god of uncha waters, becomes associated with mystic and Uranus, the fructifier of the earth, comes "The Magician." Saturn is but other name for old Father Time and t he is "the Bringer of Old Age." "Ma Bringer of War," is clear enough, the titles "Venus, Bringer of Peace," a "Jupiter, Bringer of Jollity," again su gest astrology rather than the more miliar mythology.

Technically the music of "The Planets may be said to consist of an elaborate o chestral presentaion of thoughts and idea essentially direct, clear-cut and explicit Holst's style is here chordal rather tha polyphonic. There is little of the complex weaving of voices in varying rhythms by reason of which the later scores of Strauss for example, make so confusing an impression upon the eye, and which, in day one by, caused them to impose so severe a ax upon the listening ear.

The first number of the Suite, "Mars, the ringer of War," runs throughout in 5-4 ime. A "pedal" tone is reiterated by the trings in an insistent, savage rhythm. Wind instruments groan, shriek, mutter nd cry in discordant rage. For contrast omes a section suggestive of military music, with trumpet-calls and the rattle f snare-drums, and thereafter the former ellish din returns intensified.

In the second division, "Venus, the Bringer of Peace," all is euphony and serenity. At the outset a single horn proclaims a placid motiv of ascending tones, while woodwinds in harmony gently answer. The middle section is broadly songful, but nowhere in the music is there any hint of the erotically sensuous. *Holst has* been faithful to his text.

A peculiarity of the third piece, "Mercury, the Winged Messenger," is the division of key-signatures. First violins and violas and one harp play in the key of B-flat major; the second harp, second violins and violoncellos play in A major, the rest content themselves with no signature at all. It should be noted, however, that these opposing tonalities of B-flat and A are constantly interchanged rather than combined in the fashion of polyharmony. This racing Scherzo, mercurial as its name implies, should make pleasant diversion.

Also scherzo-like, though in bluff, hearty vein, is "Jupiter, Bringer of Jollity"; the pervading key is C major. Regarding the broad melody for violins accompanied by the other strings that makes the Trio, Vaughan Williams offers the suggestion that it "ought to be the climax of some great movement which would take the place in the popular esteem of the sentimentalities of 'Finlandia.'" Toward the end there is a radiantly shimmering passage in B major, perhaps intended as a reminder of Jove's divinity.

In his musical interpretation of "Saturn, he Bringer of Old Age," Holst does not ake attractive the burden of years. This usic, wan and sluggish, suggests senesence and decay, the deterioration of all hings, spiritual and physical. Yet the end is in more hopeful vein. Uranus with his nagic brings "comic relief." Here is Scherzo number three, a cheerful, boisterous piece, with occasional hint of incantation; and in the final uproar comes a glissando for full organ!

As Strauss at the end of "Zarathustra" would suggest the riddle of the universe by a juxtaposition of opposing tonalities so Holst in the final number of his Suite ses strange clashes of key to express the mystic, Neptune. Here a chorus of women's voices is added to the score, and throughout the orchestra plays its intangible music in a veiled whisper.

It seemed for a time as though the composers of the hour had definitely abandoned the huge orchestral apparatus development through the nineteenth century. But in "The Planets" Holst speaks of cosmic forces and he must needs score his music for a vast array of instruments. The woodwinds are in groups of four, a tenor-tuba, a fifth and sixth horn and a fourth trumpet are added to the usual brass, while the percussion section, with its six kettle-drums, is a small band in itself. Yet the end the composer seeks—and seemingly gains—clarity rather than confusion, and thus does he prove his mastery.

W. S. S.

TRANS. [illegible]

MONDAY SYMPHONY

The second concert of the special evening series by the Boston Symphony Orchestra, Pierre Monteux, conductor, will take place Monday evening in Symphony Hall. The soloist will be Renee Chemet, the French violinist, who is considered one of the finest living virtuosos of the violin.

AMER- [illegible]

INFORMATION OBSCURED

SYMPHONY CONCERT GIVEN

Seven Tone-Poems by Holst, "The Planets," Bulk of Program

MacDOWELL "INDIAN SUITE" ALSO PLAYED

By PHILIP HALE

The 13th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program included "The Planets," a set of seven tone-poems, by Gustav Holst, and MacDowell's "Indian" Suite.

Some, reading the announcement of this concert, may have thought that the composer of "The Planets" purposed to give his hearers a fair idea of the music of the spheres. This music, by the way, has never been heard by mortal man except by Pythagoras. We do not hear it, he said, because we are accustomed to it from our birth and cannot distinguish any sound save by the silence opposed to it. According to the great philosopher, so cruelly mocked by Lucian, Saturn sounds the lowest tone; the moon, the highest. Those who wish to inquire curiously into this celestial music should read the treatise by the learned Prof. Piper, "Von der Harmonie der Sphaeren," published in 1849.

Holst, an Englishman of Swedish descent, born in 1874, and now reckoned a leader in the more advanced body of English musicians, was not so ambitious. He contented himself by composing in 1915 and 1916 seven tone-poems which should illustrate musically the astrological significance and influence of Mars, the Bringer of War; Venus, the Bringer of Peace; Mercury, the Winged Messenger; Jupiter, the Bringer of Jollity; Saturn, the Bringer of Old Age; Uranus, the Magician, and Neptune, the Mystic.

The composer has said that these tone-poems are without a program; they have no connection with the deities bearing the same names; the subtitles are a sufficient guide.

It will astonish some to find Venus described as the Bringer of Peace. The common opinion is that she has stirred up foreign and domestic strife; invaded households; a goddess smiling on battle, murder and sudden death. A famous but unquotable line of Horace shows how she brought on the Trojan war. In astrology Uranus is a transformer, hence a magician, while Neptune represents the state of union with the infinite, the seeking after the ideal. I fear that those now consulting the astrologers are more concerned with fortunate days for doing business or marrying than with the sublime attributes ascribed to the planets.

Holst has certainly written uncommon music. He has fancy, if not imagination, and the two are not always easily distinguished in spite of Coleridge's long-winded definitions. He has learned thoroughly harmonic and orchestral technic, and, as his invention is fertile and he has a pronounced sense of color, this cycle contains in turn ravishing, impressive, surprising pages. Take "Mars" for example. There is the suggestion of iron and brass; defiant inexorable militarism. And here the tremendous effect is gained by comparatively simple means. In "Venus," charming as much of the music is, Holst is more sophisticated, more audacious in his harmonic scheme. "Mercury" is, appropriately, a nimble Scherzo, lightly scored for the most part. The "jollity" in "Jupiter" is inspired by ale rather than wine; it is heavy-footed and the tunes are not free from vulgarity. The composer's imagination is at its height in "Saturn" and in "Neptune." The former is music that should not accompany old age as Walt Whitman knew it: "Old age superbly rising! Ineffable grace of dying days." Here is sullen, complaining, dismal old age, but how graphic the expression! "Neptune," on the contrary, is, indeed, mystical, beautifully so, not vaguely, not gropingly.

There are drawbacks to the full enjoyment of this cycle. There is the besetting sin of many modern English composers—prolixity. Endless repetitions of unimportant themes or fragments of themes fret the nerves, no matter how ingeniously they are tossed from one group of instruments to another or proclaimed by the full orchestra. Mr. Carpenter of Chicago puts his trust in the xylophone; Mr. Holst puts his in the celesta, which is worked overtime. Mr. Holst once told a friend that he loved to write a tune. Unfortunately, some of his tunes, as in "Jupiter," are common. Strange to say, in this cycle there are few, if any, truly sensuous strains. Mercury in mythology was the god of thieves as well as the heavenly messenger. Mr. Holst did not take advantage of this fact in his "Mercury," but when the bassoons began their business early in "Uranus" we thought for a moment that Mr. Monteux was interpolating "The Sorcerer's Apprentice" by one Paul [illegible]

"The Planets" is in many ways a remarkable work, one that should be heard again, and soon. The performance was brilliant.

Mr. Monteux gave a sympathetic reading of MacDowell's Suite. The noble and affecting "Dirge" is, truly, the orchestral masterpiece of the lamented composer.

The concert will be repeated tonight. The orchestra will be away next week. [illegible] of Feb. 9, 10 will be as [illegible] Symphony in B flat [illegible] "From the Garden of [illegible] suite (first time at [illegible] Concerto [illegible] Fantasticas first time in America. Toscha Seidel will be the solo violinist.

HERALD-JAN 27.

HOLST'S "PLANETS" AT SYMPHONY CONCERT

New Suite Proves Original and Delightful Music

Mr Monteux devoted yesterday's Symphony concert to the performance of two orchestral suites, Holst's "The Planets," and MacDowell's "Indian Suite." Holst's music introduced to Boston audiences a composer seemingly more significant than any British subject since Purcell, except possibly Elgar.

"The Planets" is modern music, not modernist, yet not academic, or imitative. Mr Holst is not afraid of writing melodies that anybody can understand as such. He does not shun gay, lively human moods in his work, for fear of being thought less noble and profound than Beethoven and Wagner, or less exquisitely refined than Debussy. He seems to have escaped the baneful influence of these three great geniuses, who between them have ruined most of the lesser composers for a century past.

One sometimes wonders whether Milhaud, or Cyril Scott, or Leo Ornstein, or Malipiero could write a simple melody of the good old diatonic sort, or even of the Debussy or Strauss chromatic variety. Mr Holst can write fluent, agreeable, original melody, either diatonic or chromatic so readily that he does not need to be parsimonious of his themes, after the Richard Strauss fashion.

Having conceived his themes, in which an extraordinarily rhythmic sense is as manifest as an instinct for melody, Holst readily finds their natural harmonic and orchestral dress. He is in short a genius, not an aspiring talent like the rest of the younger British composers.

"The Planets," besides proving its composer possessed of a musical imagination too fertile to need the aid of a literary program, shows that he has the gift of saying things at length, with a natural and unlabored elaboration of form. The seven pieces, of which the titles merely suggest the mood the old astrologers associated with each planet, are all music, never unintelligent piling together of notes.

MacDowell's longer works have begun to date badly, though many of his short piano pieces, often not the ones best known to amateurs, keep their freshness. This "Indian Suite," with its themes chosen on the curious assumption that the red Indians were the only real Americans, palls upon the listener. The real American music will grow naturally out of our own popular music, unless the evolution of music in this country differs from its course everywhere else. "Jazz" and not Indian tunes will be its inspiration.

Holst's piece, played with more eloquence than accuracy, was very cordially applauded. One hopes to hear it many times in future.

There are no regular Symphony concerts next week, as the orchestra will go on tour after the Monday evening extra concert.

GLOBE-JAN 27.

Springfield
MASS.
Republican
ISSUE OF
Jan 3

YMPHONY ORCHESTRA PLAYS HERE SUNDAY

Noted Musical Organization Under Direction of Pierre Monteux at Auditorium

The Boston Symphony orchestra will make its annual appearance at the Auditorium Sunday afternoon under the direction of the Young Men's Christian assaciation. This is the only city in the United States in which an aggregation of musicians,

PIERRE MONTEUX

admittedly the greatest of its kind, appears year after year at at concert to which everyone, citizen or stranger, is admitted free, and as a consequence one of every 35 persons in S[illegible] expected to [illegible] in [illegible] the Audit[illegible]

It will be [illegible] at 100, and a great program will be given under the direction of Pierre Monteux, the famous conductor. The concert will begin at 3 sharp. The side doors will be open shortly after 2 and the front doors at 2.45. Tickets can be obtained at the Y. M. C. A. and the leading music stores in the city.

FROM JAN 3 1923
UNION,
Springfield, Mass.

BOSTON SYMPHONY ORCHESTRA COMING

Annual Appearance at Y. M. C. A. Auditorium Service This Sunday

The Boston Symphony Orchestra will make its annual appearance at the Auditorium Sunday afternoon under the auspices of the Y. M. C. A. This is the only city in the United States in which an aggregation of musicians, admittedly the greatest of its kind, appears year after year at a concert to which everyone, citizen or stranger, is admitted free, and as a consequence one of every 35 persons in Springfield will be in the great auditorium Sunday afternoon.

It will be the full orchestra of 100, and a great program will be given under the direction of Pierre Monteux, the famous conductor. The program in detail will be published later in the week.

The concert will begin at 3 o'clock sharp. The side doors will be open shortly after 2 o'clock and the side doors at 2.45. Tickets can be obtained, (subscription or free), at the Y. M. C. A., and the leading music stores in the city.

N. Y.
EVE. POST
ISSUE OF JAN 5 1923

Limitations of Concert Conductors

Mistakes Made by Great Leaders and Others—How Mahler Changed His Mind

Boston Orchestra Plays Mozart Symphony, Strauss's "Don Quixote," and English Novelty

By Henry T. Finck

The present conductor of the Boston Symphony Orchestra, Pierre Monteux, is reported to have said that the "Indian Suite" was not good enough for his programmes. Perhaps the trouble is the other way; I cannot conceive him as able to reveal the subtle poetry of America's foremost composition. Though not one of the greatest conductors, M. Monteux has his limitations, which are apparently reflected in the greatly reduced size of the Carnegie Hall audiences of the Boston Orchestra. The orchestra itself is better than that of our other visitors, the Philadelphians, but Stokowsky's popularity helps to fill the house. There is a lesson for us in this state of affairs. The Philharmonic has twice in its history suffered great damage from unwise changes in conductorship. See the figures in Krehbiel's history of that institution.

Though still a splendid orchestra, the Boston band was not at its best last night in Mozart's E flat major symphony, which lacked the requisite lightness and polish. Then came two works in which it could show off its prowess to much better advantage; a novelty by Bax entitled "November Woods" and Strauss's artificially clever "Don Quixote," in which Georges Fourel and Jean Beditti played the viola and 'cello solos.

If compositions could be metamorphosed into oranges and squeezed, I should say that it would take a dozen "November Woods" to yield as much juice as the "Indian Suite." However, Bax's piece does not pose as Britain's best composition, so let us drop odious comparisons.

Philip Hale, who was one of the first to hail MacDowell's genius—"a real genius, not a Boston genius," as he wittily put it—gives this information regarding the composer heard last night:

"Arnold E. Trevor Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder. His first compositions are dated 1903. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the 'Irish Renaissance.' In 1910 Bax visited Russia for a short time, and the pianoforte pieces 'May Night in the Ukraine,' 'Gopak,' and the remarkable 'In a Vodka Shop' were the result. Very few of his larger works [illegible] been published, but [illegible] ludes, 'The Slave Girl,' w[illegible] formed that Mme. Karsavina [illegible] it as 'one of the most brutal and savage pieces of music I have ever heard.'"

There is nothing "brutal" in the "November Woods" and its savagery is justified by the sounds of autumnal storms, cracking branches, and falling trees. The piece—like most of Strauss's compositions—is too long for its unimportant melodic ideas, but it is agreeably atmospheric and Bax handles his orchestral forces with a masterly hand. Some richly colored details make one suspect that the red American autumn leaves are not entirely unknown in England. The loveliest spots in the score are vaguely reminiscent of Wagner and Debussy.

N. Y.
EVENING GLOBE
ISSUE OF
JAN 5 1923

Pierre Monteux has done little enough to further American music during the years of his conducting opera and concerts in the United States, but he has conducted for us a good deal of unfamiliar, and often wholly new, European music. Last night he conducted the Boston Symphony Orchestra at its Carnegie Hall concert in the first local performance of "November Woods," a symphonic poem by the English composer Arnold Bax.

An English commentator has spoken of this work as inspired by "the dank and stormy ruin of nature in the autumn." An eminent local musician who was present last evening remarked that "November Woods" would have sounded out of tune if it had been played with unanimity. The latter sort of criticism has little value as far as the work itself is concerned, for doubtless Bax aimed at just some such effect. There is not much use in talking 1850 about the music of 1923.

The concert opened with Mozart's E flat major symphony; Frenchmen seem to have a mania for conducting this work. It closed with Richard Strauss's "Don Quixote." The performance of that elaborate piece was careful and suave. When it did not invite to slumber it reminded the thoughtful listener of how utterly pre-Noah most of this once "daring" and even "revolutionary" composition sounds to-day. The solos for viola and 'cello were played by Georges Fourel and Jean Bedetti, respectively, and played well. An audience of only moderate size received this concert with a prevailing equanimity.

The Boston Symphony Orchestra will give another concert in Carnegie Hall to-morrow afternoon, when the programme will consist of d'Indy's "Wallenstein" trilogy, Stravinsky's first suite from his ballet "Pulcinella" for small orchestra (after Pergolesi), César Franck's symphonic poem "Les Eolides," and Liszt's symphonic poem "Les Préludes."

An admirable orchestra gives a boresome concert. P. S.

N. Y.
STANDARD UNION
ISSUE OF
JAN 5 1923

Music in Manhattan

Arnold Bax's symphonic poem, "November Woods," was given by the Boston Symphony Orchestra, under Mr. Monteux's leadership, at Carnegie Hall last night. Bax is a young Britisher of forty years of age and a composer, who not only has something to say, but who knows how to say it remarkably well. There is no "programme" to the poem heard last evening other than the title. It is an "impression" of "the dank and stormy ruin of nature in late autumn." There are Debussyisms in Arnold Bax's musical matter and manner, but not enough of them to disturb the individuality of his own highly stamped personal idiom. The work received a beautiful performance.

Also upon Mr. Monteux's programme were Mozart's E flat major symphony and Richard Strauss' "Don Quixote."

To-night, in Brooklyn, at the Academy of Music, the Boston band will play Stravinsky's first suite from the ballet "Pulcinella" (after Pergolesi), Vincent d' Indy's "Wallenstein" trilogy and the Grieg piano concerto, with Mme. Olga Samaroff as soloist.

JOURNAL
ISSUE OF
JAN 5 1923

ENGLISHMAN'S MUSIC PLAYED BY MONTEUX

Boston Symphony Orchestra Gives Performance of New Piece by Arnold Bax.

Pierre Monteux, for the second [illegible] orchestral m[illegible] Arnold Bax. This was a [illegible] called "November Woods," written some five years ago and given its first American performance two months since by Frederick Stock and the Chicago Orchestra. Both Mr. Monteux and Mr. Stock have shown considerable interest in Bax—far more so than any of our local conductors. This young Englishman (who is really a Celt) is now forty, and such of his music as has already been heard here seemed to make this interest in him quite worth while.

His "November Woods," however, seemed to be neither of a spontaneous inventive quality nor intrinsically so attractive as his "Garden of Fand," or as the string quartet played some weeks ago by the Flonzaleys. It is very much more obvious and conventional in scheme and intent and, altogether, less interesting.

Bax's Orchestral Skill.

The music, nevertheless, is the work of a first-class artisan. Its instrumentation is happy and its orchestration nicely made to fulfill the expression of what the composer had in his mind to say. The piece may be roughly divided into three large sections. The beginning of it suggests the wooded landscape of early Winter, whilst the middle part is a reflection of this external mood upon the contemplative introspection of the beholder—ruminative, drear and considerably dour. Finally, the two things are interwoven and the piece ends in a few bars remarkably expressive of a momentarily chilled heart. Here the music becomes astonishingly impersonal, as cold as a vacuum, dripping with frost. The thing is almost uncanny in its suggestion and, in its way, is a triumphant bit of orchestral skill.

It is difficult to know just how well Mr. Monteux played Mr. Bax's music. A good deal of it sounded as though it were being done as it should be, but some of it distinctly lacked something in vitality and finish. One can, indeed, imagine a much more vivid performance of it than Mr. Monteux gave it. Nor did the orchestra handle the piece with great smoothness or nicety in detail.

Last night's programme opened with Mozart's E flat symphony which was not very persuasively played, and closed with Richard Strauss's "Don Quixote."

BROOKLYN
N. Y.
EAGLE
ISSUE OF
JAN 5 1923

At the concert of the Boston Symphony Orchestra at Carnegie Hall last night Mr. Monteux played a new composition by Arnold Bax called "November Woods." The woods in November are generally pretty dreary, and so was this piece. And yet it ought not to have been, for it was a sort of composite photograph of pages of the scores of Debussy, Stravinsky, Tchaikovsky, Wagner and other real composers. "No sun, no moon, no warmth, no new ideas—November."

The first number was Mozart's Symphony in E flat. In the first movement Mr. Monteux, after the slow introduction, began the "Allegro" in a sort of minuet tempo; later on he hurried up to the proper tempo, and on the repeat the beginning was played in the allegro rate of speed. A curious nuance of tempo, to say the least. In the Andante the first bassoon added to the gaiety of nations by indulging in a "couac." The Minuet and Finale went better.

The last number was the "Don Quixote" variations of Richard Strauss. This was very well played; Jean Bedetti played the cello solo, representing the knight with a warm tone and good phrasing; Georges Fourel played the viola solo, "Sancho Panza," in a musicianly manner.

From JAN 5 1923
EVENING WORLD
New York City

Boston Symphony Plays a New Composition by Arnold Bax.

By Frank H. Warren.

The season's record crop of orchestral concerts is beginning to exceed the public demand, if one may deduce anything definite from last evening's attendance at the second Boston Symphony concert in Carnegie Hall. Mozart's [illegible]

INFORMATION OBSCURED

13TH SYMPHONY CONCERT GIVEN

Seven Tone-Poems by Holst, "The Planets," Bulk of Program

MacDOWELL "INDIAN SUITE" ALSO PLAYED

By PHILIP HALE

The 13th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program included "The Planets," a set of seven tone-poems, by Gustav Holst, and MacDowell's "Indian" Suite.

Some, reading the announcement of this concert, may have thought that the composer of "The Planets" purposed to give his hearers a fair idea of the music of the spheres. This music, by the way, has never been heard by mortal man except by Pythagoras. We do not hear it, he said, because we are accustomed to it from our birth and cannot distinguish any sound save by the silence opposed to it. According to the great philosopher, so cruelly mocked by Lusian, Saturn sounds the lowest tone; the moon, the highest. Those who wish to inquire curiously into this celestial music should read the treatise by the learned Prof. Piper, "Von der Harmonie der Sphaeren," published in 1849.

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The composer has said that these tone-poems are without a program; they have no connection with the deities bearing the same names; the subtitles are a sufficient guide.

It will astonish some to find Venus described as the Bringer of Peace. The common opinion is that she has stirred up foreign and domestic strife; invaded households; a goddess smiling on battle, murder and sudden death. A famous but unquotable line of Horace tells how she brought on the Trojan war. In astrology Uranus is a transformer, hence a magician, while Neptune represents the state of union with the infinite, the seeking after the ideal. I fear that those now consulting the astrologers are more concerned with fortunate days for doing business or marrying than with the sublime attributes ascribed to the planets.

Holst has certainly written uncommon music. He has fancy, if not imagination, and the two are not always easily distinguished in spite of Coleridge's long-winded definitions. He has learned thoroughly harmonic and orchestral technic, and, as his invention is fertile and he has a pronounced sense of color, this cycle contains in turn ravishing, impressive, surprising pages. Take "Mars" for example. There is the suggestion of iron and brass; defiant inexorable militarism. And here the tremendous effect is gained by comparatively simple means. In "Venus," charming as much of the music is, Holst is more sophisticated, more audacious in his harmonic scheme. "Mercury" is, appropriately, a nimble Scherzo, lightly scored for the most part. The "jollity" in "Jupiter" is inspired by ale rather than wine; it is heavy-footed and the tunes are not free from vulgarity. The composer's imagination is at its height in "Saturn" and in "Neptune." The former is music that should not accompany old age as Walt Whitman knew it: "Old age superbly rising! Ineffable grace of dying days." Here is sullen, complaining, dismal old age, but how graphic the expression! "Neptune," on the contrary, is, indeed, mystical, beautifully so, not vaguely, not gropingly.

There are drawbacks to the full enjoyment of this cycle. There is the besetting sin of many modern English composers—prolixity. Endless repetitions of unimportant themes or fragments of themes fret the nerves, no matter how ingeniously they are tossed from one group of instruments to another or proclaimed by the full orchestra. Mr. Carpenter of Chicago puts his trust in the xylophone; Mr. Holst puts his in the celesta, which is worked overtime. Mr. Holst once told a friend that he loved to write a tune. Unfortunately, some of his tunes, as in "Jupiter," are common. Strange to say, in this cycle there are few, if any, truly sensuous strains. Mercury in mythology was the god of thieves as well as the heavenly messenger. Mr. Holst did not take advantage of this fact in his "Mercury," but when the bassoons began their business early in "Uranus" we thought for a moment that Mr. Monteux was interpolating "The Sorcerer's Apprentice" by one Paul Dukas.

"The Planets" is in many ways a remarkable work, one that should be heard again, and soon. The performance was brilliant.

Mr. Monteux gave a sympathetic reading of MacDowell's Suite. The noble and affecting "Dirge" is, truly, the orchestral masterpiece of the lamented composer.

The concert will be repeated tonight. The orchestra will be away next week. The program of Feb. 9, 10 will be as follows: Chausson, Symphony in B flat major; [illegible], "From the Garden of [illegible]," orchestral suite (first time at [illegible] concerts); [illegible], Concerto for violin; Turina, Danzas Fantasticas (first time in America). Toscha Seidel will be the solo violinist.

HERALD-JAN. 27.

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GLOBE-JAN. [illegible]

Springfield
MASS.
Republican
ISSUE OF

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PIERRE MONTEUX

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UNION,
Springfield, Mass.

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N. Y.
EVE. POST
ISSUE OF JAN 5 1923

Limitations of Concert Conductors

Mistakes Made by Great Leaders and Others—How Mahler Changed His Mind

Boston Orchestra Plays Mozart Symphony, Strauss's "Don Quixote," and English Novelty

By Henry T. Finck

The present conductor of the Boston Symphony Orchestra, Pierre Monteux, is reported to have said that the "Indian Suite" was not good enough for his programmes. Perhaps the trouble is the other way; I cannot conceive him as able to reveal the subtle poetry of America's foremost composition. Though not one of the greatest conductors, M. Monteux has his limitations, which are apparently reflected in the greatly reduced size of the Carnegie Hall audiences of the Boston Orchestra. The orchestra itself is better than that of our other visitors, the Philadelphians, but Stokowsky's popularity helps to fill the house. There is a lesson for us in this state of affairs. The Philharmonic has twice in its history suffered great damage from unwise changes in conductorship. See the figures in Krehbiel's history of that institution.

Though still a splendid orchestra, the Boston band was not at its best last night in Mozart's E flat major symphony, which lacked the requisite lightness and polish. Then came two works in which it could show off its prowess to much better advantage: a novelty by Bax entitled "November Woods" and Strauss's artificially clever "Don Quixote," in which Georges Fourel and Jean Beditti played the viola and 'cello solos.

If compositions could be metamorphosed into oranges and squeezed, I should say that it would take a dozen "November Woods" to yield as much juice as the "Indian Suite." However, Bax's piece does not pose as Britain's best composition, so let us drop odious comparisons.

Philip Hale, who was one of the first to hail MacDowell's genius—"a real genius, not a Boston genius," as he wittily put it—gives this information regarding the composer heard last night:

"Arnold E. Trevor Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder. His first compositions are dated 1903. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the 'Irish Renaissance.' In 1910 Bax visited Russia for a short time, and the pianoforte pieces 'May Night in the Ukraine,' 'Gopak,' and the remarkable 'In a Vodka Shop' were the result. Very few of his larger works have been published, but the [illegible] is now at hand."

Regarding [illegible] of his stage [illegible]ludes, "The Slave Girl," we are informed that Mme. Karsavina described it as "one of the most brutal and savage pieces of music I have ever heard."

There is nothing "brutal" in the "November Woods" and its savagery is justified by the sounds of autumnal storms, cracking branches, and falling trees. The piece—like most of Strauss's compositions—is too long for its unimportant melodic ideas, but it is agreeably atmospheric and Bax handles his orchestral forces with a masterly hand. Some richly colored details make one suspect that the red American autumn leaves are not entirely unknown in England. The loveliest spots in the score are vaguely reminiscent of Wagner and Debussy.

N. Y.
EVENING GLOBE
ISSUE OF
JAN 5 1923

Pierre Monteux has done little enough to further American music during the years of his conducting opera and concerts in the United States, but he has conducted for us a good deal of unfamiliar, and often wholly new, European music. Last night he conducted the Boston Symphony Orchestra at its Carnegie Hall concert in the first local performance of "November Woods," a symphonic poem by the English composer Arnold Bax.

An English commentator has spoken of this work as inspired by "the dank and stormy ruin of nature in the autumn." An eminent local musician who was present last evening remarked that "November Woods" would have sounded out of tune if it had been played with unanimity. The latter sort of criticism has little value as far as the work itself is concerned, for doubtless Bax aimed at just some such effect. There is not much use in talking 1850 about the music of 1923.

The concert opened with Mozart's E flat major symphony; Frenchmen seem to have a mania for conducting this work. It closed with Richard Strauss's "Don Quixote." The performance of that elaborate piece was careful and suave. When it did not invite to slumber it reminded the thoughtful listener of how utterly pre-Noah most of this once "daring" and even "revolutionary" composition sounds to-day. The solos for viola and 'cello were played by Georges Fourel and Jean Bedetti, respectively, and played well. An audience of only moderate size received this concert with a prevailing equanimity.

The Boston Symphony Orchestra will give another concert in Carnegie Hall to-morrow afternoon, when the programme will consist of d'Indy's "Wallenstein" trilogy, Stravinsky's first suite from his ballet "Pulcinella" for small orchestra (after Pergolesi), César Franck's symphonic poem "Les Eolides," and Liszt's symphonic poem "Les Préludes."

An admirable orchestra gives a boresome concert. P. S.

N. Y.
STANDARD UNION
ISSUE OF
JAN 5 1923

Music in Manhattan

Arnold Bax's symphonic poem, "November Woods," was given by the Boston Symphony Orchestra, under Mr. Monteux's leadership, at Carnegie Hall last night. Bax is a young Britisher of forty years of age and a composer, who not only has something to say, but who knows how to say it remarkably well. There is no "programme" to the poem heard last evening other than the title. It is an "impression" of "the dank and stormy ruin of nature in late autumn." There are Debussyisms in Arnold Bax's musical matter and manner, but not enough of them to disturb the individuality of his own highly stamped personal idiom. The work received a beautiful performance.

Also upon Mr. Monteux's programme were Mozart's E flat major symphony and Richard Strauss' "Don Quixote."

To-night, in Brooklyn, at the Academy of Music, the Boston band will play Stravinsky's first suite from the ballet "Pulcinella" (after Pergolesi), Vincent d' Indy's "Wallenstein" trilogy and the Grieg piano concerto, with Mme. Olga Samaroff as soloist.

JOURNAL
ISSUE OF
JAN 5 1923

ENGLISHMAN'S MUSIC PLAYED BY MONTEUX

Boston Symphony Orchestra Gives Performance of New Piece by Arnold Bax.

Pierre Monteux, for the second visit of the Boston Symphony Orchestra to Carnegie Hall this Win-[illegible]

[illegible] first orchestral music by the [illegible], Arnold Bax. This was a piece called "November Woods," written some five years ago and given its first American performance two months since by Frederick Stock and the Chicago Orchestra. Both Mr. Monteux and Mr. Stock have shown considerable interest in Bax—far more so than any of our local conductors. This young Englishman (who is really a Celt) is now forty, and such of his music as has already been heard here seemed to make this interest in him quite worth while.

His "November Woods," however, seemed to be neither of a spontaneous inventive quality nor intrinsically so attractive as his "Garden of Fand," or as the string quartet played some weeks ago by the Flonzaleys. It is very much more obvious and conventional in scheme and intent and, altogether, less interesting.

Bax's Orchestral Skill.

The music, nevertheless, is the work of a first-class artisan. Its instrumentation is happy and its orchestration nicely made to fulfill the expression of what the composer had in his mind to say. The piece may be roughly divided into three large sections. The beginning of it suggests the wooded landscape of early Winter, whilst the middle part is a reflection of this external mood upon the contemplative introspection of the beholder—ruminative, drear and considerably dour. Finally, the two things are interwoven and the piece ends in a few bars remarkably expressive of a momentarily chilled heart. Here the music becomes astonishingly impersonal, as cold as a vacuum, dripping with frost. The thing is almost uncanny in its suggestion and, in its way, is a triumphant bit of orchestral skill.

It is difficult to know just how well Mr. Monteux played Mr. Bax's music. A good deal of it sounded as though it were being done as it should be, but some of it distinctly lacked something in vitality and finish. One can, indeed, imagine a much more vivid performance of it than Mr. Monteux gave it. Nor did the orchestra handle the piece with great smoothness or nicety in detail.

Last night's programme opened with Mozart's E flat symphony, which was not very persuasively played, and closed with Richard Strauss's "Don Quixote."

BROOKLYN
N. Y.
EAGLE
ISSUE OF

At the concert of the Boston Symphony Orchestra at Carnegie Hall last night Mr. Monteux played a new composition by Arnold Bax called "November Woods." The woods in November are generally pretty dreary, and so was this piece. And yet it ought not to have been, for it was a sort of composite photograph of pages of the scores of Debussy, Stravinsky, Tchaikovsky, Wagner and other real composers. "No sun, no moon, no warmth, no new ideas—November."

The first number was Mozart's Symphony in E flat. In the first movement Mr. Monteux, after the slow introduction, began the "Allegro" in a sort of minuet tempo; later on he hurried up to the proper tempo, and on the repeat the beginning was played in the allegro rate of speed. A curious nuance of tempo, to say the least. In the Andante the first bassoon added to the gaiety of nations by indulging in a "couac." The Minuet and Finale went better.

The last number was the "Don Quixote" variations of Richard Strauss. This was very well played; Jean Bedetti played the cello solo, representing the knight with a warm tone and good phrasing; Georges Fourel played the viola solo, "Sancho Panza," in a musicianly manner.

From
EVENING WORLD JAN 5 1923
New York City

Boston Symphony Plays a New Composition by Arnold Bax.

By Frank H. Warren.

The season's record crop of orchestral concerts is beginning to exceed the public demand, if one may deduce anything definite from last evening's attendance at the second Boston Symphony concert in Carnegie Hall. Mozart's E-flat symphony opened the program and [illegible] ifference toward Arnold Bax, leader of the present English School, or the great Richard Strauss—who were represented respectively, by "November Woods," a symphonic poem, new here, and "Don Quixote"?

Mr. Bax, whose first composition dates from 1903, in his varied labors has cultivated the fields of orchestral, stage, chamber and choir music, with a number of concertos thrown in. His "November Woods" which, it is said, the composer regards as his best orchestral work, was composed in 1917 and had its first performance in this country in Chicago last November. It is without a definite "program," being merely an impression "of the dank and stormy ruin of nature in late autumn." We were content to accompany the composer on a portion of his journey, that lay along a well blazed trail. Surprisingly few modern barriers of tangled and impenetrable harmonic growth blocked the way nor did we get lost in a riot of autumnal dissonances. We sighed with the sighing wind, saw the swaying branches, side-stepped the swirling leaves and imagined we heard the distant shout of the November mob following a touchdown. But, after passing the fifty-yard line, we looked back longingly at our own goal. The going was getting monotonous, the play restricted. When we left Mr. Bax he was still in the woods determined to fight it out on those lines if it took all autumn. However, an interesting piece if compressed a bit.

The Mozart symphony was played with the proper light and sunny touch and Strauss's "Don Quixote" is old fare both for the Bostonians and for Pierre Monteux, their leader.

From SUN

Address New York City

JAN5 1923

Date

Boston Symphony Presents New Irish Symphonic Poem

Monteux Introduces Another Bax Work to City—Two Operas at Metropolitan.

Pierre Monteux, who just a year ago introduced to New Yorkers a symphonic poem "In the Faery Hills" of Arnold Bax, last night presented another work by the same young Irish composer, entitled "November Woods." In the biographical treasury that Philip Hale has collected for the program notes of the Boston Symphony it may be noted that Mr. Bax has concerned himself with certain definite musical forms throughout his development. From 1904 till 1908 he dwelt in the chastened halls of chamber music. For the next nine years there came a series of orchestral works of which "November Woods" is the last, and more recently he has produced ballets for the stage.

It is a pity that Mr. Bax did not turn to the footlights before he wrote the composition that the Carnegie Hall audience heard last night. His November Woods need fauns and dryads. However thickly the instruments sift through the underbrush, the wind is an insufficient protagonist. Debussy's Faun dreams happily throughout the score, the themes call him to vocal life. But the endless pages of Mr. Bax falter like the canvas flies in an old fashioned woodland set. And when he would people them with a tangible musical idea, it becomes slighter less valuable, less realized than the very blast of his driven branches.

Before presenting the novelty, the orchestra played the E flat Mozart symphony, with minor defalcations from the bassoon, and mischievous noises on the stage, but with delicacy and balance. The tempo of the Finale ran away with the ensemble for a few dangerous moments, but soon responded to the conductor's restraining baton. After the intermission came the Strauss Don Quixote Variations, with Jean Bedetti elevated to the 'cello soloist and Georges Fourel at the viola. A small audience appeared appreciative.

From JAN5 1923
~~Sun~~ & Herald
New York

Boston Orchestra Plays New Music

Arnold Bax's 'November Woods,' Symphonic Poem, Disclosed for First Time Here.

By W. J. HENDERSON.

The second concert of the Boston Symphony Orchestra's series took place last evening in Carnegie Hall. The program consisted of Mozart's symphony in E flat, Arnold Bax's "November Woods" and Richard Strauss's "Don Quixote." This arrangement revealed estimable cunning on the part of Conductor Pierre Monteux. The time honored symphony of Mozart, the latest exhalation of the British soul in music as exemplified by Mr. Bax and the still experimental methods of Dr. Strauss in transforming the adventures of the knight of La Mancha into a series of considerable variations fell into a most intriguing sequence as naturally as the celebrated horse and woman and walnut tree.

Mr. Bax's work was heard for the first time here. It is described as a symphonic poem, was composed in 1917, introduced to the world at a Halle concert in Manchester on November 18, 1920, and was disclosed to America by the Chicago Orchestra on November 3, 1922. The composition has a distinct and potent autumnal charm, the swirl of wet winds through the streaming trees, the spongy sinking of fallen leaves under the feet and the almost tragic mood of that time.

When the rain is on the leaf and the
cloud is on the stream,
When day is touched with darkness and
the sun is but a dream.

The thematic material is clearly drawn, skillfully displayed and most ingeniously treated in instrumentation. Horns, trumpets, a singing solo cello, a concertino of strings and the fleeting echoes of clarinet and oboe take their turns in uttering the principal melodic ideas, all of which have character and one of which—the cantabile theme—is uncommonly beautiful. The chromatic forest gales, a necessary item in November music, are cleverly written and the entire orchestral texture is rich and varied in color. It is a good, though not extraordinary piece, but fairly justifies the praise which the enthusiastic supporters of contemporaneous British music, Edwin Evans leading by a lap, have bestowed upon it.

Above all other features of the work the invention shown by the composer in the creation of his themes is conspicuous, and in these days the ability to invent themes is something rare and precious. Mr. Bax has proved in this symphonic poem that he has good and novel melodies and that he is also an orchestral colorist who can hold his head up in the most pretentious of modern company.

The music was excellently played by the Bostonians. Mr. Monteux has brought his orchestra once more to a high level of technical proficiency, and although the performance of Mozart's familiar symphony had no special claims to consideration it was commendable and chastely classic in style. In the "Don Quixote" the important cello part was played by Jean Bedetti, the first cellist of the orchestra, and the viola solo by Georges Fourel.

Mr. Monteux had his customary contest with the audience about beginning. He waits for perfect silence and has much difficulty in obtaining it. In this commercial city concert audiences do not habitually become still until after the orchestra begins. In cultured Boston they hold their breath till the opening notes are sounded. But the New Englanders have always been a musical people ever since Antony van Corlear, the trumpeter of New Amsterdam, made his famous journey through the Connecticut villages and among the Yankee lasses, whom, as that accurate historian Diedrich Knickerbocker carefully records, "he rejoiced exceedingly with his soul stirring instrument."

From JAN5 1923
TELEGRAM
New York City

New York Suggests November Sadness

There was a pleasant mingling of the old and the new in the programme of the Boston Symphony Orchestra last night in Carnegie Hall. Mozart's symphony in E flat major came at the start, and it was played very well. Almost super-refined is the playing of the Boston Symphony Orchestra this season under the leadership of Pierre Monteux. The downgrade movement of the Boston Symphony Orchestra which started with the war has not only been stopped but Mr. Monteux has done much to bring back the old-time prestige of his organization.

A novelty of the most up-to-date pattern followed the symphony—a symphonic poem, "November Woods," by Arnold Bax, an English composer. Swaying branches, the fall of dead leaves, screaming winds, all of the sadness of autumn are pictured in this work. The mood which the composer establishes at the start of the work pictures admirably the drab loneliness of November. But the music become a little monotonous because of the sameness of the mood. There are no striking themes or rhythms. The charm of the symphonic poem depends solely on orchestral color. The instrumentation has been skilfully managed by Mr. Bax. The performance was exceptionally smooth and well balanced.

A final number was Strauss' brilliant "Don Quixote."

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om JAN5 1923
VENING MAIL
New York City

OPERA and CONCERT

By KATHARINE SPAETH

BOSTON SYMPHONY PLAYS

THOUGH programme music gives one a righteous feeling of understanding the composer in his various moods, still it's nice to close the eyes, forget umbrellas and rubbers and just dream with free abandon.

This is so easy to do when Arnold Bax's "November Woods" is played. It is a tender, melodious piece, sufficiently modern yet not brutally so, and brings fanciful pictures of rustling treetops, peeps at wood elfs and any number of strange sounds that come when one is alone in a great forest.

Pierre Monteux and his Boston Symphony played this impressionistic work with grace and charm last night in Carnegie Hall. Mozart's E flat symphony preceded it, and the adventuring knight with a seense of humor, "Don Quixote," by Strauss, completed a flavored programme.

It is rather a shock to see this orchestra play to so many empty seats, yet those that came remained to cheer.

N. Y.
TRIBUNE
ISSUE OF
JAN5 1923

Boston Orchestra Plays Arnold Bax's "November Woods"

Modernism of Debussy Is Suggested by Composition Well Received at Carnegie Hall Concert

Few of Mr. Monteux's programs are without their modern seasoning, sometimes of an aggressively latter-day type, as in the strange conglomeration of sounds entitled "Horace Victorieux," or sometimes mildly modern in construction and atmosphere, and thus it was with Arnold Bax's "November Woods" which followed Mozart's E flat major symphony at the Boston Symphony Orchestra's second evening concert of the season yesterday at Carnegie Hall. It was a work that could be called modern or impressionistic, but these familiar adjectives are widely and loosely used. Mr. Bax's modernism suggested Debussy far more than Darius Milhaud or Arthur Honegger, with a prevailing atmosphere of quite melodious melancholy. On the whole it succeeded in conveying the impression implied in its title, autumn winds, falling leaves and a sense of regret for the declining year, though it was an impression rather prolonged with comparatively little variety.

The winds were suggested in the opening rushes of muted strings, punctuated by muted trumpets; winds that blew through most of the composition, while a rather doleful but melodious theme emerged on the horns. This theme, or its variants in various combinations, with the wind suggesting rising and falling passages, now stronger, with outbursts of brass, now sinking to a calm around the bulk of the piece, while once there was a hint of a more cheerful mood. While hearing Mr. Bax's music, it was not hard to imagine autumn woods, and the work was well received, though not with wild applause.

The Mozart symphony, thoroughly delightful to hear, as usual, was smoothly and agreeably played, though not with all the brightness it could have had. The last and the longest number was Richard Strauss's "Don Quixote," with the Knight of La Mancha and Sancho Panza conversing through Mr. Bedetti's violoncello and Mr. Fourel's viola, both good performances, especially the former.

The many "fantastic variations on a knightly theme" describing their adventures were played with finish and gusto by Mr. Monteux and his musicians, proving enjoyable at least for those who had and could follow the book of directions. For others "Don Quixote" may well have been a little long.

MUSIC

By Deems Taylor

THE BOSTON ORCHESTRA.

(Reprinted from yesterday's late editions.)

Pierre Monteux has an undeniable knack of picking up interesting new music for his orchestra. Last year two of the novelties he played, the Szymanowski symphony and Loeffler's three Irish songs with orchestra, were works of the first rank. At last night's concert, in Carnegie Hall, he introduced another new piece that, whatever its ultimate evaluation, seemed at first hearing to be far above the average in merit.

It is Arnold Bax's "November Woods," a tone poem for orchestra. Bax is one of the younger generation of British composers, and has written much chamber and orchestral music, some of which has been heard here in other seasons.

There is a gratifying directness and solidity about this new work. It has atmosphere, and plenty of it—shimmering muted strings, quivering woodwind leaves, and a fitful chromatic gale that occasionally rocks the orchestra to its very bass. But the instrumental coloring is incidental. The composer has introduced themes, and actually developed them, using his orchestration as a background rather than a smoke screen.

We do not know exactly what program Mr. Bax had in mind. The Boston people have never got around to sending us Philip Hale's program notes, and a brother reviewer whose copy we tried to borrow refused on the ridiculous grounds that we would probably not return it. So we were obliged to rely upon the music itself for our idea of it.

Perhaps that is the best way. At all events we received a vivid impression of a man walking through a forest in a biting autumn gale. The feeling of motion was there, and the cold, and the pathetic beauty of dying things. For a little time the traveller set his feet upon a path that had already been well trodden—the dry leaves bore the hoof prints of Debussy's faun.

But it was not for long. Bax turned resolutely back from this trail that has lured so many young victims to their undoing, and plodded up the steep and tangled way marked, "Be Yourself." He succeeded, for the most part, admirably. "November Woods" may or may not be a work of great viability, but it is the work of an honest craftsman who has pleasant and sometimes beautiful things to say.

Mozart—the E flat symphony—began the evening, and Strauss—"Don Quixote"—brought it to a close. Jean Bedetti played the solo cello part with ample tone and evident understanding, and Mr. Monteux provided him a colorful and perfectly proportioned accompaniment.

N. Y.
TIMES
ISSUE OF
JAN5 1923

MUSIC

By RICHARD ALDRICH.

The Boston Symphony Orchestra.

A larger audience than was present in Carnegie Hall last evening was merited by the excellent performance given by the Boston Symphony Orchestra under the direction of Pierre Monteux. The orchestra has made great progress lately in the improvement of its tone and its technical finish in the breadth and beauty of its performances; and though one or two technical slips marred its playing last evening, this was on the whole on a high plane of excellence.

The program included Mozart's Symphony in E Flat, Arnold Bax's symphonic poem, "November Woods," and Strauss's "Don Quixote." The several orchestral pieces by Bax that have been played here seem to indicte that he is one of the contemporary English composers most gifted with imagination and a feeling for musical beauty and with the technical skill to embody it in original and subtly expressive terms. "November Woods" has no program beyond its title; and the piece is apparently rather a portrayal of moods of a stormy autumnal and melancholy cast rather than the depiction of the actual aspects of Nature.

Whichever the composer intended it to be, he has written music of a powerfully imaginative quality, music that is based on real and valuable musical ideas and the fertile development of them in a rich and skillfully wrought orchestral tissue; darkly and strongly colored, but not in itself mere color. The spirit is tempestuous, for the most part; when it is calmed there is perhaps a glimpse of Debussy's faun in a briefly sunlit interval—but scarcely more than a glimpse.

Bax may have listened to seductive and insinuating strains from across the Channel; for few modern composers have been able to stop their ears against them entirely. But he has used them only as they have become a part of the modern material of music; and his musical thought is evolved from his own brain and is stamped with his own individuality. "November Woods" was played with a splendid energy by the orchestra and with what may be assumed to be a full realization of the richly elaborated orchestral fabric of the composer's imagination.

Mozart's symphony was played with spirit and in the main with finish. Strauss's vast tone poem, with its crass mixture of high-erected chivalrous eloquence, its ironical mockery of the same, its fantasticalities and its stupid realisms, received an interpretation so flexible as to show an easy mastery of its once formidable complications. The obbligato, 'cello and viola parts were skillfully played by Messrs. Bedetti and Faurel, first 'cello and first viola, respectively, of the orchestra.

From
H. Kaufmann
Staats Zeitung
Jan. 6th

Boſtoner Symphonie-Konzert.

Ein recht zahlreiches Publikum tat dem letzten Konzerte der Boſtoner in Carnegie Hall volle Ehre an. Herr Monteux bot darin Mozart's Es-Dur Symphonie (Koechel No. 543), Richard Strauß' „Don Quixote" und zwiſchen dieſen beiden Programmſtützen eine intereſſante Novität des engliſchen Komponiſten Arnold Bax, betitelt „November Woods".

Dieſes Werk, um mit der Novität zu beginnen, machte einen ſehr günſtigen Eindruck. Herr Bax, einer der fortgeſchrittenſten neuengliſchen Tonſetzer, verfügt vor allem über eine erfreuliche Erfindungsgabe; ſein Material iſt, wenn auch nicht gerade bedeutend, ſo doch plaſtiſch, ins Ohr fallend und brauchbar. Dazu geſellt ſich ein reiches Talent für Tonkolorit, daher ſich bei Herrn Bax Zeichnung und Farbengebung zu einem ſchönen Ganzen einen. Man hat beim Anhören dieſer trüben, gelegentlich traurigen und unheimlichen Klänge ſo etwas wie ein Gefühl von Spätherbſt, naßkaltem Regen, Nebel, chromatiſch heulendem Winde, abgeſtorbener Natur und Troſtloſigkeit im Menſchenherzen. Somit erfüllt das Tonpoem, das nur Stimmungen und Empfindungen und nicht etwa ein beſtimmtes Programm ſchildern will, ſeinen Zweck vollſtändig. Von Herrn Monteux mit wirkſamer Stimmungsmache dirigiert und vom Orcheſter mit ſeinem nobelſten Klange geſpielt, erweckte das Werk die beabſichtigten Eindrücke. Das Publikum applaudierte freundlich, wenn auch nicht gerade mit überzeugender Wärme.

Mozart's Symphonie fand eine in ihrer Wirkſamkeit etwas intermittierende Ausführung. Dem Allegro des erſten Satzes fehlte vielleicht die deutſche Sinnigkeit; dagegen entfaltete der Dirigent im herrlichen Andante Anmut und Grazie und in den [illegible] Epiſoden auch einen [illegible]

[55]

INFORMATION OBSCURED

[illegible] cher gewirkt hätte. [illegible] Finale, welches der Rondoform [illegible], und Herr Monteux Anläufe lie[illegible] gen Humors. Das Werk machte, [illegible] immer den freundlichſten Eindruck.

Die „Phantaſtiſchen Variationen über ein Thema ritterlichen Charakters", „Don Quixote" genannt, wirkten, wenn auch manche Epiſoden brillant gelangen, mit etwas ermüdender Länge, was zum Teil allerdings ein Gebrechen des Werkes iſt. Die bekannten realiſtiſchen Tonmalereien wurden von den Pultvirtuoſen des Orcheſters mit gewohnter Meiſterſchaft ausgeführt. Die beiden Soliſten, der Celliſt Herr Jean Bedetti und der Bratſchiſt Herr Georges Fourel, wirkten durch prächtigen Ton und perfekte Kantilene. Auch die Trompeten und die Tuba hielten ſich ſehr wacker. Herr Monteux ging ſeine Aufgabe mit großer Energie nach, trachtete jedoch die bekannten, etwas bedenklichen dynamiſchen Orgien vornehm abzudämpfen. H.

BROOKLYN
N. Y.
CITIZEN
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JAN 6 1923

BOSTON SYMPHONY CONCERT

Olga Samaroff Appears as Soloist With the Orchestra.

Before a large and distinguished audience in the opera house of the Academy of Music, last evening, the Boston Symphony Orchestra, under the direction of Pierre Monteux, was heard in a second of a series of five Philharmonic concerts. Olga Samaroff, pianist, was the soloist of the evening, rendering several delightful selections for which she was roundly applauded.

The playing of the orchestra was up to the usual high standard of this well-known aggregation of musicians.

The programme follows:

"Wallenstein," Triology (after the dramatic poem of Schiller), Op. 12 (D'Indy); "Wallenstein's Camp," "Max and Thekla (the Piccolomini), "The Death of Wallenstein;" Suite No. 1, from the ballet "Pulcinella" (Pergolesi-Stravinsky), for small orchestra; Sinfonia (Ouverture), Allegro moderato; Serenata, Larghetto; Scherzino, Allegro, Andantino, Allegro; Concerto in A minor, for pianoforte, Op 16 (Grieg), Allegro molto moderato, Adagio, Allegro moderator molte e marcato; "Espana," rhapsody for full orchestra (Chabrier).

BROOKLYN
N. Y.
EAGLE
ISSUE OF
JAN 6 1923

BOSTON SYMPHONY

Olga Samaroff, Pianist, Played Grieg Concerto in A Minor.

[illegible] the Boston Symphony Orchestra plays only five concerts in Brooklyn during the winter Mr. Monteux [illegible]t have found a more attractive [illegible]ing number last night than Vin[illegible] D'Indy's seldom played "Wallenstein Trilogy." Nothing is quite [illegible]w as it seems. When Coue was [illegible]ry small boy in Nancy D'Indy [illegible] Paris had some sort of vague [illegible] of getting better as he went [illegible]g and fortunately applied it [illegible]e music he was writing. If his "Wallenstein" had all been as dull [illegible] first movement the work would [illegible]ly have received its few performances in this country.

The first movement is supposed to give a picture of the rough gayety of Wallenstein's camp made up of [illegible]ed hordes of fighters. The music [illegible] is noisy and mixed with no par[illegible] point of coherence or unity. [illegible]usly enough Mr. Monteux sent [illegible] audience home with Charbrier's [illegible]ing "Spanish Rhapsody," which [illegible]wed exactly what is the matter [illegible] D'Indy's camp. The Rhapsody is also noisy, but it holds together while D'Indy's picture of camp life hold apart and so fail to capture the imagination.

But fortunately all dull things must end. The second movement of the Trilogy has melody and it evokes an authentic mood of romantic sadness, due in part last night to the rare beauty of the tone [illegible] the orchestra and the extreme [illegible] of the performance. The [illegible] movement, too, has the [illegible] of a dominating and [illegible]

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Then followed one of the Russian ballets of Stravinsky, "Pulcinella." A ballet is written primarily to be seen rather than heard, and this music loses a good deal when one has to imagine the movements of the dancers which some of these rhythms so vividly suggest. The source of the story is early Italian and Stravinsky undertook to treat it in the manner of Pergolia. He stuck to his idea nobly and his imitation of eighteenth century Italian is melodious and interesting. Once or twice the unadulterated Russian breaks through and that too was interesting, piquant and snappy—again thanks to Mr. Monteux and his men who played it almost magically.

Then came the real treat of the evening, the not unusually exciting Grieg Concerto in A minor, superbly played by Olgo Samaroff. If Mme. Samaroff lacks any quality of a great pianist it is strong emotional appeal. But she has so much style, her sense of rhythm is so unfailing, her gradations of tone in the softer passages are so delicate and her welding of the piano and orchestral parts is so perfect that one becomes lost in admiration as he listens to a transfigured, or at least not typical, Grieg. There is one bit of the more usual Grieg in the orchestral introduction to the slow movement, dominated by the strings. This melody was especially welcome becaause those lovely fiddles had been called on to make so many queer noises in the course of the evening.

Charbrier's Rhapsody is an excellent piece with which to send an audience a favorite nightcap with many conductors and it was welcome last night, although it was cruel to throw its simple spot light upon the murky corners of D'Indy.

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BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
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The evening's programme opened with Vincent d'Indy's trilogy, "Wallenstein," after the triple dramatic poem of Schiller and descriptive of "Wallenstein's Camp," "Max and Thekla" (the Piccolonuini., and "Wallenstein's Death." In the first of his three symphonic movements d'Indy has not attempted transcendental flights as is his wont in later works in the large forms. He has been content with realistic objective scene painting wherein the experienced hand of a master is shown in the orchestration but without any inspirational heights being reached. Pretty, melodic writing enters the second movement, but again no seemingly great depth of emotion is registered. In the finale, the composer, who is perhaps the greatest living exponent of the modern (not "futuristic") French school, comes into his and presents in expressionistic style and with some "ultra" harmonization, many delightful and varied-colored subjective moods.

The work as a whole, however, is not highly impressive; neither does it add great glory to the reputation of its composer. It was written in 1881.

The old tried and true "war horse" piano concerto of Grieg was trotted out as third number of the programme, and proved a mighty fine work in the hands of Mme. Olga Samaroff, pianiste and soloist of the evening. It must be said that she rode it fearlessly and to a victorious finish. The player's technique was not always flawless, neither did she fully plumb the heights and depths of the work. But despite a touch not at all times of best quality, noticeably in chord passages and melodic outline, Mme. Samaroff nevertheless gave an acceptable reading which made amends in clarity of form and graceful blending of lights and shades. She also used experienced judgment in attack and in the matter of rhythmic balance. Musically it was the most satisfactory number of the evening.

Other numbers played were the Suite No. 1 from the ballet "Pulcinella," a Stravinsky re-score of a Pergolesi theme for small orchestra, and Chabrier's "Espana" rhapsody.

After the eruptions and revolutions that nearly tore asunder and disrupted the Boston Symphony during the close of Col. Higginson's regime, and later when many players resigned because of internal dissatisfaction, many pessemistic souls averred loudly that the organization would never "come back" to its earlier prestige or artistic standing. But it can now be said without fear of contradiction, that "day by day" (paraphrasing Coue) in every way the playing of the Boston Symphony is growing finer and finer."

N. Y.
TELEGRAPH
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By JOHN H. RAFTERY.

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TRIBUNE
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Henry Hadley Conducts and Repeats Gilbert's Pilgrim Tercentenry Composition

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N. Y.
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The novelty suite is very much Pergolesi and very little Igor Stravinsky as generally known in these parts. In most places the Russian's contribution is merely rescoring, making a slight change of dramatic values here and there. There is a miniature overture to start the sequence, Watteauesque and formal, yet somehow fresh, a little cheeky, and as perennially youthful as the Dresden figurines which adorn many a mantelpiece. The second bit is a graceful largetto serenade, followed without break by four brisk movements, almost fragmentary in form. Here and there the cloven hoof of Stravinsky peeps out from beneath the rustic Pergolese hem, generally in the interludes which string the Italian bits together. But it's quite a harmless Stravinsky. The coda is typical—a brief chortle from the horns, after a moment's pause, for all the world like the Russian's laughing equivalent for the famous Barrymore words: "That's all there is!" The audience liked it hugely.

The remainder of the programme consisted of Franck's symphonic poem, "Les Aeolides," and Liszt's "Les Preludes."

~~Sun~~ & Herald JAN 7 1923
New York

BOSTON ORCHESTRA PLAYS NEW MUSIC OF STRAVINSKY

Ballet Suite From 'Pulcinella' Has Humor and Character—D'Indy, Franck and Liszt Also on the Program at Carnegie.

By W. J. HENDERSON.

The program of the second matinee concert of the Boston Symphony Orchestra at Carnegie Hall yesterday consisted of D'Indy's "Wallenstein" trilogy, Stravinsky's ballet suite from "Pulcinella," Cesar Franck's "Les Eolides" and Liszt's "Les Preludes." The Stravinsky music was the novelty. It had been heard first in Paris on May 15, 1920, and its first American hearing was in Boston on December 22, 1922. The suite is arranged from a stage play given in Paris on the date just mentioned. The work is called a "ballet with song in one act."

Stravinsky fitted new versions of Pergolesi music to an old Italian story and used singing when he needed it to make his purpose clear. His scheme was generally pronounced good musically and both weak and confusing dramatically. The suite heard yesterday consists of the overture, a serenata and [illegible]

of the early eighteenth century. [illegible] Stravinsky's treatment [illegible]

He has used a small orchestra and called for solo voices of all kinds from violin to trombone, and also concertino combinations of small groups with accompaniment of the rest and sometimes wilful outbreaks of quite modern utterance. The music has humor and character and without doubt the ballet would be well worth a performance. But who is going to give it?

The restoration of D'Indy's trilogy to the land of the living was doubtless due to M. Monteux's devotion to the music of his own country. And perhaps it is fitting that at this time when musicians are striving to honor the memory of Cesar Franck that the music of his distinguished pupil should be brought forward. M. Monteux conducted the composition [illegible] asm, and [illegible]

N. Y.
EVE. POST
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EVENING GLOBE
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A new piece by Stravinsky was the feature of the concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. It is a suite from his ballet "Pulcinella," which is based on themes by Pergolesi. The instrumentation proved to be very characteristic and interesting. The rest of the programme consisted of d'Indy's "Wallenstein" trilogy (done here by the Boston people only a few years ago under the leadership of Henri Rabaud), César Franck's "Les Eolides," and Liszt's "Les Préludes."

The concert record of the day included also Harold Bauer's first Aeolian Hall recital of the season, familiar piano music by Bach, Beethoven, Schumann, Chopin, Ravel, and Liszt, played in the old familiar way, and a Philharmonic concert in Carnegie Hall in the evening with Toscha Seidel as solo violinist.

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INFORMATION OBSCURED

Das Menuett hätte [illegible] ger erklingen können, wenn dann die von Herrn Monteux ſchön betonte Zartheit [illegible] Koketterie des Trios noch kontraſtreicher gewirkt hätte. Für das ſchöne inale, welches der Rondo-Form enträt, und Herr Monteux Anläufe liebenswürdigen Humors. Das Werk machte, wie immer, den freundlichſten Eindruck.

Die „Phantaſtiſchen Variationen über ein Thema ritterlichen Charakters“, „Don Quixote“ genannt, wirkten, wenn auch manche Epiſoden brillant gelangen, mit etwas ermüdender Länge, was zum Teil allerdings ein Gebrechen des Werkes iſt. Die bekannten realiſtiſchen Tonmalereien wurden von den Pultvirtuoſen des Orcheſters mit gewohnter Meiſterſchaft ausgeführt. Die beiden Soliſten, der Celliſt Herr Jean Bedetti und der Bratſchiſt Herr Georges Fourel, wirkten durch prächtigen Ton und perfekte Kantilene. Auch die Trompeten und die Tuba hielten ſich ſehr wacker. Herr Monteux ging ſeine Aufgabe mit großer Energie nach, trachtete jedoch die bekannten, etwas bedenklichen dynamiſchen Orgien vornehm abzudämpfen. H.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
JAN 6 1923

BOSTON SYMPHONY CONCERT

Olga Samaroff Appears as Soloist With the Orchestra.

Before a large and distinguished audice in the opera house of the Academy Music, last evening, the Boston mphony Orchestra, under the direcon of Pierre Monteux, was heard in e second of a series of five Philharonic concerts. Olga Samaroff, pianit, was the soloist of the evening, rendering several delightful selections for which she was roundly applauded.

The playing of the orchestra was up the usual high standard of this wellnewn aggregation of musicians.

The programme follows:

"Wallenstein," Triology (after the dramatic poem of Schiller), Op. 12 'Indy); "Wallenstein's Camp," "Max and Thekla (the Piccolomini), "The Death of Wallenstein;" Suite No. 1, from the ballet "Pulcinella" (Pergolesi-Stravinsky), for small orchestra; Sinfonia (Ouverture), Allegro moderato; Serenata, Larghetto; Scherzino, Allegro, Andantino, Allegro; Concerto in A minor, for pianoforte, Op 16 (Grieg), Allegro molto moderato, Adagio, Allegro moderator molto e marcato; "Espana," rhapsody for full orchestra (Chabrier).

BROOKLYN
N. Y.
EAGLE
ISSUE OF
JAN 6 1923

BOSTON SYMPHONY

Olga Samaroff, Pianist, Played Grieg Concerto in A Minor.

As the Boston Symphony Orchesa plays only five concerts in Brookn during the winter Mr. Monteux ght have found a more attractive ing number last night than Vin D'Indy's seldom played "Walein Trilogy." Nothing is quite ew as it seems. When Coue was ry small boy in Nancy D'Indy Paris had some sort of vague of getting better as he went long and fortunately applied it the music he was writing. If his Wallenstein" had all been as dull s its first movement the work would ardly have received its few perrmances in this country.

The first movement is supposed to give a picture of the rough gayety of Wallenstein's camp made up of ixed hordes of fighters. The music so is noisy and mixed with no parcular point of coherence or unity. riously enough Mr. Monteux sent audience home with Charbrier's ing "Spanish Rhapsody," which ved exactly what is the matter D'Indy's camp. The Rhapsody s also noisy, but it holds together while D'Indy's picture of camp life hold apart and so fail to capture e imagination.

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Then followed one of the Russian ballets of Stravinsky, "Pulcinella." A ballet is written primarily to be seen rather than heard, and this music loses a good deal when one has to imagine the movements of the dancers which some of these rhythms so vividly suggest. The source of the story is early Italian and Stravinsky undertook to treat it in the manner of Pergolia. He stuck to his idea nobly and his imitation of eighteenth century Italian is melodious and interesting. Once or twice the unadulterated Russian breaks through and that too was interesting, piquant and snappy—again thanks to Mr. Monteux and his men who played it almost magically.

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New York

BOSTON ORCHESTRA PLAYS NEW MUSIC OF STRAVINSKY

Ballet Suite From 'Pulcinella' Has Humor and Character—D'Indy, Franck and Liszt Also on the Program at Carnegie.

By W. J. HENDERSON.

The program of the second matinee concert of the Boston Symphony Orchestra at Carnegie Hall yesterday consisted of D'Indy's "Wallenstein" trilogy, Stravinsky's ballet suite from "Pulcinella," Cesar Franck's "Les Eolides" and Liszt's "Les Preludes." The Stravinsky music was the novelty. It had been heard first in Paris on May 15, 1920, and its first American hearing was in Boston on December 22, 1922. The suite is arranged from a stage play given in Paris on the date just mentioned. The work is called a "ballet with song in one act."

Stravinsky fitted new versions of Pergolesi music to an old Italian story and used singing when he needed it to make his purpose clear. His scheme was generally pronounced good musically and both weak and confusing dramatically. The suite heard yesterday consists of the overture, a serenata and four brief dance movements closely connected. The presence of Pergolesi is manifested mostly in the thematic material which has the simple candor of the early eighteenth century. But Stravinsky's treatment [illegible]

He has used a small orchestra and called for solo voices of all kinds from violin to trombone, and also concertino combinations of small groups with accompaniment of the rest and sometimes wilful outbreaks of quite modern utterance. The music has humor and character and without doubt the ballet would be well worth a performance. But who is going to give it?

The restoration of D'Indy's trilogy to the land of the living was doubtless due to M. Monteux's devotion to the music of his own country. And perhaps it is fitting that at this time when musicians are striving to honor the memory of Cesar Franck that the music of his distinguished pupil should be brought forward. M. Monteux conducted the composition with enthusiasm, and if it did not enthrall the audience, it at least interested and commanded respect. Anyhow Wallenstein died hard, as he doubtless deserved to. The other two works are not in need of commentary.

FROM JAN 8 192
REPUBLICAN,
Springfield, Mass.

BOSTON SYMPHONY IN GREAT CONCERT

Splendid Performance is Given by Big Orchestra—Auditorium is Packed to Its Capacity of 4000

~~By Francis Regal~~

The Boston Symphony orchestra, conducted by Pierre Monteux, gave a splendid concert, chiefly of modern music, yesterday afternoon in the Auditorium in the Young Men's Christian association course, of which for a number of years this annual concert has been the star attraction. As always, it was greeted by a vast audience, limited only by the available space and as usual Mr Monteux chose a program suitable for an audience of 4000 people, many of whom hear fewer orchestral concerts than they would like, and naturally desire to make as much as possible of so rare a treat.

It is a good occasion to make ample use of the full resources of the modern orchestra, and the entire 100 players of the Boston organization were present and gave a program that gave full scope for numerical strength. This is a wise policy, for while an equally good concert may be given by 60 or 70 musicians, with ample volume of tone for even so large a space, there are many modern works which for their full effect require an enlarged orchestra, and the public is naturally anxious for a chance to hear the novel technical effect which so great a force makes possible.

Schubert's "Unfinished" Symphony

The classical part of the program, for which a much smaller body of players would serve, was judiciously cut down to Schubert's "Unfinished" Symphony, the two extant movements of which require less than half an hour. It was beautifully played, with suavity and charm, but not with absolute precision, especially in the second movement, the soft undulations of which were at times slightly uneven. Of precision Mr Monteux does not make a fetich, but, on the other hand, he never gives a merely routine performance even of so well-worn a work as this favorite symphony, and the playing as well as the conducting was fresh and full of animation.

The reconstructed Boston Symphony orchestra has now found itself and plays with an agreeable ease, freedom and lack of constraint, and the quality of its tone, which for a time was impaired, has become rarely beautiful. For the display of this there could hardly be a better chance than in this symphony of unsurpassed melodic beauty.

Rich Modernity in "Don Juan"

Tonal splendor characterized the Strauss tone poem, "Don Juan," which followed, and which while not so extreme in its technical devices as some of the composer's later works, is musically one of the finest of them and a notable example of the modern orchestral style. Here the 100 players were none too many nor too much and while in the climaxes the effect was gorgeous, the tone was never strident and overpowering like that of a military band in an inclosed space.

The modern music, it should be observed, needs a great force of players, not so much for a greater volume of tone as for the greater variety of tone which the modern composer gets not merely by adding new instruments, but by splitting up tone masses which the classical composers treated as units. The technic is almost as different as the painting methods of the old masters and the impressionists, and in the case of music the use of a vast number of spots of color requires greatly-increased instrumental resources.

English Composer's Fantasia

This was illustrated in a different way in the highly-interesting work by the English composer, Ralph Vaughan Williams, which came next, a fantasia on a theme by Thomas Tallis for double-stringed orchestra. Tallis was an English composer of the 16th century, who in 1567 wrote eight tunes (among them "Veni Creator") for Archbishop Parker's "Metrical Psalter," he is sometimes called "the father of English cathedral music." The tune used is a fine one, stately in its pace, and a good take-off for higher flights. Mr Vaughan Williams has shown much ingenuity and skill in its treatment, developing it in the spirit of the cathedral organ while using the beautiful effects of shading and accent, of which strings above all other instruments are capable. But to realize the composer's intention a large force of strings is required and the 60-odd yesterday were none too many.

The second orchestra is composed of four violins, two violas, two 'cellos and one B bass (to be taken from the third desk of each group, carefully specifies the composer, but in the Boston Symphony orchestra any desk would do) and put apart at the back of the stage. The effect is often like that of an alternation between the manuals of a great organ and further variety is secured by the free use of [illegible], all of which were ex- [illegible]. The work is a strik- [illegible] giving; it [illegible]

Cesar Franck and Liszt

It was fitting so soon after the widely-observed centenary of the great French composer, Cesar Franck (born at Liege, December 10, 1822), to include one of his works, and "Les Aeolides" (children of Aeolus, god of the winds), while not one of his greatest works, is perhaps more popular in character than some of these, and fitted well into the program. This work was an innovation for its composer, who wrote it in 1876, when the symphonic poem was a novel heresy; his own austere genius developed on other lines, but the beauty of many passages in "Les Aeolides" suggests what he might have achieved in [illegible] direction if he had whole-heartedly taken up the "program music" which Berlioz, Liszt, Saint-Saens, Richard Strauss and others developed with such success.

The program closed with one of the most famous and popular examples of this 19th century invasion of music by literature, Liszt's symphonic poem, "Les Preludes," based on a poem by Lamartin, or rather on a rhetorical prose version which contains little of the poem, but gives an emotional perspective of human life which is ideally suited to Liszt's grandiose and magniloquent manner. "What is our life but a series of preludes?" Lamartine asks, and the same may be asked of much of Liszt's tentative, slowly-developing, powerfully emotional music. In the unfinished melody that gets nowhere yet breathes vague romance he surpasses even Wagner—his song, "The Loreley," suggests this habitual trait, sometimes a weakness, but potent in this mournful and impressive picture of the unrest of the human spirit and the call to action with which the work ends in a blare of brass which gave yesterday's concert a superb climax.

N. Y.
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RUSSIAN MUSIC PLAYED BY MONTEUX

Some new music by Igor Stravinsky—or, in any case, music in which he has a hand—was given its first local performance by Pierre Monteux at the Saturday concert of the Boston Symphony Orchestra in Carnegie Hall. The piece was a suite put together from the ballet "Pulcinella," the whole of which (a "ballet with song") was produced at the Paris Opera a year ago last May by the indefatigable Serge de Diaghileff and his Russian company. New York rarely has a chance of hearing any of these things except in the concert hall which, however, in the present instance happens to serve very well, although the pantomime ought to be as amusing as the music by itself is delightful.

Stravinsky, or Diaghileff, is supposed to have come upon some unpublished manuscript by Pergolesi, that early eighteenth century genius who died at the age of twenty-six, while one or the other of them was in Naples. This, with other music from some of Pergolesi's known comic operas and intermezzi and very likely from some of his instrumental sonatas, is presumably the basis of Stravinsky's pasticcio. Yet it would not surprise one to learn that the whole thing was a bit of hoax and that the prince of modern cacophonists was merely having his little joke to show that, when he put his mind to it, he could be as lambishly diatonic and gracefully naif as the very eighteenth century itself.

A Musical JAPE?

The point of the joke, if joke it be (and Stravinsky is quite capable of something like it), is nevertheless the authentic eighteenth century character of the music. The Russian is frank enough about sponsoring the orchestration, and this, with the exception of an ineluctable quirk here and there, is strikingly of a piece with the melodic material itself. If the latter be indeed the genuine Italian, it is remarkably fine Pergolesi, and if it be only the Russian masquerading, it is still better. The suite consists of a sinfonia or overture, a serenade in the old style, and a finale in four brief movements of contrasting spirit, and it is all charming to sit and listen to quite irrespective of the stage action that goes with it.

The piece is scored for a comparatively small orchestra, relying chiefly on solo instruments, including a quintet of strings. It was [illegible] as much grace or pointed touch as it required and the solo parts were not always adeptly accounted for, particularly those for the strings.

Preceding the Stravinsky suite, Mr. Monteux played Vincent d'Indy's "Wallenstein" trilogy—all of it to the last drop—and this probably was a service to the listener, who almost never has a chance to hear more than a third of it; the service being that he could make up his mind definitively that he need never listen to it again. Otherwise the programme held Franck's "Les eolides" and Litz's "Les preludes."

FROM JAN 8 1923
~~UNION,~~ News
Springfield, Mass.

MONDAY, JANUARY [illegible]

Boston Symphony Presents Program That Delights Great Throng at the Auditorium

Springfield once more had the pleasure of hearing the greatest orchestra in America at the Auditorium yesterday, when the Boston Symphony, under the baton of Pierre Monteux, appeared under the auspices of the local Young Men's Christian Association. Just a year ago today the great hall was crowded to its utmost capacity to hear this some orchestra, and yesterday, despite the cold and the bitter wind that swept up from the river, thousands of people waited patiently on the steps and plaza of the Auditorium until the doors swung open to admit them to a very wonderful concert.

The program chosen by Mr Monteaux could hardly have been selected with better judgment as to the demands of yesterday's audience. It is not, of course, the custom of the Boston Symphony to swerve from what is best in music, but yesterday's concert was admirably selected with a view toward pleasing a heterogeneous audience who perhaps would have been impatient with a program of the more academic classical music. The Schubert "Unfinished" symphony was the opening selection, chosen perhaps as a tribute to the more biase of music-lovers, who, no matter what their degere of sophistication, must have found in it yesterday new delights, for Mr Monteux's reading was unstilted and fresh, and the symphony itself rich in color. The facts surrounding this work and the title, which through its popularity has come to sound a bit banal, have given the romantically inclined many a sentimental debauch; nevertheless, there is real poignancy, and beauty of that soul-reaching type that goes home like a shrewd stroke at the heart, in this "Unfinished" symphony. Did Schubert envision his end when he was writing it? Did he feel the first coldness of death approaching? The sentimentalists would have it so, and in truth there are passages that spring out at one from the rich and somberly colored whole like a prophetic voice crying in the night. There were times in the performance yesterday when one would have wished that the rhythms were more regular; Mr Monteux allowed considerable liberty in this regard; but then he is by no means a purist, nor has he ever been guilty of hide-bound conventionality in his readings.

The Strauss tone-poem, "Don Juan," was pure delight. Here was an example of what we ought to call "popular music." What do the great mass of people seek in music? If it is sumptuousness of coloring, infinite variety of figure and rhythm, if it is, as is said, the sensuous and not the intellectually appealing type of music, "Don Juan" furnishes it in the superlative degree. Here are richest harmonies, and yet comparatively simple ones: here is grace and symmetry of structure, here musical voluptuousness, and pure delight to the senses that cannot easily be equaled. The Boston Symphony seems to take special delight in playing this work; even those most professional of professional musicians seem to be somewhat carried away with the music, but never to the point of losing that artistic restraint that makes the abandonment of the composer's mood the most keenly sensed.

A sharp and pleasing contrast was the theme for double-stringed orchestra, by Thomas Tallis, who lived in England in the middle of the 16th century, and has been called the "father of English cathedral music." There is a medieval atmosphere in the structure and harmonies of the piece, that have been admirably preserved by Ralph Vaughan Williams, who composed the fantasia on the theme. The word fantasia makes many of us think instinctively of a somewhat frivolous and formless extravaganza having littel to do with the original theme—an idea growing out of the barbarous "Variations" so often perpetrated for the delectation and the despair of the piano tyro. Anyone at the Auditorium yesterday who had that idea must have been disabused of it. The piece was splendidly played, with understanding and as the logical sequence, with true feeling. It would be difficult to find a technical flaw in the work of the symphony and a review of its concerts is always in peril of degenerating into a praise service.

Cesar Frnnck's "Ies Eolides" (The Aeolidae) was the modern contribution to yesterdaq's program. It was also the most unsatisfactory—not through any shortcoming on the part of conductor or orchestra, but because while the theme certainly should give a composer of Franck's qualifications an opportunity for a great work, he failed to make the best use of it. The piece is supposed to have been inspired by Leconte de Lisle's poem, but the score makes no mention of this inspiration, and certainly the work does not show it. The following number, Liszt's "Les Preludes," was a fitting climax and conclusion, paradoxical as that may seem, to an afternoon of great music. Though sad, it brought delight, and it is to be hoped that the passage from Lamartine, that appears in Philip Hale's program notes, was well scanned by the music-lovers in the audience. In spite of Hale to the contrary, the music and the lines are mutually suggestive; this music must have been written in one of those magic moments that, more than all the dogma, all the so patly proven philosophy, and all the sophistical reasoning of sefl-appointed and self-styled sages, are intimations of immortality; moments when man is more than a higher animal, and knows that he is; moments when he looks down the long and darksome vista of past and again of future years, and brings to bear upon them that power of intellect that stamps him with the stamp of divinity. It is magical, this music, and so profound a mood as that in which it leaves the hearer ought not to be intruded upon by banal applause. It had the hand of genius, in its fashioning, in its great reading by Mr Monteaux, and its splendid execution by his musicians. It was a noble climax to the concert, and sent the vast audience ay to think, "perhaps to dream," and at the worst, conscious of having experienced a little of one of the few really worth-while things of life.

ESTABLISHED [illegible] 9 1923
FROM
UNION,
Springfield, Mass.

EARLY-LEAVERS SCORED.

Reader Criticizes Alleged Discourtesy at Symphony Concert.

To the Editor of The Union.

Sir: The following refers only to certain persons; others will not take offense, I'm sure.

Near the end of the concert by the Boston Symphony Orchestra Sunday afternoon, in fact, just before the last number was about to begin, different persons all over the house rose from their seats and started to put on their outer wraps; some even left their seats and moved toward the exits. This was a mark of gross disrespect not only to M. Pierre Monteux, who so ably conducted a magnificent orchestra through a magnificent program, but to the real music lovers, who wished to witness that program to its completion. M. Monteux let it be known in a very quiet way that such a disturbance existed when he held his audience waiting for the final number until those in ignorance of real courtesy should have quieted down.

To be sure, it is not very pleasant to be in an afternoon performance jam, but that is preferable to infringing upon the rights of others by causing a commotion, or to be disrespectful to the performers. It would teach that sort of person a lesson should a concert be terminated at the finish of the number before the last and the performers leave the platform. The feelings of the audience can hardly be imagined should such an affair occur.

There are people at every public performance who do the same thing, and who should be publicly reprimanded. Even at a motion picture performance just before the hero takes "Dearie" in his arms there are those who think that they know what the end is going to be and arise from their seats and oblige others to do the same that they might pass; and by the time they reach the exit and turn for a final look at the picture their notice is called to the fact that the picture is not finished at all, but that another ending is in progress, and that their guess was all wrong.

This note will, I hope, not raise a storm of protests of this nature from the different Forumites. I believe that the less said about an unpleasant subject the better, and perhaps I have already said too much. However, it would be a boon to the entertainment-going public if this practise were stopped.

MUSIC LOVER.
Springfield, Jan. 8, 1922.

From
~~Sun~~ & Herald
New York
JAN 8 1923

BOSTON SYMPHONY MAY PLAY WITH GLEE CLUB

Orchestra Invites Harvard to Joint Concert Here.

Special Dispatch to THE NEW YORK HERALD.

CAMBRIDGE, Mass., Jan. 8.—Boston Symphony Orchestra to-day extended an invitation to the Harvard Glee Club to give a joint concert with it in New York, March 17. The Harvard club is believed to be the first organization of its kind to receive such recognition from a symphony orchestra. The glee club during the last two seasons has played with the Boston musicians in Symphony Hall, and two years ago made a concert tour of France and European countries.

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FROM
NEWS,
Providence, R. I.

THIRD BOSTON SYMPHONY PROGRAM

Pierre Monteux has compiled the programme for the third Boston Symphony concert of the Providence season, to be given in Infantry hall a week from Tuesday evening, Jan. 23. It will open with Schubert's "Unfinished Symphony in B-Minor," one of the most popular of all smyphonic works by virtue of its simple but ineffable melodic inspiration. The fantastic and humorous tone poem of Strauss, "Till Eulenspiegel's Merry Pranks," which is one of the modern German composer's best-liked works, is also to be played.

The soloist of the evening will be Jean Bedetti, the illustrious leader of the violoncella section of the orschestra, who will be heard in two numbers—Bruch's "Kol Nidrei," and the first movement from Dvorak's concerto for the instrument.

Mr. Monteux will close the concert with Chabrier's Rhapsody, "Espana."

R. I.
JOURNAL
JAN 1

NOVEL FEATURES INCLUDED IN BOSTON SYMPHONY SCORE

Soloist for Jan. 23 at Infantry Hall Will Be Jean Bedetti.

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The opening number will be Schubert's "Unfinished Symphony" in B-minor, which is one of the most popular of all symphonic works. The fantastic and humorous tone poems of Strauss, "Ill Eulenspiegel's Merry Pranks," will also be played. There will be a novelty of interest in Stravinsky's arrangement of the themes of Pergolesi, the early Italian composer, into a ballet suite, "Pulcinella." This score by the radical Russian composer has been introduced to America by Mr. Monteux and the Boston Symphony Orchestra at recent concerts in New York and Boston, where it has been received with general praise. Mr. Monteux will close the concert with Chabrier's rhapsody, "Espana."

[57]

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By Francis Regal

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It is a good occasion to make ample use of the full resources of the modern orchestra, and the entire 100 players of the Boston organization were present and gave a program that gave full scope for numerical strength. This is a wise policy, for while an equally good concert may be given by 60 or 70 musicians, with ample volume of tone for even so large a space, there are many modern works which for their full effect require an enlarged orchestra, and the public is naturally anxious for a chance to hear the novel technical effect which so great a force makes possible.

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The reconstructed Boston Symphony orchestra has now found itself and plays with an agreeable ease, freedom and lack of constraint, and the quality of its tone, which for a time was impaired, has become rarely beautiful. For the display of this there could hardly be a better chance than in this symphony of unsurpassed melodic beauty.

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Cesar Franck and Liszt

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The program closed with one of the most famous and popular examples of this 19th century invasion of music by literature, Liszt's symphonic poem, "Les Preludes," based on a poem by Lamartin, or rather on a rhetorical prose version which contains little of the poem, but gives an emotional perspective of human life which is ideally suited to Liszt's grandiose and magniloquent manner. "What is our life but a series of preludes?" Lamartine asks, and the same may be asked of much of Liszt's tentative, slowly-developing, powerfully emotional music. In the unfinished melody that gets nowhere yet breathes vague romance he surpasses even Wagner—his song, "The Loreley," suggests this habitual trait, sometimes a weakness, but potent in this mournful and impressive picture of the unrest of the human spirit and the call to action with which the work ends in a blare of brass which gave yesterday's concert a superb climax.

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Springfield once more had the pleasure of hearing the greatest orchestra in America at the Auditorium yesterday, when the Boston Symphony, under the baton of Pierre Monteux, appeared under the auspices of the local Young Men's Christian Association. Just a year ago today the great hall was crowded to its utmost capacity to hear this some orchestra, and yesterday, despite the cold and the bitter wind that swept up from the river, thousands of people waited patiently on the steps and plaza of the Auditorium until the doors swung open to admit them to a very wonderful concert.

The program chosen by Mr Monteaux could hardly have been selected with better judgment as to the demands of yesterday's audience. It is not, of course, the custom of the Boston Symphony to swerve from what is best in music, but yesterday's concert was admirably selected with a view toward pleasing a heterogeneous audience who perhaps would have been impatient with a program of the more academic classical music. The Schubert "Unfinished" symphony was the opening selection, chosen perhaps as a tribute to the more biase of music-lovers, who, no matter what their degere of sophistication, must have found in it yesterday new delights, for Mr Monteux's reading was unstilted and fresh, and the symphony itself rich in color. The facts surrounding this work and the title, which through its popularity has come to sound a bit banal, have given the romantically inclined many a sentimental debauch; nevertheless, there is real poignancy, and beauty of that soul-reaching type that goes home like a shrewd stroke at the heart, in this "Unfinished" symphony. Did Schubert envision his end when he was writing it? Did he feel the first coldness of death approaching? The sentimentalists would have it so, and in truth there are passages that spring out at one from the rich and somberly colored whole like a prophetic voice crying in the night. There were times in the performance yesterday when one would have wished that the rhythms were more regular; Mr Monteux allowed considerable liberty in this regard; but then he is by no means a purist, nor has he ever been guilty of hide-bound conventionality in his readings.

The Strauss tone-poem, "Don Juan," was pure delight. Here was an example of what we ought to call "popular music." What do the great mass of people seek in music? If it is sumptuousness of coloring, infinite variety of figure and rhythm, if it is, as is said, the sensuous and not the intellectually appealing type of music, "Don Juan" furnishes it in the superlative degree. Here are richest harmonies, and yet comparatively simple ones: here is grace and symmetry of structure, here musical voluptuousness, and pure delight to the senses that cannot easily be equaled. The Boston Symphony seems to take special delight in playing this work; even those most professional of professional musicians seem to be somewhat carried away with the music, but never to the point of losing that artistic restraint that makes the abandonment of the composer's mood the most keenly sensed.

A sharp and pleasing contrast was the theme for double-stringed orchestra, by Thomas Tallis, who lived in England in the middle of the 16th century, and has been called the "father of English cathedral music." There is a medieval atmosphere in the structure and harmonies of the piece, that have been admirably preserved by Ralph Vaughan Williams, who composed the fantasia on the theme. The word fantasia makes many of us think instinctively of a somewhat frivolous and formless extravaganza having littel to do with the original theme—an idea growing out of the barbarous "Variations" so often perpetrated for the delectation and the despair of the piano tyro. Anyone at the Auditorium yesterday who had that idea must have been disabused of it. The piece was splendidly played, with understanding and as the logical sequence, with true feeling. It would be difficult to find a technical flaw in the work of the symphony and a review of its concerts is always in peril of degenerating into a praise service.

Cesar Frnnck's "Ies Eolides" (The Aeolidae) was the modern contribution to yesterdaq's program. It was also the most unsatisfactory—not through any shortcoming on the part of conductor or orchestra, but because while the theme certainly should give a composer of Franck's qualifications an opportunity for a great work, he failed to make the best use of it. The piece is supposed to have been inspired by Leconte de Lisle's poem, but the score makes no mention of this inspiration, and certainly the work does not show it. The following number, Liszt's "Les Preludes," was a fitting climax and conclusion, paradoxical as that may seem, to an afternoon of great music. Though sad, it brought delight, and it is to be hoped that the passage from Lamartine, that appears in Philip Hale's program notes, was well scanned by the music-lovers in the audience. In spite of Hale to the contrary, the music and the lines are mutually suggestive; this music must have been written in one of those magic moments that, more than all the dogma, all the so patly proven philosophy, and all the sophistical reasoning of sefl-appointed and self-styled sages, are intimations of immortality; moments when man is more than a higher animal, and knows that he is; moments when he looks down the long and darksome vista of past and again of future years, and brings to bear upon them that power of intellect that stamps him with the stamp of divinity. It is magical, this music, and so profound a mood as that in which it leaves the hearer ought not to be intruded upon by banal applause. It had the hand of genius, in its fashioning, in its great reading by Mr Monteaux, and its splendid execution by his musicians. It was a noble climax to the concert, and sent the vast audience ay to think, "perhaps to dream," and at the worst, conscious of having experienced a little of one of the few really worth-while things of life.

ESTABLISHED 1861 1923
FROM
UNION,
Springfield, Mass.

EARLY-LEAVERS SCORED.

Reader Criticizes Alleged Discourtesy at Symphony Concert.

To the Editor of The Union.

Sir: The following refers only to certain persons; others will not take offense, I'm sure.

Near the end of the concert by the Boston Symphony Orchestra Sunday afternoon, in fact, just before the last number was about to begin, different persons all over the house rose from their seats and started to put on their outer wraps; some even left their seats and moved toward the exits. This was a mark of gross disrespect not only to M. Pierre Monteux, who so ably conducted a magnificent orchestra through a magnificent program, but to the real music lovers, who wished to witness that program to its completion. M. Monteux let it be known in a very quiet way that such a disturbance existed when he held his audience waiting for the final number until those in ignorance of real courtesy should have quieted down.

To be sure, it is not very pleasant to be in an afternoon performance jam, but that is preferable to infringing upon the rights of others by causing a commotion, or to be disrespectful to the performers. It would teach that sort of person a lesson should a concert be terminated at the finish of the number before the last and the performers leave the platform. The feelings of the audience can hardly be imagined should such an affair occur.

There are people at every public performance who do the same thing, and who should be publicly reprimanded. Even at a motion picture performance just before the hero takes "Dearie" in his arms there are those who think that they know what the end is going to be and arise from their seats and oblige others to do the same that they might pass; and by the time they reach the exit and turn for a final look at the picture their notice is called to the fact that the picture is not finished at all, but that another ending is in progress, and that their guess was all wrong.

This note will, I hope, not raise a storm of protests of this nature from the different Forumites. I believe that the less said about an unpleasant subject the better, and perhaps I have already said too much. However, it would be a boon to the entertainment-going public if this practise were stopped.

MUSIC LOVER.

Springfield, Jan. 8, 1922.

From
~~Sun~~ & Herald
New York

BOSTON SYMPHONY MAY PLAY WITH GLEE CLUB

Orchestra Invites Harvard to Joint Concert Here.

Special Dispatch to THE NEW YORK HERALD.

CAMBRIDGE, Mass., Jan. 8.—Boston Symphony Orchestra to-day extended an invitation to the Harvard Glee Club to give a joint concert with it in New York, March 17. The Harvard club is believed to be the first organization of its kind to receive such recognition from a symphony orchestra. The glee club during the last two seasons has played with the Boston musicians in Symphony Hall, and two years ago made a concert tour of France and European countries.

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New York City
JAN 9 1923

BOSTON SYMPHONY MAY PLAY WITH GLEE CLUB

Orchestra Invites Harvard to Joint Concert Here.

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FROM
NEWS,
Providence, R. I.

THIRD BOSTON SYMPHONY PROGRAM

Pierre Monteux has compiled the programme for the third Boston Symphony concert of the Providence season, to be given in Infantry hall a week from Tuesday evening, Jan. 23. It will open with Schubert's "Unfinished Symphony in B-Minor," one of the most popular of all smyphonic works by virtue of its simple but ineffable melodic inspiration. The fantastic and humorous tone poem of Strauss, "Till Eulenspiegel's Merry Pranks," which is one of the modern German composer's best-liked works, is also to be played.

The soloist of the evening will be Jean Bedetti, the illustrious leader of the violoncella section of the orschestra, who will be heard in two numbers—Bruch's "Kol Nidrei," and the first movement from Dvorak's concerto for the instrument.

Mr. Monteux will close the concert with Chabrier's Rhapsody, "Espana."

R. I.
JOURNAL
JAN 1

NOVEL FEATURES INCLUDED IN BOSTON SYMPHONY SCORE

Soloist for Jan. 23 at Infantry Hall Will Be Jean Bedetti.

The programme for the third concert of the Providence season by the Boston Symphony has been arranged by Pierre Monteux and will be given at Infantry Hall Tuesday evening, Jan. 23. The soloist of the evening will be Jean Bedetti, leader of the 'cello section of the orchestra, who will be heard in two numbers, Bruch's "Kol Nidrei" and the first movement from Dvorak's concerto for that instrument.

The opening number will be Schubert's "Unfinished Symphony" in B-minor, which is one of the most popular of all symphonic works. The fantastic and humorous tone poems of Strauss, "Ill Eulenspiegel's Merry Pranks," will also be played. There will be a novelty of interest in Stravinsky's arrangement of the themes of Pergolesi, the early Italian composer, into a ballet suite, "Pulcinella." This score by the radical Russian composer has been introduced to America by Mr. Monteux and the Boston Symphony Orchestra at recent concerts in New York and Boston, where it has been received with general praise. Mr. Monteux will close the concert with Chabrier's rhapsody, "Espana."

[57]

R. I.
TRIBUNE
ISSUE OF
JAN 24 1923

JEAN BEDETTI

First 'Cellist Boston Symphony Orchestra.

PROVIDENCE
R. I.
TRIBUNE
ISSUE OF
JAN 24 1923

BOSTON SYMPHONY PROGRAM.

Jean Bedetti, the illustrious leader of the violoncello section of the Boston Symphony Orchestra, will appear as soloist at the third Providence concert of the season, which is to take place in Infantry Hall Tuesday evening, Jan. 23.

Pierre Monteux will open the program with Schubert's Unfinished Symphony, a masterpiece of lyric beauty, which remains through many years the most popular of symphonic works. There will also be played Richard Strauss's humorous tone poem "Till Eulenspiegel's Merry Pranks."

A novelty of particular interest, which has been introduced to America by Pierre Monteux and his orchestra in recent concerts in Boston and New York, is Stravinsky's ballet suite "Pulcinella," which is based on the themes and style of Pergolesi, the early Italian composer. The daring Russian musician has received only praise for his vital and sympathetic treatment of the music of centuries past.

Mr. Bedetti will appear in two numbers with the orchestra: Bruch's "Kol Nidrei," and the first movement from Dvorak's concerto for the 'cello.

The evening will close with Chabrier's rhapsody "Espana" based on the characteristic Spanish dance rhythms gleaned from Spain by the French composer and worked into this remarkable, striking and colorful score.

PROVIDENCE
R. I.
JOURNAL

* * *

Symphony Programme for Next Concert

The Boston Symphony Orchestra comes for its third concert on Tuesday evening, Jan. 23, at Infantry Hall, Mr. Monteux having arranged a programme of varied interest. It will include Schubert's ever popular masterpiece, the "Unfinished Symphony," and Richard Strauss's humorous and fantastic tone poem, "Till Eulenspiegel's Merry Pranks."

A notable novelty will be the suite drawn by Stravinsky from his ballet "Pulcinella." This score is in reality an arrangement by the distinguished Russian of the music of Pergolesi, the early 18th century Italian composer. Mr. Monteux has given the score its first American performances in Boston and New York. Chabrier's rhapsody "Espana" will be the closing number.

Jean Bedetti, leader of the violoncello section of the orchestra, will be the soloist. He will play two numbers, the opening movement of Dvorak's concerto for violoncello, and Bruch's celebrated "Kol Nidrei."

JAN 22 1923

In Orchestral Waters

Novelties by the Boston Symphony, the coming of Albert Coates to lead the New York Symphony until March, and concerts by the New York Philharmonic under the leadership of Henry Hadley at which American compositions were played, have been ripples on orchestral waters.

The novelties brought forward by the Bostonians, under the baton of Pierre Monteux, were Arnold Bax's "November Woods" and a suite from the ballet, "Pulcinella," which the Russian modernist, Stravinksy, evolved from fragments of melody taken from old Italian operas by Pergolesi. Of these, the Bax work seemed of much more import. At first hearing it impressed as one of the sturdiest and one of the most representative compositions of the younger British school. Though not altogether free of imputations of French impressionism, its material had a genuine Celtic flavor. The work is a mood-picture of dreary and storm-swept nature in the late autumn and is tone-painting in its truest sense.

The "Pulcinella" suite suggested that the ballet from which it was drawn might be distinctly pleasurable in stage form, but as music of the concert hall it was neither very good Pergolesi nor representative Stravinsky. The melodies borrowed from the older master were not individually striking, and the scoring, although it did no violence to these old airs, included combinations and clang-tints that were foreign to their spirit.

For the first of his ventures in American music, Mr. Hadley selected

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N. Y.
EVE. POST
ISSUE OF
JAN 27 1923

Enesco With Boston Symphony

The third pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening and Saturday afternoon, February 1 and 3. At the evening concert Georges Enesco, the Roumanian composer now visiting America for the first time, will appear as violin soloist with the orchestra in the Concerto of Brahms. Pierre Monteux will also conduct "Berlioz," "Benvenuto Cellini" overture, Franck's Symphonic poem "Le Chasseur Maudit" ("The Wild Huntsman"), Ravel's "Rhapsodie Espagnole," and Smétana's symphonic poem "The Moldau."

The matinée programme will consist entirely of the music of Richard Wagner as follows: Overtures to "The Flying Dutchman," "Lohengrin," "The Mastersingers," Prelude and Love-Death from "Tristan," and excerpts from "The Valkyrie," Siegfried," and "The Dusk of the Gods." Clarence Whitehill will sing Wotan's Farewell from "The Valkyrie."

SUN
ess New York City
JAN 27 1923

The Symphonies.

The third pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening (February 1) and Saturday afternoon. At the evening concert Georges Enesco, the Rumanian composer, now visiting America for the first time, will appear as violin soloist with the orchestra in the concerto of Brahms. Pierre Monteux will also conduct Berlioz's "Benvenuto Cellini" overture, Franck's symphonic poem "Le Chasseur Maudit" ("The Wild Huntsman"), Ravel's rapsodie espagnole and Smetana's symphonic poem "The Moldau."

The matinee will consist entirely of the music of Richard Wagner, as follows: Overtures to "The Flying Dutchman," "Lohengrin," "The Mastersingers," Prelude and Love-Death from "Tristan" and excerpts from "The Valkyrie," "Siegfried" and "The Dusk of the Gods." Clarence Whitehill will sing Wotan's Farewell from "The Valkyrie."

N. Y.
TELEGRAPH
ISSUE OF
JAN 28 1923

Enesco With Boston Symphony.

Georges Enesco, the Rumanian composer, who is also a celebrated violin virtuoso, will appear with the Boston Symphony Orchestra at the concert to be given in Carnegie Hall next Thursday evening. He will play with the orchestra the violin concerto of Brahms. Pierre Monteaux will also conduct Berlioz's "Benvenuto Cellini" overture, Franck's symphonic poem, "The Wild Huntsman," Ravel's "Rhapsodie Espagnole" and Smetana's symphonic poem, "The Moldau."

The program for next Saturday afternoon will consist entirely of excerpts from the music dramas of Richard Wagner and will include the overtures to "The Flying Dutchman," "Lohengrin" and "The Mastersingers of Nuremberg," the prelude and love death from "Tristan" and portions of "The Valkyrie," "Siegfried" and "The Dusk of the Gods." Clarence Whitehill will sing in Wotan's Farewell from "The Valkyrie."

From
TELEGRAM
New York City
JAN 28 1923

The third pair of Boston Symphony concerts will be given in Carnegie Hall next Thursday evening and Saturday afternoon. At the evening concert Georges Enesco, the Roumanian composer, now visiting America for the first time, will appear as violin soloist with the orchestra in the concerto of Brahms. Pierre Monteux will conduct Berlioz's "Benvenuto Cellini" overture, Frank's symphonic poem "Le Chasseur Maudit," Ravel's "Rapsodie Espagnole" and Smetana's symphonic poem "The Moldau."

The matinee will consist entirely of the music of Richard Wagner, as follows:—Overtures to "The Flying Dutchman," "Lohengrin," "The Mastersingers," Prelude and Love-Death from "Tristan" and excerpts from "The Valkyrie," "Siegfried" and "The Dusk of the Gods." Clarence Whitehill will sing Wotan's Farewell from "The Valkyrie."

EXTRA SYMPHONY

The second concert of the Monday evening series by the Boston Symphony Orchestra, Pierre Monteux conductor, will take place next Monday, Jan. 29, at 8:15 in Symphony hall. The distinguished soloist will be Renee Chemet, the French violinist. She will be heard in the Spanish Symphony of Lalo. Pierre Monteux will open the program with Tchaikovsky's Fourth Symphony in F minor and will also conduct Mendelssohn's overture to "Ruy Blas."

TRAV. JAN 27

Boston Symphony Plays Holst's "The Planets"

Yesterday afternoon the Boston Symphony Orchestra, Pierre Monteux, conductor, played Holst's suite, "The Planets," and MacDowell's "Indian" suite. "The Planets" was played for the first time in Boston. For this suite Holst employs an extremely large orchestra. As a matter of curiosity, its composition is worth quoting. It consists of four flutes (two of them interchangeable with piccolos and one with a bass flute), three oboes (one interchangeable with a bass oboe), English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, two tenor trombones, bass trombone, bass tuba, tenor tuba, six kettledrums, bass drum, side drum, cymbals, bells, triangle, tambourine, Glockenspiel, celesta, xylophone, tam-tam, two harps, organ, and strings. In the last movement, "Neptune," a choir of women's voices is added; but this requirement is evidently ad libitum, as there were no singers in yesterday's performance.

With this immense array of sound-producing material at his command it is hardly necessary to state that the composer is enabled to produce many novel effects, not by means of the volume of sound alone but by unusual combinations of timbres. However, this suite must not be regarded in the light of its unusual orchestration alone. In spite of its importance in the general scheme of the work, the thematic material and its development never suffer because of it. The subject is always clearly stated and tinkered in consequence, as did Mendelssohn before him. Nevertheless, there are certain pages of this suite, notably the "Dirge," which have been rarely equaled and certainly not surpassed by any other American composer.

The performance of Holst's suite was a feat of virtuosity on the part of conductor and orchestra. The mere reading of so complicated a score calls for no small amount of musicianship and when the difficulties of performance are added it becomes a task little short of stupendous. Mr. Monteux's reading of the "Indian" suite was sympathetic, particularly in the "Dirge" and "Love Song." The music of war and festival might have been given more rhythmical vigor.

S. M.

MONTR JAN 27

Renee Chemet, soloist at tomorrow's extra Symphony concert, is, if New York and European comment is to be trusted, one of the foremost living violinists, surpassed by no player of her sex. It is a pity she has chosen one of Bruch's empty show pieces for her Boston debut, instead of a really great concerto.

GLOBE-JAN. 28.

N. Y.
TIMES
ISSUE OF
JAN 28 1923

At a recent concert of the Apollo Club, in Boston, Mr. Wendler, first horn of the Boston Symphony Orchestra, played a horn concerto written by Franz Strauss, father of Richard, and himself a distinguished virtuoso on the instrument. The Boston Transcript calls it "soundly made music, avoiding mere dryness as well as boldness and distinction," and hence "agreeable to hear," as well as an excellent vehicle for the display of the player's art.

The Boston Symphony Orchestra next month will play for the first time in America Turina's "Danzas Fantasticas." Ballantine's suite, "From the Garden of Hellas," will also be heard.

N. Y.
TIMES
ISSUE OF
JAN 28 1923

At its concert in New York on Saturday afternoon, Feb. 3, the Boston Symphony Orchestra has invited the Harvard Glee Club to assist. It is the first time that a college glee club has been asked to take part in an orchestral concert of this class. But it must be remembered that the Harvard Glee Club is no longer the traditional college glee club, but is devoted to music of the highest brow.

N. Y.
TIMES
ISSUE OF
JAN 28 1923

Boston Symphony Orchestra.

Georges Enesco, the Rumanian composer, appears with the Boston Symphony Orchestra under Pierre Monteux next Thursday evening at Carnegie Hall in this program:

Overture to "Benvenuto Cellini".....Berlioz
Concerto in D for violin with orchestra, Op. 77..........Brahms
Mr. Enesco.
Symphonic Poem, "Le Chasseur Maudit." Franck
"Rhapsodie Espagnole"..........Ravel
Symphonic Poem, "The Moldau"..Smetana

Mr. Monteux on Saturday afternoon will present a program entirely from Wagner, including the overtures to "The Flying Dutchman," "Lohengrin" and "The Master Singers," the prelude and finale from "Tristan" and portions of "The Valkyrie," "Siegfried" and "The Dusk of the Gods," with "Wotan's Farewell," sung by Clarence Whitehill.

N. Y.
TRIBUNE
ISSUE OF
8 1923

Saturday

Carnegie Hall, 2:30 p. m. Concert by the Boston Symphony Orchestra; soloist, Clarence Whitehill:

Wagner Program
Overture to "Der Fliegende Hollaender"
Prelude to "Lohengrin"
Prelude to "Die Meistersinger"
Prelude and Liebestod from "Tristan und Isolde"
Wotan's Farewell and Magic Fire Music, from "Die Walkuere"
Mr. Whitehill
Siegfried's Ascent, from "Siegfried"; Morning Dawn, Siegfried's Rhine Journey, and Finale from "Goetterdaemmerung."

N. Y.
TRIBUNE
ISSUE OF
8 1923

Thursday

Carnegie Hall, 8:15 p. m. Concert by the Boston Symphony Orchestra; soloist, Georges Enesco:

Overture to "Benvenuto Cellini"...Berlioz
Concerto for violin in D major....Brahms
Mr. Enesco
Symphonic Poem, "Le Chasseur Maudit"..........Franck
Rhapsodie Espagnole..........Ravel
Symphonic Poem, "Vltava" ("The Moldau")..........Smetana

N. Y.
WORLD Bklyn
ISSUE OF
JAN 28 1923

ENESCO TO BE HEARD.

Georges Enesco, Roumanian violinist and composer, who is visiting America for the first time, will appear with the Boston Symphony Orchestra at the concert to be given next Friday night at the Academy of Music under Brooklyn Institute auspices. Pierre Monteux will open the program with the eighth symphony of Beethoven. He will also conduct the symphonic poem, "The Moldau," by Smetana, the Bohemian composer, and will close with excerpts from Wagner's "Ring." Siegfried's ascent to Brunnhilde's rock, from "Siegfried;" "Dawn," Siegfried's Rhine journey, and the close of "The Dusk of the Gods."

N. Y.
HERALD
JAN 28 1923

Georges Enesco, Rumanian composer and violinist, will be the soloist at the concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening. He will play Brahms's violin concerto. The orchestral numbers in the list are: Berlioz, the "Benvenuto Cellini" overture; Ravel, "Spanish Rhapsody"; Franck, "The Accursed Huntsman"; Smetana, poem, "The Moldau." The orchestra's program for its concert on Saturday afternoon in Carnegie Hall is all Wagner, as follows: Overtures to "The Flying Dutchman," "Lohengrin" and "Die Meistersinger," the prelude and love death from "Tristan and Isolde," and excerpts from "The Valkyrie," "Siegfried" and "The Dusk of the Gods." In Wotan's Farewell, which will be taken from "The Valkyrie," Clarence Whitehill will sing.

N. Y.
TRIBUNE
ISSUE OF
JAN 28 1923

Brooklyn Academy of Music, 8:15 p. m. Concert by the Boston Symphony Orchestra; soloist, Georges Enesco:

Symphony in F major, No. 8...Beethoven
Symphonic Poem, "Vltava" ("The Moldau")..........Smetana
Concerto for Violin in D major...Brahms
Mr. Enesco
Siegfried's Ascent, from "Siegfried"; Morning Dawn, Siegfried's Rhine Journey, and Finale, from "Goetterdaemmerung"..........Wagner

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N. Y.
EAGLE
ISSUE OF
JAN 28 1923

A program of particular beauty and interest, with Georges Enesco, the distinguished Roumanian composer, as soloist, will make notable the third Boston Symphony concert to be given in Brooklyn next Friday evening, February 2, in the Academy of Music, at 8:15. Enesco will play the Brahms Violin Concerto. Beethoven's Eighth Symphony will be on the program, which will close with selections from Wagner's "Ring."

MONDAY SYMPHONY

Tomorrow evening in Symphony Hall the Boston Symphony Orchestra, Pierre Monteux, conductor, will give the second concert of the Monday evening series. The soloist on this occasion will be Renee Chemet, violinist, who will be heard with the orchestra in Lalo's "Symphonie Espagnole." Tchaikovsky's Fourth Symphony, Overture, "Ruy Blas," and the symphonic poem, "Finlandia" by Sibelius are also on the bill.

ADVTSR-JAN 28

SYMPHONY PROGRAM

Following the New York trip by the Boston Symphony Orchestra, which will occupy this week, the next concerts in Symphony hall will be on Friday afternoon and Saturday evening, Feb. 9 and 10. Mr. Monteux will conduct Chausson's Symphony in B flat and two numbers new to these concerts—Ballantine's Suite "From the Garden of Hellas," and the Danzas Fantasticas by the Spanish composer Turina. The latter have never been heard in America. The soloist will be Toscha Seidel, the celebrated Russian violinist, who will play Mendelssohn's concerto.

EXTRA SYMPHONY

Tomorrow evening in Symphony hall, at 8:15, the Boston Symphony Orchestra, Mr. Monteux, conductor, will give the second concert of the Monday evening series. The soloist will be Renee Chemet, the French violinist, who has just come to America from Europe, where she holds a pre-eminent reputation as a virtuoso. She will play Lalo's "Symphonie Espagnole." Mr. Monteux will open the concert with Tchaikovsky's Fourth Symphony in F minor, a work of impressive brilliance and haunting beauty. The remaining numbers will be Mendelssohn's Overture "Ruy Blas," and "Finlandia," by Sibelius.

HERALD-JAN.28

Symphony Concert Tomorrow

Tomorrow evening in Symphony Hall, at 8:15, the Boston Symphony Orchestra, Pierre Monteux, conductor, will give the second concert of the Monday evening series. The soloist on this occasion will be Renee Chemet, the French violinist, who has just come to America from Europe, where she holds a pre-eminent reputation as virtuoso. She will be heard with the orchestra in Lalo's "Symphonie Espagnole."

Pierre Monteux will open the concert with Tchaikowsky's Fourth Symphony in F-minor, a work of impressive brilliance and haunting melodic beauty, particularly known by the theme of "Fate," given out by the brass in the first and last movements, the songful Andantino, the Scherzo, in which the entire string orchestra play pizzicato, and the finale, in which eloquent use is made of the characteristic folk song.

The remaining numbers will be Mendelssohn's Overture, "Ruy Blas," and the symphonic poem "Finlandia," by Sibelius.

POST-JAN.28

Incidents and Prospects

For the first time in all its visits to New York the Boston Orchestra will undertake there next Saturday afternoon a "Wagner Concert." No music but his will be played through a programme ranging from overtures and preludes to the closing scene of "Die Walküre"—with Mr. Whitehill for Wotan's speech—and excerpts from the end of "Siegfried" and the beginning of Götterdämmerung." Usually a public in New York responds to such "Wagner Concerts"; but hardly the public usual to the Boston Orchestra.

TRANS-JAN 2

17

[58]

HOLST AND MACDOWELL

A SECOND HEARING FOR THE NEW "PLANETS"

The Demurrers to the Composer's Method and a Word About His Right to Choice—"Mars" for the New Power, Which Is Rhythm and "Venus" for the New Beauty Which Is Luminous Transparency—"Jupiter" and "Uranus" for a Sturdy British Music — The Withering Years Upon "The Indian Suite"

SECOND hearing of the tone-poems that Holst assembles as "The Planets," both confirmed and diversified the impressions of the first; while the performance at the Symphony Concert of Saturday evening was more secure, elastic and generally ardent than that of Friday. Possibly, too, the second audience was less haunted than the first with the notion that it was to sit before the unrolling in tones of a huge cosmic panorama; whereas it had only to listen to fancies in music suggested, according to the astrologers, by seven great stars. Even so, it was easy to understand the disappointment in many a professional musician over the pieces. Holst has chosen to write them with little or no polyphony, with little or none even of the polytony that is present substitute. That is to say, first, that he almost abjures counterpoint; that, within each tone-poem, he does not develop, diversify, plait and part the generating motivs. Not often, either, in the fashion of polytony, does he lay and work them one upon another. So written, his music through "The Planets," goes neither up nor down, except as it marches at need and will to climax. Rather, it lays measure beside measure, period beside period, paragraph beside paragraph, relying for diversity, interest and significance upon chordal design, and progress, upon play of rhythm, harmony and timbres. Therewith Holst would prove his invention and skill, convey his fancies, gain beauty, touch power. Quite certainly he chose his own procedure; since upon many a page in many another piece he has written counterpoint. Quite certainly, setting hand to "The Planets," he had clear right to this choice. For us listeners there is only to ask how far did this means accomplish his ends, so far as we may discover them.

On this score, it is easy to believe that "the lay vote" (as they say in Episcopalian conventions) would lean to Holst's side. To listen to "Mars" unmoved is surely to be deaf to the power of rhythm, reiterated until it grinds; to strident tonal mass masterfully martialled, to the power of music, "savaged" as it were. In Holst's mind, there could have been no other way with "The Bringer of War" and beyond doubter, the composer gains his end. Listen a second time to the tone-poem of Saturn as "Bringer of Old Age." Not only is it often a sluggish, a neutral music, redolent of inertia and decay; but when it mounts and quickens, insistence speaks from it, as of old age inevitable portion, sparing not. In "Saturn" as in "Mars," discover what seems to be the composer's design and either seems resistless. For, throughout "The Planets," Holst is writing no absolute, self-contained music, but music to convey a prescribed, a labelled, mood.

It is true that in the lighter tone-poems, like "Venus" or "Mercury," Holst is loth to have done. He must turn and re-turn the crystal of his tones, even if it reflect somewhat similar images. Yet in "Venus" he seems close to one of the goals that the younger composers the world over steadily pursue and in the pursuit purify music and the pleasure of music. Tonal luxuriance, tonal length, breadth and thickness are going out of the fashion. The new day is the day of limpidity, clear, fine line, textures as fine and gleaming, lucent harmonies, thinned instrumental voices weblike. The ear listens to "Venus"; but the eye sees the calm transparencies, the long bright vistas of Italian pictures past the naivetés of "the primitives," but not yet within the opulence of the Renaissance. Akin, in the handwork of the younger composers, is the plastic precision of "Mercury." Here goes rhythmic motion unceasing, here the choirs and the instruments therein are ever bandying scraps and phrases. Yet exact is all this fluidity; while Holst uses voice after voice so that the ear shall hear it individualized. The romantic generation used the orchestra largely, collectively. The present generation hears it almost instrument by instrument—sometimes with a Mendelssohnian fineness of perception and usage.

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Possibly it was a deaf ear; possibly it was a dull wit or an unsympathetic mood; but somehow MacDowell's "Indian Suite"—the other number of the concert—sounded remote from this kindling, searching, stirring music of our immediate time; yet not far enough away or vital and rich enough to wear the dignity and the permanance of a classic. True, MacDowell wrote few orchestral pieces; yet all the others, even to the "Woodland Suite," have gradually vanished from active repertories; while not too often—with Loeffler, Carpenter, Griffes, Gilbert or Chadwick (of the best years) waiting on the American shelf—do conductors nowadays take down even this "Indian Suite." (Did Mr. Monteux choose it because of spiteful gossip in New York that he thought but poorly of MacDowell?) Truth to tell, alike on Friday and Saturday, it seemed a tame, conventionalized music, willed by the composer rather than outflowing from him, made according to formulas and manners that the years are fast withering.

Recall Mr. Gilbert's Indian pieces, played two winters ago at these concerts and well deserving repetition—and what studio-and-parlor savages do MacDowell's become? How superfluously he subdues their motivs to the gentiles of the Victorian concert-room; how he passes the legend and feast, love-song and war-song through the softening alembic of his musicianship! It is as though his Indians never spoke out; as though his hand turned the leaves of treatises while his imagination never overheard, peering into bottom or canyon. And in these days, trite seem his harmonies, and pale and narrow his instrumental palette. Free of passing time and changing fashion, a classic keeps life and place by the vitality of the musical thought, the enkindling passion behind, the beauty and the power of the encompassing tonal imagery, the fertility and the felicity of the musical expression. Fervor informs it; fervently—sometimes in spite of themselves—hearers answer to it. In 1923, it is hard to find in such heats in this "Indian Suite"; harder still to become excited over the presence or the absence of them. The devotees to the contrary notwithstanding, the inexorable years are stripping MacDowell naked to the scorners. And to make him a fetich was to make them many.

H. T. P.

TRANS-JAN. 29.

CHEMET SOLOIST AT SYMPHONY CONCERT

French Violinist Pleases at Boston Debut

Renee Chemet, the noted French violinist, played for the first time in Boston at last night's Boston Symphony concert, the second of the extra series. Mme Chemet wisely substituted Lalo's "Spanish Symphony" for the Bruch concerto originally announced. This is one of the most enjoyable of the stock pieces by which solo violinists display their skill at orchestral concerts. The music is vividly imaginative, full of rhythmic energy and of melody.

Mme Chemet plays with a remarkable technical skill which is subordinate as it should be to musicianly interpretation of the composer's intentions. Her delicate variations of dynamic energy, her subtle phrasing, her beautiful tone, her accurate intonation all commend her.

Mr Monteux gave a romantic, a brilliant performance of Tschaikowsky's Fourth Symphony, the first movement of which is, perhaps, that composer's best work. To Mendelssohn's shallow and tawdry "Ruy Blas" overture, written to order for a play which seemed to him trivial. Mr Monteux and the orchestra lent a facile brilliance. Sibelius' "Finlandia," on the other hand, was played with rather more sound and fury than one expected, and rather less precision. A very large audience applauded orchestra and soloist with great cordiality.

GLOBE-JAN. 30.

SYMPHONY DISPLAYS LAZINESS

Not Up to Standard—Miss Chemet Saves Concert

BY OLIN DOWNES

The feature of the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, last night, in Symphony Hall, was the [illegible] of Renee Chemet, violinist. She played four movements of the Lalo Symphonie Espagnole, and so doing proved a notable addition to the list of virtuosi who visit this city for the first time this winter.

AN ARTIST OF MENTALITY

There was individuality and authority in the first stroke of her bow, and the immediate effect of her performance was to remind the hearer of how relatively few players who get up to play have ideas of their own about a composition and have the equipment properly to express them.

The interpretation was wholly appropriate to the character of the music—full of sensuous feeling and caprice. There was constant elasticity of tempo, but the rubato of Miss Chemet was not exaggerated. It was logical and it suited well the nature of the composer's idea. It carried conviction with it. It duly alternated on occasion with a splendid breadth of phrase and a noble sonority in a tone always vibrant and full of life. Once or twice there was a tendency to sharpness of intonation, perhaps due to momentary conditions. On the whole this was a performance to remember, distinguished by its virile individuality as by its sensitiveness of feeling, and this is in the face of an understanding by no means always of the best with the orchestra.

Orchestra Off Form

The orchestral performances were on the whole of an exceptionally sluggish and indifferent quality. When they were not sluggish they were noisy. Tschaikowsky's symphony was played in a hack manner, with a lack in the two middle movements of technical crispness and in a lockadaisical spirit which suggested that either the orchestra was indifferent to the music and not particularly disposed to conceal its indifference or that the conductor was not particularly in sympathy with the conception of the composer.

The finale, of course, goes anyhow, granted an orchestra technically capable of dashing it off, as the Boston Symphony is. The more inexcusable the general character of the performance.

A Poor Choice

Mendelssohn's "Ruy Blas" overture was slung off in good routine style, but why this overture? Certainly it is one of the poorest Mendelssohn ever wrote, and it has been a long time since we heard either the "Melusina" of "Fingal's Cave" music, which, incidentally, have gone too long without a hearing on the Boston Symphony programmes.

The "Finlandia" of Sibelius completed the concert. It is a piece of patriotic music—not Sibelius at his greatest, and yet how superb is the strength of its form, the breadth of the introduction, the simplicity but admirable sonority of the orchestration. Sibelius is a master even when he is not attempting a great symphony.

POST-JAN. 30.

GIVES SECOND EXTRA CONCERT

Interesting Contrasts Mark Symphony Orchestra Program

MISS CHEMET IS VIOLIN SOLOIST

For the second Symphony concert of the supplementary series, Mr. Monteux arranged this program:

Tchaikovsky, Symphony No. 4 in F minor; Mendelssohn, Overture, "Ruy Blas"; Lalo, Spanish Symphony for violin and orchestra (soloist, Renee Chemet); Sibelius, symphonic poem, "Finlandia."

If orchestras, as we conceive orchestras, still exist 100 years from now, and if in 2023 the conductor of one of them should take a fancy to perform Tchaikovsky's F minor symphony, only what beauty it might still retain could please that audience of the future; all its emotion would long be dead. Mr. Monteux last night read the symphony something as though he had a 2023 audience behind him—with a nice regard for light and shade and sound which would have delighted the Tchaikovsky who wrote frankly to "Dame" Ethel Smyth of his superior powers of making an orchestra sound well, but with an absence of emotion not so pleasing to the Tchaikovsky who analyzed the symphony in letters to Frau von Meck. If Mr. Monteux not so very long ago, had not played this symphony far more tellingly than he did last night, one might collect that he feels scant sympathy for music of a man in mood to sit on the ground and tell sad stories of the death of kings, with sudden bursts of hopeless despair, wailing and gnashing of teeth. To interpret music of desperation, one cannot always be in the vein.

Better suited to Mr. Monteux's humor last night were the placid measures of Mendelssohn's overture, with it touch of dramatic fervor at the close. It sounded exceedingly well. So did the orchestral part of Lalo's Spanish Symphony, so well indeed that a listener could only wonder at the confidence violinists must feel in their abilities who venture it with piano accompaniment. Miss Chemet played the solo part with the composure that proceeds from competence. She has a small tone, sweet enough in the lower register, but sounding to the ear of a person not expert in violin technique, in the upper reaches pinched. Playing with a clear understanding of how it should be done, Miss Chemet, nevertheless, [illegible] to [illegible] this delightful [illegible]

[illegible] is filled. [illegible]ce was very large. The [illegible] [illegible]phony concert of the extra series [illegible] take place Monday evening, Feb. 19. The soloist will be Magdeleine Brard, pianist.

R. R. G.

HERALD. JAN. 30

SECOND EXTRA SYMPHONY

In spite of a week crowded with other musical events of importance, including the Chicago Civic Opera Company at the Opera House, Symphony Hall contained a large and appreciative audience last evening on the occasion of the second extra Symphony concert.

The program was as carefully chosen and as interesting as any of the regular concerts. If it included more that was familiar and nothing with the "first time in Boston" label, it was not the less enjoyable. Mr. Monteux had chosen Tschaikowsky's Fourth Symphony for his opening number, and the audience approved. Especially delightful was the scherzo movement with the sprightly beauty of plucked strings.

The chief event was the appearance of Renee Chemet as soloist in Lalo's Spanish Symphony for violin and orchestra. Mme. Chemet's violin speaks to the heart, one feels the message rather than admires the mastery of technique. The four movements were beautifully rendered with full sonorous tone, yet with a femininity of charm. The audience and orchestra both were delighted with Mme. Chemet's playing. The concert ended with Sibelius's symphonic poem, "Finlandia."

TRAV-JAN. 30.

Extra Symphony Concert

For the second concert of the Monday evening series the Boston Symphony Orcehstra, Pierre Monteux, conductor, played last evening Tschaikowsky's Fourth Symphony in F minor; Mendelssohn's Overture "Ruy Blas"; and Sibelius' "Finlandia." Renée Chemet played Lalo's Spanish Symphony for violin and orchestra.

Ernest Newman, in a recent article in the London Times, most aptly says: "I have a theory that some day melancholy, and indeed every sort of mental malaise, will cease to be subjects for art, because of the egoism they imply. We instinctively avoid already certain composers whom we feel to be unhealthy." And after citing Tschaikowsky as a particular example he goes on to say: "But after a time we grow weary of Tschaikowsky's absorption in his own troubles; we feel that it isn't decent of him to inflict them on us so persistently, and at such length." The truth of this statement was more than ever apparent last evening on listening to this fourth symphony, particularly coming as it did after a week of operas dealing with a catalogue of crimes, which might well fill a page of the Newgate Calendar. To be sure, the average opera as it is staged and acted is so artificial that the listener often fails to realize (and fortunately so) the horrible import of much of its subject matter, but in the case of a large part of Tschaikowsky's music, and in this fourth symphony in particular, there is so much morbidity that it is almost a relief to turn from it to the facile and often trite Mendelssohn or the robust Sibelius of the melodramatic "Finlandia." Yet to many, this symphony gives pleasure by reason of its brilliant orchestration, its insistent rhythms and its glowing melodies. Mlle. Chemet played Lalo's Spanish Symphony with spirit and abandon. She possesses a sure technique, an agreeable tone, a musical style, and an unlimited amount of confidence, all of which enabled her to give a well-rounded performance of this sparkling music.

S. M.

MONTR-JAN. 30.

CONCERT-CHRONICLE

The Symphony Orchestra Routine and Inert—Too Condescending a Programme from Mr. Monteux—Mme. Chemet, Violinist, for Offset—Mme. Sylva Mates and Mismates Songs and Babble

TO pleasure the audience is one of the reasonable purposes of the supplementary Symphony Concerts. Reaping this reward hearers will frequent them. So tempted, so gathering courage, they may even pass to the regular series, longer, more exacting, more costly. All this is practical wisdom, if the Friday afternoons and Saturday evenings of Symphony Hall in 1934 are to be as well peopled as are those of 1923. By every sign the audience of yesterday at the second of these fostering concerts enjoyed itself. Its very numbers was evidence of anticipated pleasure. It listened eagerly, without dutiful effort; it applauded honestly and heartily, especially when it had definite persons to approve, like the string choir, plucking through the Scherzo of Chaikovsky's Fourth Symphony, or Mme. Chemet, the new violinist. Better still, the quality of the company, like the numbers, left little to be desired. Half the hearers, say, were finding their way to the pleasures of symphonic music, well gratified. The other already knew them, but their preference is for the homœopathy of five supplementary concerts at convenient intervals rather than for the allopathy of twenty-four through six months on end.

Yet a more interesting programme than Mr. Monteux happened to assemble, a more animated performance on the part of a conductor and an orchestra, still quite free from the weights and measures of "The Planets," might have given ampler pleasure, better fulfilled the purpose of the concert. Plausibly, these audiences of Mondays are more receptive, more practised and discriminating, than Mr. Monteux sometimes seems to beheve. Certainly a considerable part of them is listening to symphonic music not for the tenth but, maybe, for the hundredth time. Not a few more have the open ears the clear minds, the susceptible yet discriminating temper that together make musical instinct. The experienced and the intuitive may both have mistrusted—and with reason—the return even to a supplementary concert of Mendelssohn's Overture to Hugo's play, "Ruy Blas," of Sibelius's tone-poem, "Finlandia."

There are overtures of Mendelssohn—outside that to "A Midsummer Night's Dream"—well deserving revival, long unheard hereabouts. "Fingal's Cave" is one; "Calm Sea and Happy Voyage" another; possibly "The Fair Melusina" a third. Any one of them is a master-work (as the Germans say) beside this bustling claptrap, this "old hat" (as it seems by the composer's own standards) that he strung together in a night and a day to oblige a society of play-actors. The best of Mendelssohn's music has returned deservedly to life in twentieth-century concert-halls; and reason there is not to pull from the dust-heap such a commonplace as this Overture to "Ruy Blas." It only creaks noisily. . . . . And Sibelius's "Finlandia" seemed so well settled in the repertory of "The Pops." There with reason and for pleasure Mr. Jacchia annualy sounds its sonorities, sets the folk a-marching, lets them moon a bit along the way. Sibelian commonplace upon Mendelssohnian commonplace was indeed over-plus. Let Mr. Monteux play "The Swan of Tuonela," or "The Night Ride" to a "Monday audience" and see whether it fails him—and Sibelius tingling with darksome or racing imagery.

The offsets should have been Chaikovsky's Fourth Symphony and Lalo's Spanish Concerto as played by Mme. Chemet. In these days, however, Chaikovsky, in almost every surviving piece, needs all that an orchestra may do for him. Little enough did the band of yesterday. They played the notes; they played them with routined skill; they heeded also the marks expressed; and therewith rested less on their laurels than on their oars. Like-minded was Mr. Monteux; faithfully he followed the letter of Chaikovsky's staves; clearly he beat the measure and conveyed the due sign to the orchestra. Therewith he also was content. Beneath poor Chaikovsky was mourning or musing wrestling or dreading, flinging this way, flinging that in his usual passion of self-torture. Orchestral song is his balm, orchestral thunders are his relief. Give him his melody and he wil open his heart. Give him his instrumental furies and he wil rage himself happy again. But last evening no one seemed to care two red pennies for him. Had he not written notes? Did not the orchestra play them?

A plump and pleasing person is Mme. Chemet, confidential with the conductor in the concert-room, honestly restless, even after presumable experience, before a new public. She is expert, sensitive, refined and altogether unobtrusive technician. She is also a perceiving and practising musician, for whom phrase and line, transition and progression, color and accent, hide few secrets. As violinist, she summons and shades a light, fine, supple, sensuous, lustrous tone. So tempered and so voiced, she played the solo-part in Lalo's "Spanish Symphony" as adroitly and animatedly as it was written. Wine and oil were melody and tone through the sl[illegible] movement; the Scherzo was bright with [illegible]thm and with the variations of pace that are intuition; the Finale ran—in the violin—warm and glowing. But the orchestra was not to be shaken from its "evening off." Three weeks hence there should be repentance—and what is worth ten times more—reparation.

H. T. P.

TRA[illegible] JAN 30

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
JAN 20 1923

BOSTON SYMPHONY TO GIVE THIRD CONCERT ON TUESDAY

Jean Bedetti to Play Two Cello Solo Numbers.

The Boston Symphony Orchestra will give its third Providence concert of this season at Infantry Hall at 8:15 o'clock next Tuesday evening. The soloist will be Jean Bedetti, reputed to be one of the greatest 'cellists in the world. He came from Europe four years ago to become the leader of the 'cello division of the orchestra. He will play Bruch's "Kol Nidrei" and the "Allegro" from Dvorak's concerto.

Conductor Monteux will open the concert with Schubert's "Unfinished Symphony in B-minor." Richard Strauss's Merry tone poem, "Till Eulenspiegel's Merry Pranks," will be played. A novelty will be the suite by Igor Stravinsky from his ballet, "Pulcinella," written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer. The closing number will be Chabrier's rhapsody, "Espana."

[59]

HOLST AND MACDOWELL

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TRANS-JAN 29.

CHEMET SOLOIST AT SYMPHONY CONCERT

French Violinist Pleases at Boston Debut

Renee Chemet, the noted French violinist, played for the first time in Boston at last night's Boston Symphony concert, the second of the extra series. Mme Chemet wisely substituted Lalo's "Spanish Symphony" for the Bruch concerto originally announced. This is one of the most enjoyable of the stock pieces by which solo violinists display their skill at orchestral concerts. The music is vividly imaginative, full of rhythmic energy and of melody.

Mme Chemet plays with a remarkable technical skill which is subordinate as it should be to musicianly interpretation of the composer's intentions. Her delicate variations of dynamic energy, her subtle phrasing, her beautiful tone, her accurate intonation all commend her.

Mr Monteux gave a romantic, a brilliant performance of Tschaikowsky's Fourth Symphony, the first movement of which is, perhaps, that composer's best work. To Mendelssohn's shallow and tawdry "Ruy Blas" overture, written to order for a play which seemed to him trivial, Mr Monteux and the orchestra lent a facile brilliance. Sibelius' "Finlandia," on the other hand, was played with rather more sound and fury than one expected, and rather less precision. A very large audience applauded orchestra and soloist with great cordiality.

GLOBE JAN. 30.

SYMPHONY DISPLAYS LAZINESS

Not Up to Standard—Miss Chemet Saves Concert

BY OLIN DOWNES

The feature of the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, last night, in Symphony Hall, was the [illegible] appearance here of Renee Chemet, violinist. She played four movements of the Lalo Symphonic Espagnole, and so doing proved a notable addition to the list of virtuosi who visit this city for the first time this winter.

AN ARTIST OF MENTALITY

There was individuality and authority in the first stroke of her bow, and the immediate effect of her performance was to remind the hearer of how relatively few players who get up to play have ideas of their own about a composition and have the equipment properly to express them.

The interpretation was wholly appropriate to the character of the music—full of sensuous feeling and caprice. There was constant elasticity of tempo, but the rubato of Miss Chemet was not exaggerated. It was logical and it suited well the nature of the composer's idea. It carried conviction with it. It duly alternated on occasion with a splendid breadth of phrase and a noble sonority in a tone always vibrant and full of life. Once or twice there was a tendency to sharpness of intonation, perhaps due to momentary conditions. On the whole this was a performance to remember, distinguished by its virile individuality as by its sensitiveness of feeling, and this is in the face of an understanding by no means always of the best with the orchestra.

Orchestra Off Form

The orchestral performances were on the whole of an exceptionally sluggish and indifferent quality. When they were not sluggish they were noisy. Tschaikowsky's symphony was played in a hack manner, with a lack in the two middle movements of technical crispness and in a lockadaisicol spirit which suggested that either the orchestra was indifferent to the music and not particularly disposed to conceal its indifference or that the conductor was not particularly in sympathy with the conception of the composer.

The finale, of course, goes anyhow, granted an orchestra technically capable of dashing it off, as the Boston Symphony is. The more inexcusable the general character of the performance.

A Poor Choice

Mendelssohn's "Ruy Blas" overture was slung off in good routine style, but why this overture? Certainly it is one of the poorest Mendelssohn ever wrote, and it has been a long time since we heard either the "Melusina" of "Fingal's Cave" music, which, incidentally, have gone too long without a hearing on the Boston Symphony programmes.

The "Finlandia" of Sibelius completed the concert. It is a piece of patriotic music—not Sibelius at his greatest, and yet how superb is the strength of its form, the breadth of the introduction, the simplicity but admirable sonority of the orchestration. Sibelius is a master even when he is not attempting a great symphony.

POST-JAN. 30.

GIVES SECOND EXTRA CONCERT

Interesting Contrasts Mark Symphony Orchestra Program

MISS CHEMET IS VIOLIN SOLOIST

For the second Symphony concert of the supplementary series, Mr. Monteux arranged this program:

Tchaikovsky, Symphony No. 4 in F minor; Mendelssohn, Overture, "Ruy Blas"; Lalo, Spanish Symphony for violin and orchestra (soloist, Renee Chemet); Sibelius, symphonic poem, "Finlandia."

If orchestras, as we conceive orchestras, still exist 100 years from now, and if in 2023 the conductor of one of them should take a fancy to perform Tchaikovsky's F minor symphony, only what beauty it might still retain could please that audience of the future; all its emotion would long be dead. Mr. Monteux last night read the symphony something as though he had a 2023 audience behind him—with a nice regard for light and shade and sound which would have delighted the Tchaikovsky who wrote frankly to "Dame" Ethel Smyth of his superior powers of making an orchestra sound well, but with an absence of emotion not so pleasing to the Tchaikovsky who analyzed the symphony in letters to Frau von Meck. If Mr. Monteux not so very long ago, had not played this symphony far more tellingly than he did last night, one might collect that he feels scant sympathy for music of a man in mood to sit on the ground and tell sad stories of the death of kings, with sudden bursts of hopeless despair, wailing and gnashing of teeth. To interpret music of desperation, one cannot always be in the vein.

Better suited to Mr. Monteux's humor last night were the placid measures of Mendolssohn's overture, with it touch of dramatic fervor at the close. It sounded exceedingly well. So did the orchestral part of Lalo's Spanish Symphony, so well indeed that a listener could only wonder at the confidence violinists must feel in their abilities who venture it with piano accompaniment. Miss Chemet played the solo part with the composure that proceeds from competence. She has a small tone, sweet enough in the lower register, but sounding to the ear of a person not expert in violin technique, in the upper reaches pinched. Playing with a clear understanding of how it should be done, Miss Chemet, nevertheless, failed to bring from this delightful music the [illegible] that in it lies.

The audience was very large. The next symphony concert of the extra series will take place Monday evening, Feb. 19. The soloist will be Magdeleine Brard, pianist.

R. R. G.

HERALD.JAN.30

SECOND EXTRA SYMPHONY

In spite of a week crowded with other musical events of importance, including the Chicago Civic Opera Company at the Opera House, Symphony Hall contained a large and appreciative audience last evening on the occasion of the second extra Symphony concert.

The program was as carefully chosen and as interesting as any of the regular concerts. If it included more that was familiar and nothing with the "first time in Boston" label, it was not the less enjoyable. Mr. Monteux had chosen Tschaikovsky's Fourth Symphony for his opening number, and the audience approved. Especially delightful was the scherzo movement with the sprightly beauty of plucked strings.

The chief event was the appearance of Renee Chemet as soloist in Lalo's Spanish Symphony for violin and orchestra. Mme. Chemet's violin speaks to the heart, one feels the message rather than admires the mastery of technique. The four movements were beautifully rendered with full sonorous tone, yet with a femininity of charm. The audience and orchestra both were delighted with Mme. Chemet's playing. The concert ended with Sibelius's symphonic poem, "Finlandia."

TRAV-JAN. 30.

Extra Symphony Concert

For the second concert of the Monday evening series the Boston Symphony Orchestra, Pierre Monteux, conductor, played last evening Tschaikowsky's Fourth Symphony in F minor; Mendelssohn's Overture "Ruy Blas"; and Sibelius' "Finlandia." Renée Chemet played Lalo's Spanish Symphony for violin and orchestra.

Ernest Newman, in a recent article in the London Times, most aptly says: "I have a theory that some day melancholy, and indeed every sort of mental malaise, will cease to be subjects for art, because of the egoism they imply. We instinctively avoid already certain composers whom we feel to be unhealthy." And after citing Tschaikowsky as a particular example he goes on to say: "But after a time we grow weary of Tschaikowsky's absorption in his own troubles; we feel that it isn't decent of him to inflict them on us so persistently, and at such length." The truth of this statement was more than ever apparent last evening on listening to this fourth symphony, particularly coming as it did after a week of operas dealing with a catalogue of crimes, which might well fill a page of the Newgate Calendar. To be sure, the average opera as it is staged and acted is so artificial that the listener often fails to realize (and fortunately so) the horrible import of much of its subject matter, but in the case of a large part of Tschaikowsky's music, and in this fourth symphony in particular, there is so much morbidity that it is almost a relief to turn from it to the facile and often trite Mendelssohn or the robust Sibelius of the melodramatic "Finlandia." Yet to many, this symphony gives pleasure by reason of its brilliant orchestration, its insistent rhythms and its glowing melodies. Mlle. Chemet played Lalo's Spanish Symphony with spirit and abandon. She possesses a sure technique, an agreeable tone, a musical style, and an unlimited amount of confidence, all of which enabled her to give a well-rounded performance of this sparkling music.

S. M.

MONTR-JAN 30.

CONCERT-CHRONICLE

The Symphony Orchestra Routine and Inert—Too Condescending a Programme from Mr. Monteux—Mme. Chemet, Violinist, for Offset—Mme. Sylva Mates and Mismates Songs and Babble

TO pleasure the audience is one of the reasonable purposes of the supplementary Symphony Concerts. Reaping this reward hearers will frequent them. So tempted, so gathering courage, they may even pass to the regular series, longer, more exacting, more costly. All this is practical wisdom, if the Friday afternoons and Saturday evenings of Symphony Hall in 1934 are to be as well peopled as are those of 1923. By every sign the audience of yesterday at the second of these fostering concerts, enjoyed itself. Its very numbers was evidence of anticipated pleasure. It listened eagerly, without dutiful effort; it applauded honestly and heartily, especially when it had definite persons to approve, like the string choir, plucking through the Scherzo of Chaikovsky's Fourth Symphony, or Mme. Chemet, the new violinist. Better still, the quality of the company, like the numbers, left little to be desired. Half the hearers, say, were finding their way to the pleasures of symphonic music, well gratified. The other already knew them, but their preference is for the homoeopathy of five supplementary concerts at convenient intervals rather than for the allopathy of twenty-four through six months on end.

Yet a more interesting programme than Mr. Monteux happened to assemble, a more animated performance on the part of a conductor, and an orchestra, still not quite free from the weights and measures of "The Planets," might have given ampler pleasure, better fulfilled the purpose of the concert. Plausibly, these audiences of Mondays are more receptive, more practised and discriminating, than Mr. Monteux sometimes seems to believe. Certainly a considerable part of them is listening to symphonic music not for the tenth but, maybe, for the hundredth time. Not a few more have the open ears the clear minds, the susceptible yet discriminating temper that together make musical instinct. The experienced and the intuitive may both have mistrusted—and with reason—the return even to a supplementary concert of Mendelssohn's Overture to Hugo's play, "Ruy Blas," of Sibelius's tone-poem, "Finlandia."

There are overtures of Mendelssohn outside that to "A Midsummer Night's Dream"—well deserving revival, long unheard hereabouts. "Fingal's Cave" is one; "Calm Sea and Happy Voyage" another; possibly "The Fair Melusina" a third. Any one of them is a master-work (as the Germans say) beside this bustling claptrap, this "old hat" (as it seems by the composer's own standards) that he strung together in a night and a day to oblige a society of play-actors. The best of Mendelssohn's music has returned deservedly to life in twentieth-century concert-halls; and reason there is not to pull from the dust-heap such a commonplace as this Overture to "Ruy Blas." It only creaks noisily. . . . And Sibelius's "Finlandia" seemed so well settled in the repertory of "The Pops." There with reason and for pleasure Mr. Jacchia annually sounds its sonorities, sets the folk a-marching, lets them moon a bit along the way. Sibelian commonplace upon Mendelssohnian commonplace was indeed over-plus. Let Mr. Monteux play "The Swan of Tuonela," or "The Night Ride" to a "Monday audience" and see whether it fails him—and Sibelius tingling with darksome or racing imagery.

The offsets should have been Chaikovsky's Fourth Symphony and Lalo's Spanish Concerto as played by Mme. Chemet. In these days, however, Chaikovsky, in almost every surviving piece, needs all that an orchestra may do for him. Little enough did the band of yesterday. They played the notes; they played them with routined skill; they heeded also the marks expressed; and therewith rested less on their laurels than on their oars. Like-minded was Mr. Monteux; faithfully he followed the letter of Chaikovsky's staves; clearly he beat the measure and conveyed the due sign to the orchestra. Therewith he also was content. Beneath poor Chaikovsky was mourning or musing wrestling or dreading flinging this way, flinging that in his usual passion of self-torture. Orchestral song is his balm, orchestral thunders are his relief. Give him his melody and he wil open his heart. Give him his instrumental furies and he wil rage himself happy again. But last evening no one seemed to care two red pennies for him. Had he not written notes? Did not the orchestra play them?

A plump and pleasing person is Mme. Chemet, confidential with the conductor in the concert-room, honestly restless, even after presumable experience, before a new public. She is expert, sensitive, refined and altogether unobtrusive technician. She is also a perceiving and practising musician, for whom phrase and line, transition and progression, color and accent, hide few secrets. As violinist, she summons and shades a light, fine, supple, sensuous, lustrous tone. So tempered and so voiced, she played the solo-part in Lalo's "Spanish Symphony" as adroitly and animatedly as it was written. Wine and oil were melody and tone through the slow movement; the Scherzo was bright with rhythm and with the variations of pace that are intuition; the Finale ran—in the violin—warm and glowing. But the orchestra was not to be shaken from its "evening off." Three weeks hence there should be repentance—and what is worth ten times more—reparation.

H. T. P.

TRA JAN

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
JAN 20 1923

BOSTON SYMPHONY TO GIVE THIRD CONCERT ON TUESDAY

Jean Bedetti to Play Two Cello Solo Numbers.

The Boston Symphony Orchestra will give its third Providence concert of this season at Infantry Hall at 8:15 o'clock next Tuesday evening. The soloist will be Jean Bedetti, reputed to be one of the greatest 'cellists in the world. He came from Europe four years ago to become the leader of the 'cello division of the orchestra. He will play Bruch's "Kol Nidrei" and the "Allegro" from Dvorak's concerto.

Conductor Monteux will open the concert with Schubert's "Unfinished Symphony in B-minor." Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," will be played. A novelty will be the suite by Igor Stravinsky from his ballet, "Pulcinella," written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer. The closing number will be Chabrier's rhapsody, "Espana."

N. Y.
TIMES
ISSUE OF
JAN 21 1923

There have been conductors, says The Boston Transcript, who, sought for the Symphony Orchestra, doubted their ability of their disposition—to bear the burden of twenty-four concerts distributed through seven months in Boston. Learning also that they must visit other cities and there lead in fifty concerts more, even though every piece had been previously played at home, they threw up their hands in mingled disgust and despair. The hunred-odd concerts of the Symphony Orchestra from every October through every April, as far north as Montreal, as far west as Toronto, as far south as Washington or Richmond—ten in New York, a varying allotment up and down New England—are "a large order." Taxed are the body, mind, the whole responsive and communicating power of the conductor. If his Summer holiday seem long, in his working months there is naught for him but work. Usually, in recent years, he has come bravely and devotedly through them; while, in the perversity or the persistence of human nature, he has ended each year riper and better-reputed in his calling.

FROM ~~NEWS,~~ Tribune JAN 21 1923
Providence, R. I.

heard.

BOSTON SYMPHONY CONCERT TUESDAY

Jean Bedetti, the celebrated 'cellist, will appear as soloist with the Boston Symphony Orchestra at its third concert of the Providence season, to be given in Infantry Hall next Tuesday evening, Jan. 23, at 8:15. This splendid artist, who is looked upon as one of the finest living masters of this beautiful instrument, came to America four years ago to take his present post as leader of the 'cello section of the Boston Symphony Orchestra. In Europe his reputation was supreme, and his fame here is now as great if not greater. Bedetti has appeared as soloist with the orchestra and in concerts of his own in Boston, New York and other cities, winning superlative praise on every hand for his brilliant skill and beautiful tone. He will play two numbers on this occasion, Bruch's "Kol Nidrei," and the first movement from Dvorak's concerto for the 'cello.

Peirre Monteux will open the concert with Schubert's Unfinished Symphony in B-minor, one of the most popular of all symphonies and richly deserving its popularity, since probably no work of higher melodic beauty has ever been written.

Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks" will also be played. This score, which treats the mediaeval legend of the impish character who taunts the respectable and conservative burghers and potentates, and is ultimately hanged for his roguery, is in descriptive and humorous vein. Probably no other work has brought the great German composer more widespread fame than this.

A novelty of particular interest will be the suite by Igor Stravinsky, drawn from his ballet, "Pulcinella," and written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer. The daring Russian has proved in this work that despite his tendency the polite and simple music of an earlier epoch. Pulcinella's Suite has been introduced to America by Pierre Monteux, and this orchestra and played in Boston and New York. The closing number on the program will be Chabrier's colorful and rhythmic Rhapsody, "Espana."

PROVIDENCE
R. I.
JOURNAL
JAN 21 1923

Jean Bedetti, leader of the 'cello section of the Boston Symphony Orchestra, [illegible] the soloist of the concert in Infantry Hall next Tuesday night, came from France four years ago to take his present position. In his native land and in other countries on the continent he is held in the highest esteem as a virtuoso on his instrument, and since coming to this country has taken his place among the leaders. He will be heard Tuesday in two numbers, Bruch's "Kol Nidrei" and Dvorak's Allegro from his 'cello concerto. A descriptive review of the numbers to be played by Mr. Monteux is given elsewhere. The programme is headed by Schubert's Unfinished Symphony in B-minor, one of the most popular of all orchestral works and one that ranks among the highest in simple melodic beauty. There will also be Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," humorous and descriptive, and Igor Stravinsky's suite drawn from his ballet "Pulcinella" and written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer.

[60]

PROVIDENCE
R. I.
JOURNAL
JAN 21 1923

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Conductor Monteux will open the concert with Schubert's "Unfinished Symphony in B-minor." Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," will be played. A novelty will be the suite by Igor Stravinsky from his ballet, "Pulcinella," written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer. The closing number will be Chabrier's rhapsody, "Espana."

FROM JAN 22 1923
NEWS,
Providence, R. I.

JEAN BEDETTI SOLOIST WITH BOSTON SYMPHONY

Tomorrow at 8:15 p. m. in Infantry Hall, the Boston Symphony Orchestra will give its third Providence concert. The soloist will be Jean Bedetti, the illustrious 'cellist, who has a reputation both in the old world and the new as one of the finest masters of this beautiful instrument. He came from Europe four years ago to take his present post as leader of the 'cello section and has been praised both as soloist and in recitals of his own in New York, Boston, and other cities, for his brilliant skill and beauty of tone. Bedetti will play two numbers on this occasion, Bruch's "Kol Nidrei," and the Allegro from Dvorak's concerto for the 'cello.

Pierre Monteux will open the concert with Schubert's Unfinished Symphony in B minor, one of the most popular of all symphonies and richly deserving its popularity, since probably no work of higher melodic beauty has ever been written.

Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks" will also be played. This score, which treats the mediaeval legend of the impish character who taunts the respectable and conservative burghers and potentates, and is ultimately hanged for his roguery, is in descriptive and humorous vein. Probably no other work has brought the great German composer more widespread fame than this.

A novelty of particular interest wil be the suite by Igor Stravinsky, drawn from his ballet "Pulcinella," and written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer. The daring Russian has proved in this work that, despite his tendency toward a huge orchestra and clanging dissonances, he knows and reveres the polite and simple music of an earlier spoch. Pulcinella's Suite has been introduced to America by Pierre Monteux and this orchestra and played in Boston and New York. hTe closing number on the programme will be Charbrier's colorful and rhythmic Rhapsody "Espana."

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
JAN 24 1923

VARIED PROGRAMME IS PRESENTED BY BOSTON SYMPHONY

The Boston Symphony Orchestra played here for the third time this season at Infantry Hall last evening. M. Monteux and his players were heard by a big audience which seemed to thoroughly enjoy the programme. Schubert's Unfinished Symphony was the principal number. The other works presented offered plenty of contrast. Jean Bedetti, the orchestra's first 'cellist, appeared as soloist, playing two numbers, the Bruch [illegible] "Kol [illegible]" for violoncello and orchestra, and the Allegro from Dvorak's 'cello concerto in B-minor.

The programme was played as follows:

Schubert....Unfinished Symphony in B-Minor
Allegro moderato
Andante con moto
Strauss..."Till Eulenspiegel's Merry Pranks," in Rondo Form, Op. 28
Pergolesi-Stravinsky....Suite No. 1 for Small Orchestra, from the Ballet, "Pulcinella"
Sinfonia (Ouverture): Allegro moderato
Serenata: Larghetto
Scherzino
Allegro
Andantino
Alegro
Bruch....—"Kol Nidrei" for Violoncello and Orchestra, Op. 47
Dvorak..Allegro from the Violoncella Concerto in B-minor, Op. 104
Chabrier................Rhapsody, "Espana"

Schubert Symphony Pleases

The Schubert symphony offers a pleasing theme for the musical reviewer. It is indeed a work of never fading beauty. Its simple melodies flow on and on in a tide of harmony that tells of nature's sweetest gifts. Although the source of Schubert's inspiration in the writing of the symphony is not known, it breathes of the freshness of spring, of sunshine, of the sweetness of flowering fields and the serenity of mind born of meditation on nature's gifts to man. One may not hear this inspired work and remain unmoved. It is music, music from the heart and soul.

In direct contrast to this delightful musical conception is the Strauss tone poem, "Till Eulenspiegel." Here is a composition which is nearly worthless as music. Strauss, a master of orchestral technique, has here erected a marvellous structure of intricate instrumentation. It is descrptive of the merry or devilisn pranks of the legendary Eulenspeigel. Amusing, perhaps, quite astonishing, it is true; but to what end? Coming after the symphony, the tone poem seemed entirely lacking in musical value. The orchestra played it in virtuoso style.

The Pergolesi-Stravinsky Suite for small orchestra is interesting as a modernist's redressing of musical material of the long ago. Sub-division in the strings gives color and effective embellishment has been written into the first violin part.

Bedetti Temperamental

Mr. Bedetti chose contrasted pieces for his solos. The "Kol Nidrei" arrangement by Bruch calls for the legato style, while the movement from the Dvorak concerto bids for technical display. In presenting these numbers Mr. Bedetti showed that first of all he is a very temperamental player. At times this natural tendency is a detriment to his work rather than an asset. When he controls his feelings and plays with repose, his tone is beautifully pure and delightful in quality. He is emotional and his playing is full of feeling. The "Kol Nidrei" found him at his best. It was phrased with artistic skill and in tone and general style was a finished performance.

The Allegro from the Dvorak concerto showed that he possesses a facile technique. It was in this number that a superabundance of temperament robbed his playing of complete tonal and technical finish. This, however, was noticeable because of the evidence of these same qualities in his preceding number. His dashing style made the allegro enjoyable and he received a fine tribute of applause.

After the concerto movement, he was obliged to return in acknowledgement of a continued demonstration.

The orchestra closed the programme with a spirited performance of Chabrier's 'Espana." In this final offering, as in earlier numbers, the men played with splendid finish. M. Monteux's reading of the Schubert symphony was most musicianly and appreciative.

A. F. P.

PROVIDENCE
R. I.
JOURNAL
JAN 24 1923

BOSTON SYMPHONY IN THIRD CONCERT

M. Monteux and His Players Charm Big Audience at Infantry Hall.

VARIED PROGRAMME GIVEN

Mr. Bedetti, Soloist, Appears at Best in "Kol Nidrei"—Displays Facile Technique in Dvorak Concerto

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Sinfonia (Ouverture): Allegro moderato
Serenata: Larghetto
Scherzino
[illegible]
Bruch....—"Kol Nidrei" for [illegible] and Orchestra, Op. 47
Dvorak..Allegro from the Violoncella Concerto in B-minor, Op. 104
Chabrier...................Rhapsody, "Espana"

SCHUBERT SYMPHONY PLEASES

The Schubert symphony offers a pleasing theme for the musical reviewer. It is indeed a work of never fading beauty. Its simple melodies flow on and on in a tide of harmony that tells of nature's sweetest gifts. Although the source of Schubert's inspiration in the writing of the symphony is not known, it breathes of the freshness of spring, of sunshine, of the sweetness of flowering fields and the serenity of mind born of meditation on nature's gifts to man. One may not hear this inspired work and remain unmoved. It is music, music from the heart and soul.

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A. F. P.

PROVIDENCE
R. I.
TRIBUNE
ISSUE OF
JAN 24 1923

SYMPHONY GETS WARM GREETIN

Infantry Hall Well Filled Third Concert of the Season

The Boston Symphony Orchestra ag delighted music lovers last evening wh it gave its third concert of the sea at Infantry Hall. The hall was well fil and the audience greeted warmly the cellent performance of the celebra musicians. Jean Bedetti, first 'cellist the orchestra, was presnted as solois

The orchestra played Schubert's U finished Symphony in B-minor, the P golesi-Stravinsky Suite Chabrier's pana," and Strauss' "Till Eulensp The former was the principal number it was read by M. Monteux, conductor, an intelligent and musicianly manner. is a work that never fails to please a it combines many beautiful melodies w rare harmony. The legendary music "Till Eulenspiegel's Merry Pranks," fu nished marked contrast to the Schube work. It is a wonderful orchestration bright tuneful music which has made composer famous and the orchest played it in virtuoso style. Its tempo a difficult passages afford the opportuni great display and the musicians ma the most of it.

The Pergolesi-Stravinsky Suite w well received and colorfully played. It more often given by smaller orchestra but the Symphony did wonders with and gave an effective performance.

The final orchestral number was th Chabrier Rhapsody, "Espana," whic was played with great spirit and intell gence. The musicians gave it in exce lent style and left their audience with longing for more of it.

Mr. Bedetti gave two numbers that ba anced perfectly. His first was Buch "Kol Nidrei," and the second was th allegro from Dvorak's Concerto in minor. The former is a sweet melody the legato style and it was excellently given by the 'cellist. In giving it Mr. Bedetti was at his best and he gave an artistic performance. He struck the proper tempo from the first and held it until the end, weaving a tone picture that could be hard to duplicate. [illegible]

[illegible] received w[illegible] burst of applause that was well deserved.

The program was given as follows:

Schubert....Unfinished Symphony in B-Minor
Allegro moderato
Andante con moto
Strauss........"Till Eulenspiegel's Merry Pranks," in Rondo Form, Op. 28
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Sinfonia (Ouverture): Allegro moderato
Serenata: Larghetto
Scherzino
Allegro
Andantino
Allegro
Bruch......"Kol Nidrei" for Violoncello and Orchestra, Op. 47
Dvorak......Allegro from the Violoncello Concerto in B-minor, Op. 104
Chabrier..............Rhapsody, "Espana"

FROM JAN 24 1923
NEWS,
Providence, R. I.

JEAN BEDETTI IS SOLOIST AT THIRD SYMPHONY CONCERT

Sharing honors with Pierre Monteux, conduotor of the Boston Symphony Orchestra, in the third concert of the season in Infantry Hall last evening, was Jean Bedetti, violincellist. His interpretations of Bruch's "Kol Nidrie" and Dvorak's Violincello Concerto in B-minor were enthusiastically received, being skillfully and temperamentally played.

The third concert programme was, in many respects, the most pleasing of any this season. It had for its principal number Schubert's wonderful Unfinished Symphony in B-minor, played, under the sympathetic guidance of Monteux, with a grace and tonal style that brought out every bit of the many sidelights of harmony encased in its two movements. It seems a pity that Schubert did not write the third movement for, judging by the quality of the first two, it would have ranked this symphony even more highly as musical masterpiece. The lines flow easily and inspriightly fashion all the way through, being pleasing to the ear and extremely soothing and comforting.

One likes a little fun mixed in with the more serious musical numbers now and then. Monteux evidently has a keen sense of the humorous in music, and for this reason gave the audience Strauss's "Till Eulenspiegel's Merry Pranks," a freakish bit of reckless composition which, nevertheless, is fully expressive of its theme. It has to do with the legendary pranks of a scamp who, after frightening women, making a poor success as a Don Juan and poking fun at the serious members of society quite appropriately ends lift on the gallows. This story gives the composer a chance to work in much that is unusual and the piece is a lively, though perhaps not a beautiful one.

The selections from the Pergolesi-Stravinsky "Pulcinella" move with an ease and beauty which are inspiring, although the first number is really the best while the second and third give opportunity for musical vagaries. It was something new for symphony audiences here, however.

The "Kol Nidiie" was played with keen understanding by Mr. Bedetti, who deserves the praise he won last night and the enviable position he occupies as among the leading violoncellists in America. He is the thorough musician, master of his instrument and keenly alive to his duties and the value of his work. The violoncello concerto in B-minor also was played with finish, at times with fire, always in a considerable amount of temperament on the part of the soloist and was enthusiastically received.

Completing the programme was Charier's "Rhapsody Espana," which is a combination of two principal dances of Spain, the "Jota," which is vigorous and fiery, and the "Malanguena," languorous and sensual. As would be expected, the first part is quick of movement, wild and unrestrained in places and wholly abandoned at times, while in the last part it moves at a more leisure pace, modulated in tone, but with a barbaric undercurrent which stirs the pulses.

Monteux is giving to Providence audiences many selections seldom heard and some which one might wait years to hear if the Boston orchestra did not have a conductor with so keen a liking for the musically beautiful and unusual.

N. Y.
TIMES
ISSUE OF
JAN 21 1923

There have been conductors, says The Boston Transcript, who, sought for the Symphony Orchestra, doubted their ability—or their disposition—to bear the burden of twenty-four concerts distributed through seven months in Boston. Learning also that they must visit other cities and there lead in fifty concerts more, even though every piece had been previously played at home, they threw up their hands in mingled disgust and despair. The hunred-odd concerts of the Symphony Orchestra from every October through every April, as far north as Montreal, as far west as Toronto, as far south as Washington or Richmond—ten in New York, a varying allotment up and down New England—are "a large order." Taxed are the body, mind, the whole responsive and communicating power of the conductor. If his Summer holiday seem long, in his working months there is naught for him but work. Usually, in recent years, he has come bravely and devotedly through them; while, in the perversity or the persistence of human nature, he has ended each year riper and better-reputed in his calling.

FROM JAN 21 1923
~~NEWS,~~ Tribune
Providence, R. I.

hard.

BOSTON SYMPHONY CONCERT TUESDAY.

Jean Bedetti, the celebrated 'cellist, will appear as soloist with the Boston Symphony Orchestra at its third concert of the Providence season, to be given in Infantry Hall next Tuesday evening, Jan. 23, at 8:15. This splendid artist, who is looked upon as one of the finest living masters of this beautiful instrument, came to America four years ago to take his present post as leader of the 'cello section of the Boston Symphony Orchestra. In Europe his reputation was supreme, and his fame here is now as great if not greater. Bedetti has appeared as soloist with the orchestra and in concerts of his own in Boston, New York and other cities, winning superlative praise on every hand for his brilliant skill and beautiful tone. He will play two numbers on this occasion, Bruch's "Kol Nidrei," and the first movement from Dvcrak's concerto for the 'cello.

Peirre Monteux will open the concert with Schubert's Unfinished Symphony in B-minor, one of the most popular of all symphonies and richly deserving its popularity, since probably no work of higher melodic beauty has ever been written.

Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks" will also be played. This score, which treats the mediaeval legend of the impish character who taunts the respectable and conservative burghers and potentates, and is ultimately hanged for his roguery, is in descriptive and humorous vein. Probably no other work has brought the great German composer more widespread fame than this.

A novelty of particular interest will be the suite by Igor Stravinsky, drawn from his ballet, "Pulcinella," and written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer. The daring Russian has proved in this work that despite his tendency the polite and simple music of an earlier epoch. Pulcinella's Suite has been introduced to America by Pierre Monteux, and this orchestra and played in Boston and New York. The closing number on the program will be Chabrier's colorful and rhythmic Rhapsody, "Espana."

PROVIDENCE
R. I.
JOURNAL
JAN 21 1923

* * *

Jean Bedetti, leader of the 'cello section of the Boston Symphony Orchestra and the soloist of the concert in Infantry Hall next Tuesday night, came from France four years ago to take his present position. In his native land and in other countries on the continent he is held in the highest esteem as a virtuoso on his instrument, and since coming to this country has taken his place among the leaders. He will be heard Tuesday in two numbers, Bruch's "Kol Nidrei" and Dvorak's Allegro from his 'cello concerto. A descriptive review of the numbers to be played by Mr. Monteux is given elsewhere. The programme is headed by Schubert's Unfinished Symphony in B-minor, one of the most popular of all orchestral works and one that ranks among the highest in simple melodic beauty. There will also be Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," humorous and descriptive, and Igor Stravinsky's suite drawn from his ballet "Pulcinella" and written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer.

PROVIDENCE
R. I.
JOURNAL
JAN 21 1923

BOSTON SYMPHONY TO GIVE THIRD CONCERT ON TUESDAY

Jean Bedetti to Play Two Cello Solo Numbers.

The Boston Symphony Orchestra will give its third Providence concert of this season at Infantry Hall at 8:15 o'clock next Tuesday evening. The soloist will be Jean Bedetti, reputed to be one of the greatest 'cellists in the world. He came from Europe four years ago to become the leader of the 'cello division of the orchestra. He will play Bruch's "Kol Nidrei" and the "Allegro" from Dvorak's concerto.

Conductor Monteux will open the concert with Schubert's "Unfinished Symphony in B-minor." Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," will be played. A novelty will be the suite by Igor Stravinsky from his ballet, "Pulcinella," written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer. The closing number will be Chabrier's rhapsody, "Espana."

FROM JAN 22 1923
NEWS,
Providence, R. I.

JEAN BEDETTI SOLOIST WITH BOSTON SYMPHONY

Tomorrow at 8:15 p. m. in Infantry Hall, the Boston Symphony Orchestra will give its third Providence concert. The soloist will be Jean Bedetti, the illustrious 'cellist, who has a reputation both in the old world and the new as one of the finest masters of this beautiful instrument. He came from Europe four years ago to take his present post as leader of the 'cello section and has been praised both as soloist and in recitals of his own in New York, Boston, and other cities, for his brilliant skill and beauty of tone. Bedetti will play two numbers on this occasion, Bruch's "Kol Nidrei," and the Allegro from Dvorak's concerto for the 'cello.

Pierre Monteux will open the concert with Schubert's Unfinished Symphony in B minor, one of the most popular of all symphonies and richly deserving its popularity, since probably no work of higher melodic beauty has ever been written.

Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks" will also be played. This score, which treats the mediaeval legend of the impish character who taunts the respectable and conservative burghers and potentates, and is ultimately hanged for his roguery, is in descriptive and humorous vein. Probably no other work has brought the great German composer more widespread fame than this.

A novelty of particular interest wil be the suite by Igor Stravinsky, drawn from his ballet "Pulcinella," and written for small orchestra after the manner of Pergolesi, the early 18th century Italian composer. The daring Russian has proved in this work that, despite his tendency toward a huge orchestra and clanging dissonances, he knows and reveres the polite and simple music of an earlier spoch. Pulcinella's Suite has been introduced to America by Pierre Monteux and this orchestra and played in Boston and New York. hTe closing number on the programme will be Charbrier's colorful and rhythmic Rhapsody "Espana."

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
JAN 24 1923

VARIED PROGRAMME IS PRESENTED BY BOSTON SYMPHONY

The Boston Symphony Orchestra played here for the third time this season at Infantry Hall last evening. M. Monteux and his players were heard by a big audience which seemed to thoroughly enjoy the programme. Schubert's Unfinished Symphony was the principal number. The other works presented offered plenty of contrast. Jean Bedetti, the orchestra's first 'cellist, appeared as soloist, playing two numbers, the Bruch arrangement of "Kol Nidrei" for violoncello and orchestra, and the Allegro from Dvorak's 'cello concerto in B-minor.

The programme was played as follows:

Schubert....Unfinished Symphony in B-Minor
Allegro moderato
Andante con moto
Strauss..."Till Eulenspiegel's Merry Pranks," in Rondo Form, Op. 28
Pergolesi-Stravinsky....Suite No. 1 for Small Orchestra, from the Ballet, "Pulcinella"
Sinfonia (Ouverture): Allegro moderato
Serenata: Larghetto
Scherzino
Allegro
Andantino
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Bruch....—"Kol Nidrei" for Violoncello and Orchestra, Op. 47
Dvorak..Allegro from the Violoncella Concerto in B-minor, Op. 104
Chabrier..................Rhapsody, "Espana"

Schubert Symphony Pleases

The Schubert symphony offers a pleasing theme for the musical reviewer. It is indeed a work of never fading beauty. Its simple melodies flow on and on in a tide of harmony that tells of nature's sweetest gifts. Although the source of Schubert's inspiration in the writing of the symphony is not known, it breathes of the freshness of spring, of sunshine, of the sweetness of flowering fields and the serenity of mind born of meditation on nature's gifts to man. One may not hear this inspired work and remain unmoved. It is music, music from the heart and soul.

In direct contrast to this delightful musical conception is the Strauss tone poem, "Till Eulenspiegel." Here is a composition which is nearly worthless as music. Strauss, a master of orchestral technique, has here erected a marvellous structure of intricate instrumentation. It is descrptive of the merry or devilisn pranks of the legendary Eulenspeigel. Amusing, perhaps, quite astonishing, it is true; but to what end? Coming after the symphony, the tone poem seemed entirely lacking in musical value. The orchestra played it in virtuoso style.

The Pergolesi-Stravinsky Suite for small orchestra is interesting as a modernist's redressing of musical material of the long ago. Sub-division in the strings gives color and effective embellishment has been written into the first violin part.

Bedetti Temperamental

Mr. Bedetti chose contrasted pieces for his solos. The "Kol Nidrei" arrangement by Bruch calls for the legato style, while the movement from the Dvorak concerto bids for technical display. In presenting these numbers Mr. Bedetti showed that first of all he is a very temperamental player. At times this natural tendency is a detriment to his work rather than an asset. When he controls his feelings and plays with repose, his tone is beautifully pure and delightful in quality. He is emotional and his playing is full of feeling. The "Kol Nidrei" found him at his best. It was phrased with artistic skill and in tone and general style was a finished performance.

The Allegro from the Dvorak concerto showed that he possesses a facile technique. It was in this number that a superabundance of temperament robbed his playing of complete tonal and technical finish. This, however, was noticeable because of the evidence of these same qualities in his preceding number. His dashing style made the allegro enjoyable and he received a fine tribute of applause.

After the concerto movement, he was obliged to return in acknowledgement of a continued demonstration.

The orchestra closed the programme with a spirited performance of Chabrier's 'Espana." In this final offering, as in earlier numbers, the men played with splendid finish. M. Monteux's reading of the Schubert symphony was most musicianly and appreciative. A. F. P.

PROVIDENCE
R. I.
JOURNAL
JAN 24 1923

BOSTON SYMPHONY IN THIRD CONCERT

M. Monteux and His Players Charm Big Audience at Infantry Hall.

VARIED PROGRAMME GIVEN

Mr. Bedetti, Soloist, Appears at Best in "Kol Nidrei"—Displays Facile Technique in Dvorak Concerto

The Boston Symphony Orchestra played here for the third time this season at Infantry Hall last evening. M. Monteux and his players were heard by a big audience which seemed to thoroughly enjoy the programme. Schubert's Unfinished Symphony was the principal number. The other works presented offered plenty of contrast. Jean Bedetti, the orchestra's first 'cellist, appeared as soloist, playing two numbers, the Bruch arrangement of "Kol Nidrei" for violoncello and orchestra, and the Allegro from Dvorak's 'cello concerto in B-minor.

The programme was played as follows:

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Allegro moderato
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Scherzino
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Dvorak..Allegro from the Violoncella Concerto in B-minor, Op. 104
Chabrier.................Rhapsody, "Espana"

SCHUBERT SYMPHONY PLEASES

The Schubert symphony offers a pleasing theme for the musical reviewer. It is indeed a work of never fading beauty. Its simple melodies flow on and on in a tide of harmony that tells of nature's sweetest gifts. Although the source of Schubert's inspiration in the writing of the symphony is not known, it breathes of the freshness of spring, of sunshine, of the sweetness of flowering fields and the serenity of mind born of meditation on nature's gifts to man. One may not hear this inspired work and remain unmoved. It is music, music from the heart and soul.

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PROVIDENCE
R. I.
TRIBUNE
ISSUE OF
JAN 24 1923

SYMPHONY GETS WARM GREETIN

Infantry Hall Well Filled Third Concert of the Season

The Boston Symphony Orchestra ag delighted music lovers last evening wh it gave its third concert of the seas at Infantry Hall. The hall was well fil and the audience greeted warmly the cellent performance of the celebrat musicians. Jean Bedetti, first 'cellist the orchestra, was presnted as solois

The orchestra played Schubert's U finished Symphony in B-minor, the P golesi-Stravinsky Suite Chabrier's " pana," and Strauss' "Till Eulenspi The former was the principal number a it was read by M. Monteux, conductor, an intelligent and musicianly manner. is a work that never fails to please a it combines many beautiful melodies w rare harmony. The legendary music "Till Eulenspiegel's Merry Pranks," fu nished marked contrast to the Schube work. It is a wonderful orchestration bright tuneful music which has made composer famous and the orchestr played it in virtuoso style. Its tempo a difficult passages afford the opportuni great display and the musicians ma the most of it.

The Pergolesi-Stravinsky Suite wa well received and colorfully played. It more often given by smaller orchestra but the Symphony did wonders with and gave an effective performance.

The final orchestral number was th Chabrier Rhapsody, "Espana," whic was played with great spirit and intell gence. The musicians gave it in exce lent style and left their audience with longing for more of it.

Mr. Bedetti gave two numbers that ba anced perfectly. His first was Buch "Kol Nidrei," and the second was th allegro from Dvorak's Concerto in B minor. The former is a sweet melody o the legato style and it was excellently given by the 'cellist. In giving it Mr. Bedetti was at his best and he gave an artistic performance. He struck the proper tempo from the first and held it until the end, weaving a tone picture that would be hard to duplicate.

The Dvorak number was in direct con [illegible] It calls for a wealth of technica [illegible] Bedetti responded in a [illegible] His work, at the finish, was received with a warm outburst of applause that was well deserved.

The program was given as follows:

Schubert.....Unfinished Symphony in B-Minor
Allegro moderato
Andante con moto
Strauss........"Till Eulenspiegel's Merry Pranks," in Rondo Form, Op. 28
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Allegro
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Bruch......"Kol Nidrei" for Violoncello and Orchestra, Op. 47
Dvorak......Allegro from the Violoncella Concerto in B-minor, Op. 104
Chabrier..............Rhapsody, "Espana"

FROM JAN 24 1923
NEWS,
Providence, R. I.

JEAN BEDETTI IS SOLOIST AT THIRD SYMPHONY CONCERT

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The third concert programme was, in many respects, the most pleasing of any this season. It had for its principal number Schubert's wonderful Unfinished Symphony in B-minor, played under the sympathetic guidance of Monteux, with a grace and tonal style that brought out every bit of the many sidelights of harmony encased in its two movements. It seems a pity that Schubert did not write the third movement for, judging by the quality of the first two, it would have ranked this symphony even more highly as musical masterpiece. The lines flow easily and insprightly fashion all the way through, being pleasing to the ear and extremely soothing and comforting.

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The "Kol Nidrie" was played with keen understanding by Mr. Bedetti, who deserves the praise he won last night and the enviable position he occupies as among the leading violoncellists in America. He is the thorough musician, master of his instrument and keenly alive to his duties and the value of his work. The violoncello concerto in B-minor also was played with finish, at times with fire, always in a considerable amount of temperament on the part of the soloist and was enthusiastically received.

Completing the programme was Charier's "Rhapsody Espana," which is a combination of two principal dances of Spain, the "Jota," which is vigorous and fiery, and the "Malanguena," languorous and sensual. As would be expected, the first part is quick of movement, wild and unrestrained in places and wholly abandoned at times, while in the last part it moves at a more leisure pace, modulated in tone, but with a barbaric undercurrent which stirs the pulses.

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Evening Globe
New York
2 5 192

Events in Music.

The Boston Symphony Orchestra will depart from a rule broken rarely in recent years in the case of its New York concerts when it plays in Carnegie Hall Thursday evening and Saturday afternoon of next week. It will have a soloist on each occasion. The most notable other exception occurred last season when John McCormack appeared here with the orchestra as the singer of the new Irish songs by Mr. Loeffler, and also of two Bach airs. The soloists next week will be Georges Enesco, the violinist from Roumania and Paris, Thursday night, and Clarence Whitehill, the eminent bass-baritone of the Metropolitan Opera Company, Saturday afternoon. Mr. Enesco will play the Brahms concerto, in which Paris regards him as a specialist; Mr. Whitehill will sing Wotan's farewell from "Die Walküre."

The programme Thursday night will have as its purely orchestral numbers Berlioz's "Benvenuto Cellini" overture, Ravel's "Rhapsodie Espanole," César Franck's symphonic poem "Le Chasseur Maudit," and Smetana's symphonic poem "The Moldau." The programme Saturday afternoon will be devoted to Wagner, including the overture to "Der Fliegende Holländer," the prelude to "Lohengrin," the prelude to "Die Meistersinger," the prelude and "Love-Death" from "Tristan und Isolde," and excerpts from "Die Walküre," "Siegfried," and "Götterdämmerung."

NEW YORK
N. Y.
JOURNAL
ISSUE OF
AN 27 1923

Symphony Soloist

GEORGES ENESCO.

Georges Enesco, the Rumanian, who has appeared here as conductor and composer, as well as violinist, will be the soloist at next Thursday evening's concert of the Boston Symphony Orchestra in Carnegie Hall.

BURY REPUBLICAN, THURSDAY MORNING, FEBRUARY 1, 192

Symphonic Music Stirs Audience At Local Armory

Program Simple But Pleasing—Tardy Arrival of Orchestra Members, However, Spoils Otherwise Enjoyable Evening

As usual, Waterbury showed its preference for symphonic music last night by crowding the armory to hear the concert given by the Boston Symphony orchestra. Judging by the orchestra's reception, the hearers thoroughly enjoyed themselves. Pierre Monteux, the conductor, chose a program which was simple enough to please those who are finding their way into symphonic music as well as those who know it, but yet it had none of the triteness that such programs sometimes display especially when an orchestra is playing on tour.

M. Monteux conducted carefully and faithfully. His work is more subdued than that of the spirited Nicholai Sokoloff, conductor of the Cleveland symphony which played here last season, but it is none the less effective for that. Last night he led a company of players whose work left little to be desired though the "Eroica" symphony of Beethoven and the other numbers in a manner which made his hearers eager listeners and stirred them to enthusiasm.

The pleasurable anticipation of the Beethoven symphony, which opened the program, was somewhat subdued by the fact that the orchestra straggled nonchalantly into the hall long after the scheduled time fo starting and it was nearer 9 than 8 o'clock when Mr. Monteux raised his baton. However, even such irritations could not but be dispelled by the "Eroica" symphony with its novelty of idea and its wonderful harmonic and dramatic treatment. This particular work does not need commendation. It is enough to say that its poetry of movement was admirably brought out by the orchestra and M. Monteux, the second and third movements, with their contrasting themes of solemnity and spirit being especially impressive.

Strauss' tone poem, "Don Juan" with its colorful score for a great variety of instruments was given with enthusiasm as was the familiar overture to "The Flying Dutchman." The fine tone and balance of the orchestra was always apparent and the rendition of the entire program was scholarly to a gratifying degree.

The soloist, Robert Burgin, played the Tchaikovsky concerto in D major in a manner which brought him a notable ovation from the audience. Young and thooughly sure of himself, Mr. Burgin played the difficult number with sure touch and deft bowing, lending to the whole a romantic and emotional effect. His work was emphasized by a subdued intensity and varying color that made it altogethe pleasing.

The symphony concert was the most successful yet heard in the new armory as far as the acoustics are concerned. The great hall seems built for such pretentious music.

~~SYMPHONY PROGRAM~~

Toscha Seidel, violinist, will appear for the first time as soloist with the Boston Symphony Orchestra at the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening. He will play Mendelssohn's concerto. Mr. Monteux will open the program with Chausson's Symphony in B flat major and will also conduct for the first time Edward Ballantine's suite "From the Garden of Hellas." The closing number will be the Danzas Fantasticas, by Turina, the noted Spanish composer. These dances will be played in America for the first time.

HERALD-FEB. 4.

SYMPHONY PROGRAMME

Toscha Seidel, the Russian violinist and Auer pupil, will appear for the first time as soloist with the Boston Symphony Orchestra at the next pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Feb. 9 and 10. He will be heard with the orchestra in the concerto of Mendelssohn in E minor. Pierre Monteux will open the programme with Chausson's Symphony in B flat major and will also conduct for the first time Edward Ballantine's suite "From the Garden of Hellas." The closing number will be the "Danzas Fantasticas," by Turina, these dances to have their first American performance.

POST-FEB. 4.

BACK to his novel pieces, back to his usual variety of matter and manner goes Mr. Monteux in his programme for the Symphony Concerts of next Friday afternoon and Saturday evening. It will traverse Chausson's Symphony, which Mr. Monteux has been long minded to revive; in a set of Fantastic Dances by the Spaniard, Turina, little known to American ears; and a new Suite, "From the Gardens of "Hellas," written by Mr. Ballantine of the Department of Music at Harvard. Toscha Seidel, the violinist, will be the "assisting artist" playing the solo-part in Mendelsshon's Concerto. He has lately returned from an auspicious year in the concert-halls of Europe.

TRANS. FEB. 3.

SYMPHONY PROGRAM

Toscha Saidel, Russian violinist, will appear for the first time as soloist with the Symphony Orchestra next Friday afternoon and Saturday evening, February 9 and 10. He will be heard with the orchestra in Mendelssohn's E minor concerto, Chausson's Symphony in B flat major, Edward Ballantine's new suite "From the Garden of Hellas" and another novelty, the "Danzas Fantasticas" by Turina, will complete the program.

ADVTSR. FEB 4.

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As the poem is regarded as the great Cardinal's poetical masterpiece, so likewise was the music the making of Elgar, and marked the turning point in the English composer's career, from semi-obscurity to universal renown.

Elgar's musical score is most elaborate and difficult, both as regards it symphonic and its choral portions, and for this reason only is not frequently performed. Special efforts are being made by Emil Mollenhauer, the conductor of the Handel and Haydn Chorus of 400 voices, to do eloquent justice to the choral parts of the score.

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AMER. NY, FEB 2.

OTHER MUSIC.

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Enesco has spirit in abundance, together with melting tones in the cantabile passages that made the Adagio movement a thing of almost painful beauty. In the final movement also, in which the Brahms of the Hungarian dances raised—or rather wagged—his head, there was warmth and rhythmic verve in superabundance. "The Wild Huntsman" of Cesar Franck followed, and then one became doubly convinced that the composer's game is really an old man's sport.

Smetana's "Vitava" ended the evening's entertainment. The Bostonians throughout played with their accustomed precision and vitality. E. B.

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ENESCO GETS OVATION.

Composer Plays Brahms's Classic With Boston Orchestra.

Georges Enesco, the Rumanian composer, playing Brahms's violin concerto with the Boston Symphony Orchestra last evening in Carnegie Hall, received one of those rarely earned ovations whereof "the votes should be weighed and not counted." The high musicianship of this great man, most modest of the season's guests, has hardly been more finely shown at recent appearances in recital or as conductor with other forces.

Motionless as a statue, denying all personal display, he made of the calm and lofty concerto no mere show piece. Instead, he restored to it, with all its dignity, a certain individuality of rhythm, transforming many a fiddler's phrase in the rhapsodic manner of tempo rubato known to Europe's southeast. It was racy but reverent Brahms playing, and the adagio's contrast midway was one of the notable performances of many years.

Mr. Monteux's program running to two hours, explored the sonorities of "The Wild Huntsman" of César Franck with impetuous tumult of trumpet and song. For overture tnere was Berlioz's "Benvenuto Cellini," and in conclusion Ravel's "Spanish Rhapsody" and the Bohemian Smetana's "The Moldau."

NY. TIMES-FEB. 2

ENESCO AT CONCERT OF BOSTON ORCHESTRA

A miscellany of music mostly in the modern romantic vein made up Pierre Monteux's programme for the concert of the Boston Symphony Archestra last evening in Carnegie Hall. Berlioz, Ravel, Franck and Smetana were the composers he drew upon for the purely orchestral numbers, whilst Brahms's violin concerto was the vehicle for Georges Enesco's appearance as a soloist. He gave an absorbing performance of the piece, and was much applauded for it. The audience likewise enjoyed itself during the rest of the evening, taking special pleasure in Mr. Monteux's playing of the Ravel "Rapsodie Espagnole."

[61]

Evening Globe 1 25 192
New York

Events in Music.

The Boston Symphony Orchestra will depart from a rule broken rarely in recent years in the case of its New York concerts when it plays in Carnegie Hall Thursday evening and Saturday afternoon of next week. It will have a soloist on each occasion. The most notable other exception occurred last season when John McCormack appeared here with the orchestra as the singer of the new Irish songs by Mr. Loeffler, and also of two Bach airs. The soloists next week will be Georges Enesco, the violinist from Roumania and Paris, Thursday night, and Clarence Whitehill, the eminent bass-baritone of the Metropolitan Opera Company, Saturday afternoon. Mr. Enesco will play the Brahms concerto, in which Paris regards him as a specialist; Mr. Whitehill will sing Wotan's farewell from "Die Walküre."

The programme Thursday night will have as its purely orchestral numbers Berlioz's "Benvenuto Cellini" overture, Ravel's "Rhapsodie Espanole," César Franck's symphonic poem "Le Chasseur Maudit," and Smetana's symphonic poem "The Moldau." The programme Saturday afternoon will be devoted to Wagner, including the overture to "Der Flegende Holländer," the prelude to "Lohengrin," the prelude to "Die Meistersinger," the prelude and "Love-Death" from "Tristan und Isolde," and excerpts from "Die Walküre," "Siegfried," and "Götterdämmerung."

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Symphony Soloist

GEORGES ENESCO.

Georges Enesco, the Rumanian, who has appeared here as conductor and composer, as well as violinist, will be the soloist at next Thursday evening's concert of the Boston Symphony Orchestra in Carnegie Hall.

BACK to his novel pieces, back to his usual variety of matter and manner goes Mr. Monteux in his programme for the Symphony Concerts of next Friday afternoon and Saturday evening. It will traverse Chausson's Symphony, which Mr. Monteux has been long minded to revive; in a set of Fantastic Dances by the Spaniard, Turina, little known to American ears; and a new Suite, "From the Gardens of "Hellas." written by Mr. Ballantine of the Department of Music at Harvard. Toscha Seidel, the violinist, will be the "assisting artist" playing the solo-part in Mendelssohn's Concerto. He has lately returned from an auspicious year in the concert-halls of Europe.

TRANS. FEB. 3.

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At the next pair of Boston Symphony concerts to be given next Friday afternoon and Saturday evening, Feb. 9 and 10, Toscha Seidel, the celebrated Russian violin virtuoso, will appear as soloist with the orchestra in Mendelssohn's concerto in E minor.

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Another Boston composer, Edward Ballentine, an instructor in music at Harvard, is represented on the Boston Symphony program for this week. His new tone poem, "From the Garden of Hellas," is not the first of his works to be played by this orchestra.

GLOBE-FEB. 4.

ATERBURY REPUBLICAN, THURSDAY MORNING, FEBRUARY 1, 192

Symphonic Music Stirs Audience At Local Armory

Program Simple But Pleasing—Tardy Arrival of Orchestra Members, However, Spoils Otherwise Enjoyable Evening

As usual, Waterbury showed its preference for symphonic music last night by crowding the armory to hear the concert given by the Boston Symphony orchestra. Judging by the orchestra's reception, the hearers thoroughly enjoyed themselves. Pierre Monteux, the conductor, chose a program which was simple enough to please those who are finding their way into symphonic music as well as those who know it, but yet it had none of the triteness that such programs sometimes display especially when an orchestra is playing on tour.

M. Monteux conducted carefully and faithfully. His work is more subdued than that of the spirited Nicholai Sokoloff, conductor of the Cleveland symphony which played here last season, but it is none the less effective for that. Last night he led a company of players whose work left little to be desired though the "Eroica" symphony of Beethoven and the other numbers in a manner which made his hearers eager listeners and stirred them to enthusiasm.

The pleasurable anticipation of the Beethoven symphony, which opened the program, was somewhat subdued by the fact that the orchestra straggled nonchalantly into the hall long after the scheduled time fo starting and it was nearer 9 than 8 o'clock when Mr. Monteux raised his baton. However, even such irritations could not but be dispelled by the "Eroica" symphony with its novelty of idea and its wonderful harmonic and dramatic treatment. This particular work does not need commendation. It is enough to say that its poetry of movement was admirably brought out by the orchestra and M. Monteux, the second and third movements, with their contrasting themes of solemnity and spirit being especially impressive.

Strauss' tone poem, "Don Juan" with its colorful score for a great variety of instruments was given with enthusiasm as was the familiar overture to "The Flying Dutchman." The fine tone and balance of the orchestra was always apparent and the rendition of the entire program was scholarly to a gratifying degree.

The soloist, Robert Burgin, played the Tchaikovsky concerto in D major in a manner which brought him a notable ovation from the audience. Young and thooughly sure of himself, Mr. Burgin played the difficult number with sure touch and deft bowing, lending to the whole a romantic and emotional effect. His work was emphasized by a subdued intensity and varying color that made it altogethe pleasing.

The symphony concert was the most successful yet heard in the new armory as far as the acoustics are concerned. The great hall seems built for such pretentious music.

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HERALD-FEB. 4.

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POST-FEB. 4.

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NY. [illegible] -FEB. 2

ENESCO AT CONCERT OF BOSTON ORCHESTRA

A miscellany of music mostly in the modern romantic vein made up Pierre Monteux's programme for the concert of the Boston Symphony Archestra last evening in Carnegie Hall. Berlioz, Ravel, Franck and Smetana were the composers he drew upon for the purely orchestral numbers, whilst Brahms's violin concerto was the vehicle for Georges Enesco's appearance as a soloist. He gave an absorbing performance of the piece, and was much applauded for it. The audience likewise enjoyed itself during the rest of the evening, taking special pleasure in Mr. Monteux's playing of the Ravel "Rapsodie Espagnole."

ENESCO, RUMANIAN VIOLINIST, BOSTON ORCHESTRA SOLOIST

Pierre Monteux Conducts Some Unfamiliar Music as Feature of Enjoyable Concert.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its third evening concert here in Carnegie Hall last night with Georges Enesco as the soloist. The program comprised Berlioz's overture, "Benvenuto Cellini," the Brahms violin concerto, Cesar Franck's tone poem, "Le Chasseur Maudit," Ravel's "Rhapsodie Espagnole" and "The Moldau," of Smetana.

The orchestral numbers were all quite familiar, save one, but they whetted the musical appetite of the listener anew, because of their generally excellent performance under Mr. Monteux's baton. Franck's poem, "Le Chasuer Maudit" ("The Wild Huntsman"), Mr. Monteuv no doubt brought forward as an offering to the composer's centenary, which is being celebrated this season. The effective score had been heard here twice recently at concerts of the City Symphony Orchestra. The poem could easily bear more frequent hearings. Smetana's "Moldau," singing of the beauty of the Bohemian river, brought a singular charm of its own to the brilliant program.

Much artistic interest had centered in Mr. Eresco's appearance here with orchestra. The distinguished Rumanian had already been heard within the month as a conductor, a composer and a violin recitalist. His performance of Brahms's concerto made a profound impression. He had played the work a short time ago with this orchestra in Boston and left behind him a similar impression to the one he now created. Last night his technical and tonal powers, while not startling, supported him in a reading entirely poetic and lofty in style. The taste and feeling he imparted to his interpretation can justly be pronounced as genuinely beautiful.

The slow movement was an exquisite delight. The novelty of a soloist at one of these concerts may have lent a twofold interest for some persons in the audience to Mr. Enesco's appearance. But this is doubtful. He himself seemed to win the ovation he received.

Enseco the Soloist At Third Concert of Boston Symphony

Violinist in Brahms D Major Concerto Scores Success in First Appearance Here Accompanied by Orchestra

By F. D. Perkins

We have had opportunities of hearing Georges Enesco as conductor, and as violinist in recital, but his first appearance here as a soloist with orchestra, was at the third evening concert of the Boston Symphony Orchestra yesterday, at Carnegie Hall. His choice was the Brahms D major concerto; one which has exerted a peculiar fascination over this season's violinists. Messrs Huberman and Seidel have played it with the Philharmonic; Erika Morini with the City Symphony, but by far the best performance was Mr. Enesco's.

What the concerto is long is beyond doubt; likewise that it is difficult. As past performances have shown, it can seem heavy and tedious with even a fairly good performance—witness Mr. Seidel's. But it was not so this time, as Mr. Enesco proved to have made a happy choice.

Not a showy violinist, but serious, sound and thoroughly competent, he showed a thorough harmony between the music and its mode of performance. There was some tightness in his tone at first, but it soon warmed up. Though it had hardly the copious flow of Mr. Kreisler's, it was clear and expressive, bringing melody where there often seemed drought. The labored quality often found in the concerto was absent from his technique; in his phrasing and expression Mr. Enesco showed a thorough sympathy with Brahms, as did generally, the accompanying orchestra.

Perhaps the most enjoyable movement was the second, with its unbroken flow of quiet melody, played with unfaltering smoothness over a delicately colored, well-blended background furnished by the musicians under Mr. Monteux. The violinist was deservedly applauded at length, while in this and in the others the orchestra gave a generally good performance, with a lively opening in Berlioz's "Benvenuto Cellini" overture.

Though not a novelty, Ravel's Rhapsodie Espagnole is hardly familiar here. It conveys, indeed, a generally Spanish atmosphere, though its ways are modern French. It has lightness and delicacy, which were brought out in the performance, as well as rhythm, but it left a somewhat unsatisfied atmosphere, as of a beginning never quite begun. The orchestra seems always on the point of launching into a lively Spanish dance-tune, a la Chabrier, but never does, at least, until the last moment. But this was not the fault of Mr. Monteux and the orchestra, who played it well, likewise Cesar Franck's symphonic poem "La Chasseur Maudit" and the pleasantly flowing melody of Smetana's "Vltava." There was a fair-sized audience.

TRIBUNE - FEB. 2.

BROOKLYN
N. Y.
EAGLE
ISSUE OF

FEB 3 1923

Boston Symphony Orchestra

Is it possible that Pierre Monteux has been consulting Coue in Boston along with Mary Garden? Certainly his programs are getting better and better, if not day by day then month by month. It is a long time since such a wealth of noble music has been assembled for a single evening as that which his Boston Symphony Orchestra gave for its third Brooklyn concert at the Academy last evening. The one possible criticism is that the program was a little too long, so that even enthusiasts were tired before the end. Two hours of serious music is enough for most people.

The opening was Beethoven's Eighth Symphony with its enchanting second movement. That is not too long, and was the more welcome because it is not played as often as some of the others, and its refreshing measures fell upon waiting ears. Then came Smetana's tone poem, "The Moldau," which so vividly pictures the flow of a river from its sparkling current as a mountain rill to its mighty sweep as a great river. This is a tone poem that needs no program and its picture is reinforced with attractive melody and with ingenious and varied orchestral development.

Then came the novelty of the evening, Brahms' seldom heard violin concerto, played by Georges Enesco, a New York musician whose name has been familiar as a composer on orchestral programs for several years, but whose face was new to a Brooklyn audience and who in fact has played very little as a soloist. He has none of the display tricks of the hardened soloist, leaving his performance to stand by its interpretation of the music. How well he met that test was shown by the fact that he captivated his audience with a concerto which is long, constantly elevated in tone and which most violinists have left severely alone, probably because it affords so little opportunity for personal display. Now that Mr. Enesco has shown that an audience can be made to enjoy Brahms at his best, it is to be hoped that we shall hear the work oftener. We can hardly hope to hear it to better advantage than last evening. The close was a grouping of several fine passages from Wagner's "Ring" music, which served to remind the audience what a monumental and inspiring work that is, just as the first opportunity to hear it complete since the war is about to be offered in New York. The combination included the awakening of Brunnhilde, the Rhine journey and the climax from "Gotterdammerung" with many of the most stirring moments in the two closing works of the trilogy.

H. O.

BALTIMORE,
MD.
SUN
ISSUE OF

FEB 4 1923

SOME WAR CHANGES

A Boston Observer Notes Reversion To German Music.

From the Boston Post.

It is interesting to watch the gradual changes in popular sentiment on certain matters since the war ended.

Some months after the armistice was signed there were riotous scenes in New York outside an opera house, where it was proposed to present a German opera. The crowd absolutely refused to "stand for" it.

The Boston Symphony Orchestra was one of the first organizations to recognize that the war was over and to resume playing German music—without a ripple of protest on the part of the audience.

Now it is announced that the Deutcher Grand Opera Company, of Berlin, is to tour the United States; but if anybody is getting excited about it, I haven't seen any of the symptoms.

NEW YORK
N. Y.
TRIBUNE
ISSUE OF

Boston Orchestra Gives Full Matinee to Wagner

Whitehill Soloist in Wotan's Farewell and Magic Fire Music of "The Valkyr"

How long ago the cry began that Wagner's music was becoming outmoded, losing its vogue and attractive power cannot be said; probably about the time that its popularity began to be universal. No doubt music, like everything else in this world, obeys the law laid down by the melancholy Jacques: It ripes and ripes and then rots and rots. But Wagner's art has not yet reached the turning point. Its popularity in the concert room, during the present season at least, has tried the patience of even those reviewers for the newspapers who do no more than make record of the programs. There have been perhaps twoscore performances from the dramas which are in the repertoire of the opera house, where they may be heard as they ought to be heard in association with scenery and action.

Nevertheless, Mr. Monteux and the Boston Orchestra devoted all of yesterday afternoon's concert in Carnegie Hall to Wagner's music: the overture to "The Flying Dutchman," the prelude to "Lohengrin," the prelude and finale of "Tristan and Yseult," Wotan's leavetaking and the magic fire scene from "The Valkyr" and the portions (combined) of "Siegfried" and "The Dusk of the Gods." To the number from "The Valkyr" Mr. Clarence Whitehill lent the aid of his voice and art, and again in his singing, enunciation of the words, diction and embodiment of the spirit of the scene set an example from which every German singer in town might have learned a lesson. And the hall was crowded with enthusiastic hearers.

FEB 4 192

NEW YORK CITY

SINGS FROM 'THE VALKYRIE.'

Clarence Whitehill Appears With Boston Symphony Orchestra.

Clarence Whitehill sang the music of Wotan in the farewell and magic fire scene from "The Valkyrie" yesterday afternoon in the Wagner concert of the Boston Symphony Orchestra at Carnegie Hall. His voice was not at its best, but the singing was of such excellent quality that he was recalled many times.

The orchestra under the direction of Pierre Monteux played the excerpts from the German operas with vivid contrasts and fine ensemble effects, although many of the passages were played so slowly that they were drab. The audience was the largest which has attended a concert of the Boston organization this season.

From
AMERICAN
New York City

MONTEUX LEADS IN AFTERNOON OF WAGNER

Conducts Boston Symphony Orchestra in Performance from Works of Great Master

By GRENA BENNETT.

PIERRE MONTEUX, who at present controls the musical destiny of the Boston Symphony Orchestra, led the Hub band through the harmonious mazes and measures of Wagnerian composition in Carnegie Hall yesterday afternoon.

In limiting his programme to selections by the master of Bayreuth, Mr. Monteux, who rarely presents a list without a French number, followed the fashion adopted byg local orchestral conductors. The all-Wagner lure is undeniable and the size of yesterday's matinee audience definitely proved that fact.

The programme was not arranged chronologically though it began with "The Flying Dutchman," one of the early efforts from Wagner's pen, and ended with Siegfried's Rhine journey from "Dusk of the Gods," one of his later music dramas.

Between these the audience listened with evident gratification to a poetic performance of the "Lohengrin" prelude: the prelude to "The Mastersingers of Nuremberg," which was played with spirit and fevor; prelude and love death from "Tristan and Isolde," a poignant and noble [illegible] and Wotan's farewell [illegible] from "[illegible]

From FEB 5 192
Evening Globe
New York

MUSIC

By PITTS SANBORN.

"Loony Pete" and Sublunary Matters Come to the Klaw.

Sometimes I think it is simply because New York has so many concerts that new music is so long in getting to a hearing on our island. Numbers father competition, and when it comes to competition, what do concert audiences love and flock to hear? Why, the "Pathetic" symphony and the "Ride of the Valkyrs." After the years and years of waiting Mr. Stokowski dared to do the Schönberg "Five Pieces" for orchestra here with his Philadelphia band last winter, and the town is still humming with the outrage. Mr. Monteux's Boston Symphony programmes are as a rule generously spiced with novelty, and lo and behold, the largest Boston Symphony audience Carnegie Hall has sheltered in several years was drawn thither by Saturday afternoon's Wagner programme! I haven't a word to say against this loving of the old songs; only against the loving of them to the abortive death of the new.

Am Samstag nachmittag hat Herr Pierre Monteux an der Spitze der Boſtoner uns ein ausſchließlich Wagnerſches Programm geſchenkt, das erſte dieſer Art, welches der Dirigent uns bisher vorgeführt hat. Daß Herr Monteux ſich in die Wagnerwelt liebevoll und ebenſo intelligent als ſtilgerecht eingelebt hatte, wurde gleich nach der Eröffnungsnummer, der Ouverture zum „Fliegenden Holländer", klar, welche die durchgeiſtigten marinen Wirkungen ſehr lebhaft und farbig zum Effekt brachten. Es folgten in bunter Reihe das „Lohengrin"-Vorſpiel, in welchem namentlich die Streicher ſeraphiſch klangen, „Vorſpiel und Liebestod aus Triſtan", gebührend pathetiſch und chromatiſch-üppig geſchwellt, Excerpte aus „Siegfried" und „Götterdämmerung", effektvoll verbunden, und „Wotans Abſchied und Feuerzauber", dieſer in effektvoller Steigerung, wozu Herr Whitehill vom Metropolitan die Wagner'ſche Wotanmuſik in der ihm üblichen ſtiliſtiſch unvergleichlichen und emotionellen Art ſang. Es war vor einem den Saal in allen ſeinen Räumen dicht füllendem Publikum ein durchſchlagender Erfolg, an dem Dirigent, Soliſt und das wundervolle Orcheſter zu gleichen Teilen partizipieren durften.

U.

STAATS - FEB. 5

CONCERTS PLANNED AT NOMINAL PRICES

Providence Patron Makes Possible for Wage Earner to Hear Noted Artists.

FIRST PROGRAMME FEB. 18

Boston Symphony Orchestra Obtained for First of Series.—Tickets to Be Sold for Equivalent of 13 Cents Each

To place the best music of the great symphony orchestras and Grand Opera soloists within reach of even the smallest wage-earner in Providence, a lover of music who withholds his name from the public has launched an enterprise which will make its debut here Feb. 18 with a concert by the 100 musicians of the Boston Symphony Orchestra, for which the admission charge will be at the rate of 13 cents per person.

Announcement of this was made yesterday in connection with organization of the Providence Music League, which receives its support at the beginning from this unknown source.

Under the auspices of the league, it is stated, a series of three concerts will be given at the Albee Theatre during February, March and April. The first will be by the Boston Symphony Orchestra under the direction of Pierre Monteux, conductor, and for the others, stars of the Metropolitan Grand Opera will be brought to Providence.

If the public demand for these three concerts proves sufficient it is the hope of the Providence Music League ultimately to achieve the endowment of a foundation for music in Rhode Island, to devote itself to the education of the people in the appreciation of music. Such enterprises are now being widely discussed by musicians and music lovers throughout the United States, and it is hoped thereby to spread an appreciation for and love of music throughout the country. In organizing these concerts Providence is taking the leadership in this movement.

PLANS OF LEAGUE

The statement of the league says, in part:

"It is the plan of those behind the movement here to see to it that tickets for the concerts go only to those who would be unable to afford tickets if the usual concert rates were charged. Safeguards will be thrown around the sale of tickets with this end in view.

[illegible] the series of concerts will be given at 3 [illegible] afternoon, Feb. 18, at the E. F. Albee Theatre. The offering will be the Boston Symphony Orchestra, Pierre Monteux, conductor, with Richard Burgin, violinist, as soloist. The second concert will come Sunday, March 18, and the third Sunday, April 15.

"Tickets admitting to all three concerts will be sold by the sponsors of the music movement for 40 cents, making the cost of a single concert 13 cents. In this way, persons will be able to attend three concerts, at which the total admission charge ordinarily would be from $3 to $10, for about the price of a single seat for a moving picture show.

"Tickets will be distributed to officials of factories, mills and stores for sale to their employes, and to Federal Hill House, Girls' City Club, Young Men's Christian Association and Young Women's Christian Association. Tickets will also be placed at the Brown Unoin at Brown University. Distributors of the tickets will be asked to bear in mind that the purpose of the whole movement is to make available music at a very low cost to those who cannot afford to pay a greater price.

"For the purpose of the concerts, the Keith interests have offered the use of the Albee Theatre at about cost and the artists participating have also made concessions. The remainder of the cost of the experiment will be borne entirely by a Providence man who desires to aid in the movement for the education of the public in the appreciation of music. The sum realized from the sale of tickets will all be given to Providence charitable organizations.

"The concert series will be given under the auspices of a newly-formed organization known as the Providence Music League. The league was established for the sole purpose of undertaking the proposed experiment and, if it proves successful, of attempting to carry the plan to its logical conclusion, namely, the endowment of a foundation to make possible the indefinite continuation of the undertaking.

"The league is going forward on the belief that there are literally thousands of persons in Providence who love music and who are unable to pay the charges ordinarily asked for concerts. There are other thousands, members of the league believe, whose love of music would be stimulated and their appreciation sharpened by the mere opportunity to hear good music. It is to prove these beliefs accurate that the present concert series has been arranged.

ENDOWMENT FOUNDATION

"If the response of the public to the experiment is what the league confidently expects it will be, the next logical step will be one toward the goal of an endowed foundation, to make the work thus started permanent. If such a foundation is established, it is the plan to turn into its treasury the money which will be realized by the sales of tickets at the nominal prices decided upon.

"The Boston Symphony Orchestra, which will be the attraction at the first concert of the series, is one of the oldest and best known organizations of its kind in America, and consists of 101 musicians under the guidance of Pierre Monteux, well-known conductor. The orchestra was formed more than 40 years ago, under the inspiration of Maj. Henry L. Higginson of Boston. The orchestra is known throughout the United States as an organization of finished musicians.

"Many concerts have been given in Providence by the orchestra in past years, Infantry Hall being the usual place. Charging of the prices necessary to finance the visit of the organization to the city, members of the league declare, has kept from the concerts hundreds of persons who were anxious to attend but who were unable to pay the prices asked."

Firms desiring tickets for the concerts for sale to their employes may obtain them by making application to the Providence Music League, care of the Providence Chamber of Commerce.

JOURNAL FEB 9

NEW YORK
N. Y.
HERALD

ARRANGE 13 CENT CONCERTS.

PROVIDENCE, R. I., Feb. 8.—Three concerts will be given here under an arrangement announced to-day by the Providence Music League, a recently organized society, formed for the purpose of stimulating a love of music among the people. Tickets will be 40 cents for the three concerts. The Boston Symphony Orchestra will be the attraction at the first concert, February 18.

FROM FEB 9 1923
Times
NEW YORK CITY

40-Cent Concerts in Providence.

PROVIDENCE, R. I., Feb. 8.—A series of three concerts by high-class artists will be given in this city for 40 cents under an arrangement announced today by the Providence Music League, a recently organized society formed for the purpose of stimulating a love of music among the mass of people. The Boston Symphony Orchestra will be the attraction at the first concert a week from Sunday. The plan is supported financially by a music lover who will not permit his name to be made public.

BULLETIN
ISSUE OF
FEB 8 1923

MUSICAL ARTISTS TO BE HEARD HERE AT NOMINAL PRICES

Boston Symphony and Other Organizations to Play in City, with Providence Man as Patron, and Tickets Will Sell for Equivalent of 13 Cents Each.

To place the best music of the great symphony orchestras and Grand Opera soloists within reach of even the smallest wage-earner in Providence, a lover of music who withholds his name from the public has launched an enterprise which will make its debut here Feb. 18 with a concert by the 100 musicians of the Boston Symphony Orchestra, for which the admission charge will be at the rate of 13 cents per person.

Announcement of this was made to-day in connection with the organization of the Providence Music League, which receives its support at the beginning from this unknown source.

Under the auspices of the league, it is stated, a series of three concerts will be given at the Albee Theatre during February, March and April. The first will be by the Boston Symphony Orchestra under the direction of Pierre Monteux, conductor, and for the others, stars of the Metropolitan Grand Opera will be brought to Providence.

If the public demand for these three

Continued from Page 1.

concerts proves sufficient it is the hope of the Providence Music League ultimately to achieve the endowment of a foundation for music in Rhode Island, to devote itself to the education of the people in the appreciation of music. Such enterprises are now being widely discussed by musicians and music lovers throughout the United States, and it is hoped thereby to spread an appreciation for and love of music throughout the country. In organizing these concerts Providence is taking the leadership in this movement.

The statement of the league says, in part:

"It is the plan of those behind the movement here to see to it that tickets for the concerts go only to those who would be unable to afford tickets if the usual concert rates were charged. Safeguards will be thrown around the sale of tickets with this end in view.

"The first of the series of concerts will be given at 3 o'clock Sunday afternoon, Feb. 18, at the E. F. Albee Theatre. The offering will be the Boston Symphony Orchestra, Pierre Monteux, conductor, with Richard Burgin, violinist, as soloist. The second concert will come Sunday, March 18, and the third Sunday, April 15.

"Tickets admitting to all three concerts will be sold by the sponsors of the music movement for 40 cents, making the cost of a single concert 13 cents. In this way, persons will be able to attend three concerts, at which the total admission charge ordinarily would be from $3 to $10, for about the price of a single seat for a moving picture show.

"Tickets will be distributed to officials of factories, mills and stores for sale to their employes, and to Federal Hill House, Girls' City Club, Young Men's Christian Association and Young Women's Christian Association. Tickets will also be placed at the Brown Unoin at Brown University. Distributors of the tickets will be asked to bear in mind that the purpose of the whole movement is to make available music at a very low cost to those who cannot afford to pay a greater price.

"For the purpose of the concerts, the Keith interests have offered the use of the Albee Theatre at about cost and the artists participating have also made concessions. The remainder of the cost of the experiment will be borne entirely by a Providence man who desires to aid in the movement for the education of the public in the appreciation of music. The sum realized from the sale of tickets will all be given to Providence charitable organizations.

New League is Sponsor

"The concert series will be given under the auspices of a newly-formed organization known as the Providence Music League. The league was established for the sole purpose of undertaking the proposed experiment and, if it proves successful, of attempting to carry the plan to its logical conclusion, namely, the endowment of a foundation to make possible the indefinite continuation of the undertaking.

"The league is going forward on the belief that there are literally thousands of persons in Providence who love music and who are unable to pay the charges ordinarily asked for concerts. There are other thousands, members of the league believe, whose love of music would be stimulated and their appreciation sharpened by the mere opportunity to hear good music. It is to prove these beliefs accurate that the present concert series has been arranged.

"If the response of the public to the experiment is what the league confidently expects it will be, the next logical step will be one toward the goal of an endowed foundation, to make the work thus started permanent. If such a foundation is established, it is the plan to turn into its treasury the money which will be realized by the sales of tickets [illegible] decided upon.

[illegible] Orchestra, [illegible] musicians under the guidance of Pierre Monteux, well-known conductor. The orchestra was formed more than 40 years ago, under the inspiration of Maj. Henry L. Higginson of Boston. The orchestra is known throughout the United States as an organization of finished musicians.

"Many concerts have been given in Providence by the orchestra in past years, Infantry Hall being the usual place. Charging of the prices necessary to finance the visit of the organization to the city, members of the league declare, has kept from the concerts hundreds of persons who were anxious to attend but who were unable to pay the prices asked."

Firms desiring tickets for the concerts for sale to their employes may obtain them by making application to the Providence Music League, care of the Providence Chamber of Commerce.

TO GIVE 40-CENT CONCERT SERIES

Boston Symphony Players and N. Y. Opera Stars in Providence Plan

ENTERPRISE TO BE LAUNCHED ON FEB. 18

[Special Dispatch to The Herald]

PROVIDENCE, Feb. 8—Through the efforts of the Providence Music league and the generosity of an anonymous lover of music, the people of Providence are to have the opportunity to hear a series of three concerts by members of the Boston Symphony Orchestra and stars from the Metropolitan Grand Opera at a cost of 40 cents a seat for the series, or 13 cents a concert.

Announcement was made today by the music league that the enterprise will be launched Feb. 18, when 100 musicians from the Boston Symphony orchestra, under the direction of Pierre Monteux, conductor, will give a concert at the Albee Theatre. Two concerts by Metropolitan artists will be given in March and April and, if the project receives the support merited by such an enterprise, it is hoped ultimately to achieve the endowment of a foundation for music in Rhode Island.

USE OF PLAYHOUSE GIVEN

The Keith theatrical interests have offered the use of the playhouse and the artists participating have also made concessions. The remainder of the cost will be borne by the philanthropic backer who insists that his name be withheld. The entire proceeds from the sale of tickets will be given to local charitable institutions.

HERALD - FEB. 9

Mr. Ballantine and Mr. Burgin

Busy days are these for Mr. Burgin. Wednesday evening he must guide his string quartet through its first concert of the season. Yesterday in Sanders Theatre he plays the solo part in Chaikovsky's exacting Concerto; while throughout the remainder of that concert, as in those in Symphony Hall today and tomorrow, he must fulfill his regular duties as concertmaster of the Symphony Orchestra. It is greatly to Mr. Burgin's credit that, although all these tasks are now for him matters of routine, he does not permit himself to do any one of them perfunctorily, even when they so crowd themselves upon him. In the Concerto it was possible to detect in his bearing a suggestion of weariness, but this by no means showed itself in his playing, charged with characteristic nervous energy, keen edge, fine sensibility. Despite many passages that are still agreeable, even exciting to hear, Chaikovsky's Concerto is beginning perceptibly to tarnish and fade. Yet Mr. Burgin with his unceasing fervor did not once let it lapse into dulness or dryness.

To hear this Concerto again and for the first time in some years in rightful guise—with orchestral, not piano, accompaniment—brought renewed wonderment at the antagonism once aroused by the piece in certain quarters, an antagonism for which the amiable Mr. Hanslick was chief spokesman. That even so hard-shelled a reactionary as he could have found this music "stinking in the ear" is strange indeed. Of all Chaikovsky's larger pieces still keeping place in the repertory, none seems now more politely conventional. The Canzonetta barely rises above the level of charming salon-music, and there are measures in the opening Allegro—for all the sweep of the movement as a whole—that might have been signed by Mendelssohn. No doubt it was the Russian finale that most disturbed and distressed the Viennese reviewer. Yet even this movement seems now relatively tame, far more orderly and restrained than many another page on which Chaikovsky would play the Cossack.

To divide with Mr. Burgin's playing the interest last evening came the first performance anywhere of the newer and ampler version of Mr. Ballantine's suite, "From the Garden of Hellas." As Mr. Ballantine's music will be heard in Boston today and again tomorrow, there will be further opportunity for comment upon it. Yet in anticipation of this a few random impressions may here be set down. On a first hearing the four pieces seem to be the strongest of Mr. Ballantine's compositions. They are free from the tentativeness that marred portions of his symphonic poem, "The Eve of St. Agnes," and they seem far more individual and spontaneous, than his tone-picture, "By a Lake in Russia," recently heard here. Except the first, "Invocation to Pan," they are short and almost fragmentary. Each is well worked out; yet three at least im[illegible] germs from which [illegible] grow. Too much new music, however interesting in one way or another, is of the sort that leaves little desire for renewed and deeper acquaintance. Not so Mr. Ballantine's suite. There may be in his little pieces no omplexities which require unravelling, no ubtleties that may not be grasped in a ingle fleeting hearing, but such is the harm of the ideas expressed, such the felicity of the orchestral setting, and the bvious spontaneity and freshness of the hole, that one glimpse of them will hardly satisfy.

Of the four the "Invocation to Pan" and Aphrodite" seem the most successful. The octurne, notwithstanding many poetic easures and rich instrumentation, hardly ealizes the full possibility of the suggestg verses from Crinagoras. The last piece, Unloose Your Cables," impressed last vening as having a less well-defined physignomy than the others. But after all such azarded comparisons are beside the point. f greater interest and import is the fact hat an American composer of the younger eneration has here produced orchestral ieces that say something in their own ight, that owe their existence to a desire set forth a poetic idea, to unburden a uickened imagination, rather than to a ish to make the too-complacent sit up or, far worse, to write music wholly derivative merely for the sake of writing.

For beginning and ending of the concert came numbers heard this season in Symphony Hall—Mozart's Symphony in E-flat major, and Strauss's "Till Eulenspiegel." Of all Strauss's tone-poems in "Till" Mr. Monteux seemingly most delights. Certainly he plays it oftener than the others, both in and out of Boston, and his interpretation of it, now ripened and established, is in many ways uncommonly interesting and effective. "Till Eulenspiegel," it may be said, cries for the larger spaces of Symphony Hall. But in the intimacy of Sanders Theatre the music of Mozart may sound to the best advantage. Here Mozart's exquisite writing for the woodwind can be fully appreciated, and last evening it was difficult to know which to praise the more, the composer's skill and fancy or the beauty of the playing. And not only in the woodwind choir but throughout the orchestra this perennially delightful Symphony sounded as it seldom sounds at the hands of any band or in any auditorium. Music such as this may hardly be idealized, it may only be released, and Mr. Monteux did it this service.

W. S. S.

TRANS. FEB. 9.

Toscha Seidel With Symphony

Toscha Seidel, the Russian violin prodigy, who came to the United States a few years ago with his teacher, the great Auer, made his first appearance as Symphony concert soloist yesterday, playing the brilliant and melodious Mendelssohn concerto. His performance was one of the popular triumphs of the season. He shared honors with Edward Ballantine, whose "Garden of Hellas" was written within the classic confines of Cambridge, and Pierre Monteux, who conducted a memorable performance of the Chausson B-flat symphony, a work as virile and unconventional as one of Rodin's statues.

Joaquin Turina's colorful "Danzas Fantasticas," full of Andalusian pep and charm, ended a distinctly modern program.

ADVTSR. FEB. 10.

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urina from Spain

From distant Madrid and from neighboring Cambridge come the novel pieces on the programme for the Symphony Concerts of this week. Of the two composers thus represented, one, Edward Ballantine, is not unknown to audiences of these concerts. The other, Joaquin Turina, though not altogether a stranger in Boston concert rooms—even as an orchestral composer—is yet a newcomer to Symphony Hall. Mr. Ballantine's composition, to be heard in Boston for the first time, and indeed, saving the performance in Sanders Theatre this evening, for the first time anywhere, is a Suite in four movements, "From the Garden of Hellas." Turina's pieces, to receive tomorrow and Saturday a first hearing in America, are two of a set of three "Fantastic Dances"—of recent publication and presumably recent composition.

In Spain, as in the other countries of Europe, the chronicler of music has no sooner classified certain composers as the "newer" men than another brood of music-makers arises to claim this title. Broadly speaking, Turina, who was born in Andalusia in 1881, may be placed with de Falla (1877) and Granados (1867-1916). Notable and interesting as it is, the music of these men may no longer be considered representative of the newest ways in musical Spain. Writing of Spanish music in "The Chesterian" not so long ago, Adolfo Salazar mentions the names of several promising youngsters—it would be idle to list them here—who apparently are far more radical in their methods than any of the Spaniards now known to the world at large. Yet to Granados, de Falla and Turina, and to the older Pedrell and Albeñiz, is due the lasting credit of having restored to their country a long lost musical prestige. Like de Falla, Turina early found his way to Paris. But whereas the former joined the ranks of the Debussyites, the later sought the Schola Cantorum and became a disciple of d'Indy. At the outbreak of the late war both men returned to Madrid where they now dwell, and there Turina is occupied with composing and with the teaching of composition in the Conservatory.

As with many another prominent composer of today, Turina has published little. He has written among other things a successful opera, "Fea y con Gracia," a much-praised string quartet and other chamber-music, two brilliant Spanish Suites and sundry smaller compositions for the piano, and a few pieces for orchestra—among them "The Procession of Rocio," described by Debussy as a "luminous fresco." This colorful piece was played in Jordan Hall at a concert of the MacDowell Club Orchestra under the direction of Mr. Longy in the spring of 1918, and was again heard here last April at a concert of the People's Symphony Orchestra with Mr. Mason conducting. Turina's charming "Andalusian Scene," for viola, string quartet and piano, was played at a concert of the Boston Musical Association in January, 1920, and, to complete the list, one or another of the piano-pieces has been heard here from George Copeland.

Always a keen and sympathetic appraiser of contemporary musicians, Leigh Henry writes thus (in "The Musical Times") of Turina:

> Joaquin Turina is a musical impressionist of fine sensibility, both spiritually and musically. His work, however, differs in constructive methods from those generally termed impressionists. He tends towards the rather literary type of poetic expression exemplified in Albeniz's "Iberia" Suite, or in the "Images" of Debussy, but his treatment of sound and rhythm is more objective, in the strictly aural sense, and more full of a feeling for pure musical design than that of the elder Spaniard. Viewed as a whole, however, the general character of his work is subjective and impressionistic, and has a certain flavor of romanticism. Nevertheless, it is remarkably free from sentimentality, exaggerated pathos and musical rhetoric which are the ordinary marks of romanticism. He writes concisely and without musical ostentation, and his work reveals a fine sense of tone color.

The two Dances now to be played are entitled respectively "Ensueño" ("Revery") and "Orgia." As the general title "Fantastic Dances" would necessarily indicate, both are in dance-rhythm, although—as their specific titles suggest—they differ widely in mood. The "Ensueño" is languorous, the "Orgia" heady, intoxicating. According to the "mottoes" from the pen of José Más set upon the first pages of each of the pieces, the "Ensueño" concerns itself with the strum of a guitar that voices the lament of a soul weighted down with bitterness, while the "Orgia" is redolent of the perfume of flowers mingling with the aroma of wine—a truly Macchic picture.

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Ballantine from Cambridge

According to a note furnished by the composer, Mr. Ballantine's Suite was completed in the summer of 1922, and in a sense it is an outgrowth of a shorter Suite for smaller orchestra, performed at Peterborough, New Hampshire, in July, 1919. Two of the four movements, by title "Aphrodite" and "Unloose Your Cables," are orchestral transcriptions of songs for voice and piano. The others, a "Nocturne" and "Invocation to Pan," were begun as songs but later, to use the composer's words, "developed into purely orchestral pieces." The texts are Greek fragments translated by Lilla Cabot Perry, taken from a volume "From the Garden of Hellas," published by Houghton & Mifflin. Here, in the order of the movements suggested by them, are the four poems, together with the original sources and the tonality and tempo indication of Mr. Ballantine's music:

I.

Invocation to Pan. Allegro, B Major

(Crinagoras, Book VI., Epigram 253)

O many-watered caverns of the nymphs!
Where coolness trickles from o'er-hanging rock.
The echoing shrines of Pan with pine-trees crowned,
The lurking valleys hid beneath the cliff,
Or trunks of junipers, decayed and old,
But sacred still to hunters; heaps of rocks,
The piled up shrines of Hermes, will not ye
Receive propitious at Sosander's hands,
The first fruits of his ever-favored chase?

II.

Nocturne. Andante, D Major

(Crinagoras, Book VII., Epigram 633)

The moon, arising on the verge of twilight,
Hath clouded all her beams to hide her tears,
Since that Selene, her most lovely namesake,
Doth life relinquish and to shades descend.
For she would share death's darkness with the maiden
Round whom she flung the beauty of her light.

III.

Aphrodite. Andante con Moto, D Major

(Antipater, Book IX., Epigram 143)

Small indeed is this my home,
Here where dashes the white foam
On the shore.
But I love it and rejoice
In the distant threatening voice
Of ocean's roar.
Sailors, too, for help at sea
Or in love here come to me
And implore.

IV.

Unloose Your Cables. Allegro, G Major

(Marcus Argentarius, Book X., Epigram 4)

Unloose your cables! Be your swift sails spread
All ready, sailors, now to plough the sea!
From smiling zephyr's touch the winter's fled,
While the blue waves it smooths caressingly,
The chirping swallow builds of straw and clay
A nest to hold the little nestlings dear;
Fresh blossoms pierce the earth. Away! away!
Priapus bids you sail, nor dally here!

PROGRAM WILL BE ARTISTIC AND POPULAR

Beauty and [illegible]

Appeal Will Characterize Symphony Orchestra Concert.

A program of engrossing beauty and artistic distinction, combined with popular appeal, will characterize the coming to Brockton of the Boston Symphony orchestra for its concert to be given in the City theatre on Sunday afternoon, Feb. 25th, at 3 o'clock.

The number in which George Smith, the brilliant young pianist is to be heard with the orchestra is Liszt's Fantasia on Hungarian Folk Tunes, which is also known in its form for piano solo as the 14th Hungarian Rhapsody. No other work bespeaks so eloquently the Hungarian blood which flowed in his veins.

Music no less national, which represents the Bohemian people, is the symphonic poem "The Moldau" by Smetana, "with the union of two streams, one warm and gushing, the other cold and tranquil. The current of the Moldau glides past the wonderful Bohemian landscape, now reflecting the forest in the morning sun, now a series of pastures, and lowlands where a wedding feast is being celebrated. With the shadows of night come the reflections of mediaeval fortresses and a scene of wood and water nymphs who revel in the shining waves. The Moldau farther on hews out for itself a rocky chasm, and then spreads forth broadly as it approaches Prague."

Wagner's Overture to "Rienzi" is a condensation of the principal themes of the opera itself. It opens with a characteristic call to freedom of the early Italian hero Rienzi—a trumpet call which is a prolongation of one note, increasing from a pianissimo to a thrilling fortissimo. The Overture finally works up to a crashing climax.

The principal number on the program will be Tchaikovsky's Fourth Symphony in F minor. This work is as truly Russian as the other pieces belong to their own people and indeed contains one of the most conspicuous instances of the use of a folk theme in symphonic music, for the song, "In the Woods There Stood a Birth Tree" is the main melody on which the Finale is constructed. The piercing theme announced by the full brass choir which occurs at the opening and also at the close of the symphony was called by the composer himself the theme of "Fate" and represents the fatality which more or less possessed the composer's mind throughout his life. The slow movement is a tender and simple melody, and the Scherzo an astounding feat of orchestration, for it is played pizzicato from first to last by the whole string orchestra.

BR. D[illegible] F[illegible] 10

BRARD AS SOLOIST

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TRAV. FEB 10

[63]

BULLETIN
ISSUE OF
FEB 8 1923

MUSICAL ARTISTS TO BE HEARD HERE AT NOMINAL PRICES

Boston Symphony and Other Organizations to Play in City, with Providence Man as Patron, and Tickets Will Sell for Equivalent of 13 Cents Each.

To place the best music of the great symphony orchestras and Grand Opera soloists within reach of even the smallest wage-earner in Providence, a lover of music who withholds his name from the public has launched an enterprise which will make its debut here Feb. 18 with a concert by the 100 musicians of the Boston Symphony Orchestra, for which the admission charge will be at the rate of 13 cents per person.

Announcement of this was made to-day in connection with the organization of the Providence Music League, which receives its support at the beginning from this unknown source.

Under the auspices of the league, it is stated, a series of three concerts will be given at the Albee Theatre during February, March and April. The first will be by the Boston Symphony Orchestra under the direction of Pierre Monteux, conductor, and for the others, stars of the Metropolitan Grand Opera will be brought to Providence.

If the public demand for these three

Continued from Page 1.

concerts proves sufficient it is the hope of the Providence Music League ultimately to achieve the endowment of a foundation for music in Rhode Island, to devote itself to the education of the people in the appreciation of music. Such enterprises are now being widely discussed by musicians and music lovers throughout the United States, and it is hoped thereby to spread an appreciation for and love of music throughout the country. In organizing these concerts Providence is taking the leadership in this movement.

The statement of the league says, in part:

"It is the plan of those behind the movement here to see to it that tickets for the concerts go only to those who would be unable to afford tickets if the usual concert rates were charged. Safeguards will be thrown around the sale of tickets with this end in view.

"The first of the series of concerts will be given at 3 o'clock Sunday afternoon, Feb. 18, at the E. F. Albee Theatre. The offering will be the Boston Symphony Orchestra, Pierre Monteux, conductor, with Richard Burgin, violinist, as soloist. The second concert will come Sunday, March 18, and the third Sunday, April 15.

"Tickets admitting to all three concerts will be sold by the sponsors of the music movement for 40 cents, making the cost of a single concert 13 cents. In this way, persons will be able to attend three concerts, at which the total admission charge ordinarily would be from $3 to $10, for about the price of a single seat for a moving picture show.

"Tickets will be distributed to officials of factories, mills and stores for sale to their employes, and to Federal Hill House, Girls' City Club, Young Men's Christian Association and Young Women's Christian Association. Tickets will also be placed at the Brown Unoin at Brown University. Distributors of the tickets will be asked to bear in mind that the purpose of the whole movement is to make available music at a very low cost to those who cannot afford to pay a greater price.

"For the purpose of the concerts, the Keith interests have offered the use of the Albee Theatre at about cost and the artists participating have also made concessions. The remainder of the cost of the experiment will be borne entirely by a Providence man who desires to aid in the movement for the education of the public in the appreciation of music. The sum realized from the sale of tickets will all be given to Providence charitable organizations.

New League is Sponsor

"The concert series will be given under the auspices of a newly-formed organization known as the Providence Music League. The league was established for the sole purpose of undertaking the proposed experiment and, if it proves successful, of attempting to carry the plan to its logical conclusion, namely, the endowment of a foundation to make possible the indefinite continuation of the undertaking.

"The league is going forward on the belief that there are literally thousands of persons in Providence who love music and who are unable to pay the charges ordinarily asked for concerts. There are other thousands, members of the league believe, whose love of music would be stimulated and their appreciation sharpened by the mere opportunity to hear good music. It is to prove these beliefs accurate that the present concert series has been arranged.

"If the response of the public to the experiment is what the league confidently expects it will be, the next logical step will be one toward the goal of an endowed foundation, to make the work thus started permanent. If such a foundation is established, it is the plan to turn into its treasury the money which will be realized by the sales of tickets [illegible] prices decided upon.

[illegible] Symphony Orchestra [illegible]

[illegible] known [illegible] in America, and consists of 101 musicians under the guidance of Pierre Monteux, well-known conductor. The orchestra was formed more than 40 years ago, under the inspiration of Maj. Henry L. Higginson of Boston. The orchestra is known throughout the United States as an organization of finished musicians.

"Many concerts have been given in Providence by the orchestra in past years, Infantry Hall being the usual place. Charging of the prices necessary to finance the visit of the organization to the city, members of the league declare, has kept from the concerts hundreds of persons who were anxious to attend but who were unable to pay the prices asked."

Firms desiring tickets for the concerts for sale to their employes may obtain them by making application to the Providence Music League, care of the Providence Chamber of Commerce.

TO GIVE 40-CENT CONCERT SERIES

Boston Symphony Players and N. Y. Opera Stars in Providence Plan

ENTERPRISE TO BE LAUNCHED ON FEB. 18

[Special Dispatch to The Herald]

PROVIDENCE, Feb. 8—Through the efforts of the Providence Music league and the generosity of an anonymous lover of music, the people of Providence are to have the opportunity to hear a series of three concerts by members of the Boston Symphony Orchestra and stars from the Metropolitan Grand Opera at a cost of 40 cents a seat for the series, or 13 cents a concert.

Announcement was made today by the music league that the enterprise will be launched Feb. 18, when 100 musicians from the Boston Symphony orchestra, under the direction of Pierre Monteux, conductor, will give a concert at the Albee Theatre. Two concerts by Metropolitan artists will be given in March and April and, if the project receives the support merited by such an enterprise, it is hoped ultimately to achieve the endowment of a foundation for music in Rhode Island.

USE OF PLAYHOUSE GIVEN

The Keith theatrical interests have offered the use of the playhouse and the artists participating have also made concessions. The remainder of the cost will be borne by the philanthropic backer who insists that his name be withheld. The entire proceeds from the sale of tickets will be given to local charitable institutions.

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Mr. Ballantine and Mr. Burgin

Busy days are these for Mr. Burgin. Wednesday evening he must guide his string quartet through its first concert of the season. Yesterday in Sanders Theatre he plays the solo part in Chaikovsky's exacting Concerto; while throughout the remainder of that concert, as in those in Symphony Hall today and tomorrow, he must fulfill his regular duties as concertmaster of the Symphony Orchestra. It is greatly to Mr. Burgin's credit that, although all these tasks are now for him matters of routine, he does not permit himself to do any one of them perfunctorily, even when they so crowd themselves upon him. In the Concerto it was possible to detect in his bearing a suggestion of weariness, but this by no means showed itself in his playing, charged with characteristic nervous energy, keen edge, fine sensibility. Despite many passages that are still agreeable, even exciting to hear, Chaikovsky's Concerto is beginning perceptibly to tarnish and fade. Yet Mr. Burgin with his unceasing fervor did not once let it lapse into dulness or dryness.

To hear this Concerto again and for the first time in some years in rightful guise—with orchestral, not piano, accompaniment—brought renewed wonderment at the antagonism once aroused by the piece in certain quarters, an antagonism for which the amiable Mr. Hanslick was chief spokesman. That even so hard-shelled a reactionary as he could have found this music "stinking in the ear" is strange indeed. Of all Chaikovsky's larger pieces still keeping place in the repertory, none seems now more politely conventional. The Canzonetta barely rises above the level of charming salon-music, and there are measures in the opening Allegro—for all the sweep of the movement as a whole—that might have been signed by Mendelssohn. No doubt it was the Russian finale that most disturbed and distressed the Viennese reviewer. Yet even this movement seems now relatively tame, far more orderly and restrained than many another page on which Chaikovsky would play the Cossack.

To divide with Mr. Burgin's playing the interest last evening came the first performance anywhere of the newer and ampler version of Mr. Ballantine's suite, "From the Garden of Hellas." As Mr. Ballantine's music will be heard in Boston today and again tomorrow, there will be further opportunity for comment upon it. Yet in anticipation of this a few random impressions may here be set down. On a first hearing the four pieces seem to be the strongest of Mr. Ballantine's compositions. They are free from the tentativeness that marred portions of his symphonic poem, "The Eve of St. Agnes," and they seem far more individual and spontaneous, than his tone-picture, "By a Lake in Russia," recently heard here. Except the first, "Invocation to Pan," they are short and almost fragmentary. Each is well worked out; yet three at least im[illegible] heard as germs from which some larger [illegible] might grow. Too much new music, however interesting in one way or another, is of the sort that leaves little desire for renewed and deeper acquaintance. Not so Mr. Ballantine's suite. There may be in his little pieces no complexities which require unravelling, no subtleties that may not be grasped in a single fleeting hearing, but such is the charm of the ideas expressed, such the felicity of the orchestral setting, and the obvious spontaneity and freshness of the whole, that one glimpse of them will hardly satisfy.

Of the four the "Invocation to Pan" and "Aphrodite" seem the most successful. The Nocturne, notwithstanding many poetic measures and rich instrumentation, hardly realizes the full possibility of the suggesting verses from Crinagoras. The last piece, "Unloose Your Cables," impressed last evening as having a less well-defined physiognomy than the others. But after all such hazarded comparisons are beside the point. Of greater interest and import is the fact that an American composer of the younger generation has here produced orchestral pieces that say something in their own right, that owe their existence to a desire to set forth a poetic idea, to unburden a quickened imagination, rather than to a wish to make the too-complacent sit up or, far worse, to write music wholly derivative merely for the sake of writing.

For beginning and ending of the concert came numbers heard this season in Symphony Hall—Mozart's Symphony in E-flat major, and Strauss's "Till Eulenspiegel." Of all Strauss's tone-poems in "Till" Mr. Monteux seemingly most delights. Certainly he plays it oftener than the others, both in and out of Boston, and his interpretation of it, now ripened and established, is in many ways uncommonly interesting and effective. "Till Eulenspiegel," it may be said, cries for the larger spaces of Symphony Hall. But in the intimacy of Sanders Theatre the music of Mozart may sound to the best advantage. Here Mozart's exquisite writing for the woodwind can be fully appreciated, and last evening it was difficult to know which to praise the more, the composer's skill and fancy or the beauty of the playing. And not only in the woodwind choir but throughout the orchestra this perennially delightful Symphony sounded as it seldom sounds at the hands of any band or in any auditorium. Music such as this may hardly be idealized, it may only be released, and Mr. Monteux did it this service.

W. S. S.

TRANS. FEB. 9.

Toscha Seidel With Symphony

Toscha Seidel, the Russian violin prodigy, who came to the United States a few years ago with his teacher, the great Auer, made his first appearance as Symphony concert soloist yesterday, playing the brilliant and melodious Mendelssohn concerto. His performance was one of the popular triumphs of the season. He shared honors with Edward Ballantine, whose "Garden of Hellas" was written within the classic confines of Cambridge, and Pierre Monteux, who conducted a memorable performance of the Chausson B-flat symphony, a work as virile and unconventional as one of Rodin's statues.

Joaquin Turina's colorful "Danzas Fantasticas," full of Andalusian pep and charm, ended a distinctly modern program.

ADVTSR.

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Hath clouded all her beams to hide her tears,
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Doth life relinquish and to shades descend.
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Round whom she flung the beauty of her light.

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But I love it and rejoice
In the distant threatening voice
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Sailors, too, for help at sea
Or in love here come to me
And implore.

IV.

Unloose Your Cables. Allegro, G Major

(Marcus Argentarius, Book X., Epigram 4)

Unloose your cables! Be your swift sails spread
All ready, sailors, now to plough the sea!
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While the blue waves it smooths caressingly.
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[63]

INFORMATION OBSCURED

Symphony

SYMPHONY CONCERT

PREVAILING FASHIONS WITH THE VIOLIN

Mr. Sirdel in Mendelssohn's Concerto for Fresh Example—A Tone Close-Mated to the Music — Mr. Ballantine Does a Little Thing Well—Turina, Moody and Restless

FROM the violin Mr. Kreisler draws a tone slender of body, fine of texture, silken in lustre, undulant in motion. By common consent Mr. Kreisler is the foremost violinist of his time; while from the ends of Europe to the ends of America countless audiences hear him gladly. Naturally, inevitably, the younger generation of violinists would be as Mr. Kreisler is. They cultivate like qualities of tone, seek similar refinements and poise of musical speech, return to the pieces that he is wont to choose. Once upon a time Mr. Ysaye carried all before him in American concert-halls by the breadth and depth, the richness and the splendor to which he expanded the voice of the violin. Through his pieces he swept molton, torrential. No virtuoso of the hour now follows his fashion. The ample tone, the large manner, the outflinging mood are as though Ysaye had never been Even Mr. Elman smothers the rhapsodic fire of his youth; while Miss Morini, disposed by temperament to the "grand style," promptly stifles the inclination. The subtle hand, the silken speech, the subdued spirit are the universal mode. Upon the refinements of Mr. Kreisler and Mr. Heifetz would the youngsters yet more refine.

In this wise Mr. Seidel played Mendelssohn's Concerto at the Symphony Concert of yesterday afternoon—music, it is true, tempting such finesse and, in these days, gaining by it. Subdued figure, moreover, was the violinist himself. Not so long ago, hand, wrist and arm as means to perceiving mind and communicating spirit hardly sufficed him. He must play upon the violin—or perhaps upon the audience—with his whole body; while his countenance, as well as his tone, must be mirror to mood. Vanished now are these errors of excess and Mr. Seidel, coming upon the stage and continuing there, is a paragon of poise. Many times recalled, he betrayed not an emotion. Only upon Mr. Burgin, politely proffering the pitch, did he deign to smile. Of this new Seidel and also of the Kreisler aforesaid, is the violinist's present tone. Thread-like, it undulates upon the air. Light are the inflections he lays upon it. Sunshine and shadow no more than ripple over it. Fine-spun goes transition; a modulation is a mere touch of bow and finger; rhythm stirs rather than beats; arabesques are tracery in gossamer. Even to the pianissimo that is "felt" rather than heard" (as certain foolish Germans used to say) does M. Seidel now attain.

Yet this tone, that would out-Kreisler Kreisler in refinements upon the violin, keeps softly penetrating voice, is exceedingly sensitive to the contours and the accents of the music in hand; while to the very foot of the letter in this winter of 1923, it suits the Concerto of Felix Mendelssohn Bartholdy. Much of his music survives into these days, returns into them with surprising freshness, by virtue of the workmanship. Mendelssohn in this particular piece, as in many another, may have had little to say. Yet so adept are his means, so ingratiating his manner that therewith the hearer sits content. The slender body, the fine-drawn line, the limpid progress of the Concerto win the ear. The polished surface still catches light and shadow; while at every turn Mendelssohn seems to be making the nicest, the surest choice. Even his tonal fancies catch this fineness, this precision. And yesterday the voices of Seidel and of Mendelssohn were as one.

As kindly minded was the audience toward the little pieces that Mr. Ballantine has assembled as orchestral Suite and labelled "The Garden of Hellas." It would look upon the composer as well as clap him; [illegible] so unprepared was he for such warmth and curiosity that Mr. Monteux must needs trundle him, as it were, to the stage. As modest—and as pleasing—are the merits of the music. Mr. Ballantine [illegible] read verses of the minor and the later [illegible] poets—verses bearing an offering to Pan; verses of moonlight mood; verses [illegible] Aphrodite muses out of her marble [illegible] the sea; verses with the zest of spring in them when sky and waters [illegible] to new voyaging. From all these he [illegible] received impressions that he would [illegible] in tones. Yet he writes no "impressionistic," no 'modernist' music. Full[illegible] are his phrases and periods; warm [illegible] harmonies; orderly his progress. He [illegible] a full orchestra, not, seemingly because he desires its mass of tone; but, be[illegible] only with it may he gain the [illegible] texture, the desired colorings. [illegible], expanding into terse melody, [illegible] than ample themes as amply de[illegible] generate this music. They are [illegible] motivs to mark Mr. Ballantine as composer of individual invention. They recall no one; yet they bear no "very personal" stamp. Like the matter of good prose, they are of the viable material for music.

Rather, the virtue of the little pieces lies in the freshness of mood and impression throughout animating them. Mr. Ballantine invokes Pan as though he also warmed to the god. For him, too, beat the spring-tides. He looks with Aphrodite's longing upon the sea; with the moon descends to darkness. For the instant and no more, the music records the image, imparts the answering mood. As instantly and completely the audience receives and knows it. Few of the younger composers so keep their [illegible] upon the object; so concentrate the [illegible] so waste no musical [illegible]

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More "mode[illegible]" in the usual s[illegible] the word is Turina of Madrid in the two "Fantastic Dances," played yesterday for the first time in America. Spanish Dances, according to the conventions of theatre and concert-hall, they are not. No more do they smack of the folk, of urban or rural scene, after the manner of the newer Spanish composers and now and again, of Turina himself. Less than in de Falla, less even than in Granados does following fancy discover a Spanish background. As scanty is the hint of close Parisian antecedents. By the evidence of the ear, Turina chose to write short tone-poems in dance-rhythms, letting a single mood permeate each piece. Writing, he chooses one of the familiar idioms of music nowadays—a matter and a manner that spare not in sharp-set harmonies, keen-edged timbres, abrupt modulation, restless motion. Short-breathed are his motive; fitful his play with them; while as often as not rhythm is the binding means.

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H. T. P.

TRANS. FEB. 10.

SEIDEL SOLOIST AT SYMPHONY CONCERT

New Music by Turina and Ballentine Also Heard

The vividly emotional performance by Toscha Seidel of Mendelssohn's concerto for violin is probably what most people will remember yesterday's Symphony concert by. He not only brought to the familiar show piece an extraordinary technical mastery of his instrument, he used that mastery as a means of revivifying and glorifying what most people have come to regard as conventionally correct and primly sentimental music. After all, the composer may have felt the piece as intensely as Mr Seidel did. Mendelssohn should certainly have appreciated the purity of tone, the musicianly phrasing, the subtle dynamics of yesterday's performance on the part of the soloist.

The audience was roused to an unwonted but becoming enthusiasm. It not only recalled Mr Seidel five times, almost a record for a newcomer to these concerts; it also listened to his playing with none of the discreet rustling of programs and almost none of the more or less stifled bronchial outbursts that ordinarily accompany all music in Symphony Hall. Mr Monteux and the orchestra played the accompaniment with more enthusiasm and less stodginess than they accord most assisting artists.

Chausson's symphony was given an eloquent and moving performance. The first two movements may be loosely constructed and too reminiscent of Wagner and Franck. The last movement is certainly a masterpiece worthy of many hearings, nobly individual music, proving that Frenchmen are sometimes able to compose in the grand manner.

Of the two new pieces played, Mr Ballentine's suite, "From the Garden of Hellas," gave by far the most pleasure. Poems in the Greek Anthology suggested the four movements, each of which is an imaginatively honest and faithful depiction of a human mood. Mr Ballentine has not used ultra modern harmonic or orchestral effects. He does not disdain melody and consonance. He has writen ingratiating, agreeable music, which was obviously enjoyed by yesterday's audience. The composer was recalled to the stage to bow his acknowledgments after the performance.

Turina's "Fantastic Dances" are a rather dull and labored reworking in modernist terms of conventionally Spanish musical material. A few pages at the beginning of the "Orgy" succeeded in painting a mental picture, or at least suggested that the Diaghilev ballet could paint in by illustrative action. Except for some quite unnecessary dissonance and a profusion of noise, especially from percussion instruments, the rest of Turina's music was harmlessly dull.

Next week Carlos Salzedo will play the harp solo in his own symphonic poem, "The Enchanted Isles." Mr Burgin, and not Mr Shirley, is announced to play the viola d'amore solo in Loeffler's "La mort de Tintagiles." Schumann's "Rhenish Symphony" and two of Dvorak's "Slavonic Dances" are the other numbers listed.

GLOBE-FEB. 10.

14TH CONCERT BY SYMPHONY

Toscha Seidel, Violinist, Plays Here for the First Time

LATE COMERS AGAIN DISTURB AUDIENCE

By PHILIP HALE

The 14th concert of the Boston Symphony orchestra, Mr. Monteux [illegible]

[illegible] of Hellas"; Mendelssohn, Violin concerto; Turina, two Fantastic Dances. Mr. Ballantine's Suite was performed for the first time in Boston; Turina's dances, for the first time in America. Toscha Seidel, violinist, played for the first time at these concerts.

Again late comers walked in the aisles between the first two movements of the symphony, and thus disturbed the impression left by the music already played and the anticipation of the music to come. Would it not be advisable to begin the concert with an overture or some other piece of comparatively short duration? This was once the custom at these concerts. After this introductory composition, the late comers—and in some cases tardiness no doubt is unavoidable—could be seated without interrupting symphonic continuity. The Chicago orchestra has adopted this plan with good results. There is no dearth of overtures and other short pieces, nor need the overture be one of weighty importance, "presenting Thebes, or Pelops' line." Let us not be afraid of light and sparkling music, provided it be of the first quality. At present too many overtures are gathering dust on the shelves of the Symphony library.

The second and third movements of Chausson's symphony contain many pages that are beautiful, many that are uplifting and noble. The introduction to the first movement is impressive; that which follows is at times amateurish; the thematic material is not of marked significance and in the treatment of this material there are crudities, experiments, haltings and gropings. The movement is not firmly knit together. But all this is forgotten in the splendor of the movements that follow. It is easy to say that as Chausson was Franck's pupil, there is much of the master in the pupil's work; that in mood and in harmonic or rhythmic scheme at times the influence of Wagner is felt; one might even suspect the presence of the Gounod of the prelude to "Faust" in one of Chausson's pages; but there are no reminiscences akin to plagiarism. When Chausson wrote the symphony, he had not wholly found his own way, yet the greater part of the work shows genuine individuality and the spirit of the true artist. At the end of 30 years the symphony bears its age well; its life should be long. Mr. Monteux, with the orchestra, gave a masterly interpretation, a singularly euphonious performance of an uncommonly euphonious work.

Mr. Ballantine's Suite—Invocation to Pan, Nocturne, Aphrodite, Unloose Your Cables—was suggested by four short poems from the Greek Anthology. To give the impression of there poems, translated into English by Lilla Cabot Perry, Mr. Ballantine wrote for a modern full orchestra, percussion instruments and all. Of the four pieces the "Invocation to Pan" seemed the most fortunate in illustration of the text. Not that one should demand a literal or interlinear translation; but the impression made by the other movements was not a strong one. Was there really a need of so great an orchestra to express the composer's ideas? Suppose these ideas had been given only to strings and a few wood-wind instruments; would the ideas themselves have at once riveted the attention? The Suite was favorably received by the audience, and Mr. Ballantine bowed in acknowledgment.

As far back as 1911 Mr. George Copeland played piano music by Turina, an Andalusion, born in 1881. Later an orchestral piece and a chamber composition by him were heard in Boston. Yesterday Mr. Monteux brought out two or three "Danzas Fantasticas," "Dreaming" and "Orgy." They have an exotic, exhilarating flavor, but certain Frenchmen, Chabrier, Debussy, Ravel—have been more successful in giving us Spain in music. Then there is Laparra, whose opera "Habanera" showed us a Spain that was not all sunlight, guitars, and "Ole! Ole!" Rimsky-Korsakov tried his hand at it, but he might as well have been a Cook's tourist in Seville or Granada, personally conducted to a gypsy dance. And so yesterday, hearing Turina's music, we kept wishing that the orchestra were playing Chabrier's "Espana" or Debussy's "Iberia."

Mr. Seidel gave what might be called a "slick" performance of the smug and irritatingly respectable concerto by Mendelssohn. The concerto never seemed more sentimental, never longer. This was probably not so much the fault of Mr. Seidel as that of the genteel, irreproachable Mendelssohn, whose concerto is overfamiliar. The audience enjoyed the music and the playing hugely, and rapturous was the applause.

The concert will be repeated tonight. The program of the concerts next week comprises Schumann's Symphony No. 3 ("Rhenish"); Salzedo's "Enchanted Isles," a symphonic poem for harp and orchestra (Mr. Salzedo, harpist); Loeffler's "Death of Tintagiles" (after Maeterlinck), and two Slavonic dances by Dvorak. Mr. Burgin will play the viola d'amore in Mr. Loeffler's dramatic poem.

HERALD-FEB. 10

NEW WORKS PLAYED BY SYMPHONY

Ballantine of Harvard and Turina of Spain Honored

[illegible] University and Joaquin [illegible] Madrid, Spain, were played for the first time anywhere and for the first time in America, respectively, at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Both compositions had local color.

TOSCHA SEIDEL, SOLOIST

Toscha Seidel, violinist, was soloist of the occasion, playing the Mendelssohn concerto. The symphony of Ernest Chausson, a symphony by a composer most unfortunately taken off before his time, opened the concert.

Chausson, a very rich man, a supersensitive nature, was just finding himself when a fall from a bicycle dashed his head against a stone wall. It is a great loss to modern music, because of the unquestionable gifts and the special temperament of the man. The slow movement of the symphony has an autumnal melancholy found in other pages of Chausson, and peculiar to him.

Finale Well Wrought

One thinks of Swinburne's lines about the end of every man's desire. The introduction of the first movement prepares one for something quite stupendous, but in the development which follows, and in spite of the cunning evolution and combination of leading themes, the musical material itself is tenuous and the thought rather halting.

But the finale is powerfully wrought—the finale which ends with a peroration in the symphonic manner that Franck had so nobly developed. Franck and Wagner are heard in this music of Chausson. His symphony feels to us like the last experiment before the appearance of the real masterwork. But fate is not as kind, in this world, as the fairy tales would have us believe.

Ballantine's Suite

Mr. Ballantine's suite of four pieces, "From the Garden of Hellas," is based on poems from the Greek Anthology as translated by Lilla Cabot Perry in the volume, 'From the Garden of Hellas." The titles of the pieces are "Invocation to Pan," after Epigram 253, Book VI, of Crinagoras; "Nocturne," Epigram 633, by the same author; "Aphrodite," Epigram 143, from Book IX of Antipater; "Unloose Your Cables," Epigram 4, Book X, of Marcus Argentarius.

Mr. Ballantine has gained a much surer touch of late in his treatment of the orchestra. His musical theme is at once clearer and better co-ordinated than in earlier scores. The question will arise in the minds of many whether a big orchestra of the dimensions he employs is well suited to the extremely simple style of the Greek verse.

Mr. Ballantine would perhaps reply that in these days a composer uses an orchestra, big or small, according to instinct, and for the sake of embodying in his own manner his musical thought. But this does not allay a certain objection in the hearer's mind to an artistic manner more swollen than that of the Greek model which inspired the music. What is very commendable in these pieces in their brevity and concentration. Barring a few conventional measures in the opening pieces there is little that is padding or repetitious. We must, however, admit that despite a perfected technic and an agreeable musical speech we do not find original ideas in this music. The composer, who was present, acknowledged hearty applause.

Mr. Seidel a Mature Artist

When Mr. Seidel first played in Boston his performances were distinguished by a fluency that did not always conduce to authority in interpretation. He played the Mendelssohn concerto yesterday with less of the old fluency and aplomb and more the air—and the effect—of a man who had thought very seriously of his task and was devoting more attention to musicianly interpretation than to technical display.

It was a pleasure to hear the concerto, which is so well known, interpreted without exaggeration, without sentimentality, without excessive whipping up of the tempo in the finale. The work was interpreted with a fine intelligence and sense of proportion, with genuine and undistorted feeling, and with complete authority.

Spanish Music Intrigues

Probably owing to the length of the programme, Mr. Monteux played two instead of three dances which belong to the set, "Danzas Fantasticas" of Turina. The two played were "Ensueno" and "Orgia." Ensueno" bears the motto, by Jose Mas, "The sound of the strings was as the lament of the soul which could no longer endure the weight of bitterness," and the "Orgia" has this motto, by the same Spanish poet, "The perfume of the flowers was mingled with the odor of the manzanilla, and from the depths of the narrow goblets filled with the incomparable wine joy rose like an incense."

The music is intriguing, not conventionally modern in the manner of so many Spanish composers who have studied in Paris, full of mood, caprice, exotic color. This is the most interesting and the most authentic music by Turina we have heard, and we could afford to hear more at the Symphony concerts of music by modern Spaniards.

POST-FEB. 10

SYMPHONY PROGRAM

Carlos Salzedo, harp virtuoso and composer, will play the solo part in his symphonic poem, "Terres Enchantees," which will be performed at the next pair of Boston Symphony concerts, to be given at Symphony Hall next Friday afternoon and Saturday evening.

AMER. FEB. 10.

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When he heard that the General had taken the title "Emperor," Beethoven destroyed the dedication in anger and disappointment, but the great score remained.

The soloist at this concert will be Magdeleine Brard, the young pianist, who made an appearance in Boston as soloist with the Boston Symphony Orchestra three seasons ago. Miss Brard will appear with the orchestra in the pianoforte concerto of Grieg. Pierre Monteux will close the concert with Enesco's Rumanian rhapsody in A major, the work by which this Rumanian composer, now paying his first visit to America, is best known.

GLOBE. FEB. 11

MONDAY SYMPHONY

The third Monday evening Symphony concert will be given in Symphony Hall on February 19.

The principal number will be Beethoven's "Eroica" Symphony. Magdeleine Brard, pianist, will appear with the orchestra in the Grieg Concerto. Enesco's Roumanian Rhapsody will also be played.

CHILDREN'S CONCERTS

The last young people's concerts to be given this season by the Boston Symphony Orchestra will take place next Tuesday and Wednesday afternoons.

ADVTS - FEB. 8

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening the following program will be given by the Boston Symphony Orchestra, Mr. Monteux, conductor. The Third Symphony of Schumann in E-flat (the "Rhenish") will be performed. Carlos Salzedo, the noted harp virtuoso and composer, will take the solo part in his symphonic poem "Terres Enchantees." The other pieces will be Loeffler's dramatic poem "La Mort de Tintagiles" (after Maeterlinck), in which the viola d'amore solo will be played by Mr. Burgin, and the two Slavonic Dances of Dvorak, opus 46, Nos. 2 and 3.

YOUNG PEOPLE'S CONCERTS

The second and last pair of young people's concerts this season by the Boston Symphony Orchestra will take place next Tuesday and Wednesday afternoons, Feb. 13 and 14, at 4 o'clock. All tickets for these concerts have been apportioned through the public schools of Greater Boston.

Mr. Monteux will present the following program: Weber's Overture to "Obereon"; the Allegretto from Beethoven's Symphony No. 7; Berlioz's "March to the Scaffold" from the "Fantastic" Symphony; "Invocation" from "The Erinyes," by Massenet; Suite from "Carmen"; "In Wartime" from MacDowell's "Indian Suite," and Tchaikovsky's Overture "1812."

3.17

BRARD MONDAY EVENING SOLOIST

The third Monday evening concert of the extra series by the Boston Symphony Orchestra will be given in Symphony hall on Monday evening, Feb. 19. The principal number on the program will be the third symphony of Beethoven, known as the "Eroica." This work of mighty proportions was inspired by Napoleon Bonaparte, Beethoven's contemporary, upon whom the composer looked as the coming liberator of mankind. When he heard that the general had abused his power, Beethoven destroyed the dedication in anger and disappointment, but the great score remained.

The soloist will be Magdeleine Brard, the talented young pianist, who made her former appearance in Boston as soloist with the Boston Symphony Orchestra three seasons ago. She was then "a musical prodigy," but the beauty and brilliance of her playing astounded all who heard her. Her art has since matured and attained even finer distinctions. She will play Grieg's concerto. Mr. Monteux will close the concert with Enesco's Roumanian rhapsody in A-major.

HERALD. FEB. 11

18

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INFORMATION OBSCURED

Symphony

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Chausson's symphony was given an eloquent and moving performance. The first two movements may be loosely constructed and too reminiscent of Wagner and Franck. The last movement is certainly a masterpiece worthy of many hearings, nobly individual music, proving that Frenchmen are sometimes able to compose in the grand manner.

Of the two new pieces played, Mr Ballentine's suite, "From the Garden of Hellas," gave by far the most pleasure. Poems in the Greek Anthology suggested the four movements, each of which is an imaginatively honest and faithful depiction of a human mood. Mr Ballentine has not used ultra modern harmonic or orchestral effects. He does not disdain melody and consonance. He has writen ingratiating, agreeable music, which was obviously enjoyed by yesterday's audience. The composer was recalled to the stage to bow his acknowledgments after the performance.

Turina's "Fantastic Dances" are a rather dull and labored reworking in modernist terms of conventionally Spanish musical material. A few pages at the beginning of the "Orgy" succeeded in painting a mental picture, or at least suggested that the Diaghilev ballet could paint in by illustrative action. Except for some quite unnecessary dissonance and a profusion of noise, especially from percussion instruments, the rest of Turina's music was harmlessly dull.

Next week Carlos Salzedo will play the harp solo in his own symphonic poem, "The Enchanted Isles." Mr Burgin, and not Mr Shirley, is announced to play the viola d'amore solo in Loeffler's "La mort de Tintagiles." Schumann's "Rhenish Symphony" and two of Dvorak's "Slavonic Dances" are the other numbers listed.

GLOBE-FEB. 10.

14TH CONCERT BY SYMPHONY

Toscha Seidel, Violinist, Plays Here for the First Time

LATE COMERS AGAIN DISTURB AUDIENCE

By PHILIP HALE

The 14th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in [illegible] major; [illegible] "From the [illegible] of Hellas"; Mendelssohn, Violin concerto; Turina, two Fantastic Dances. Mr. Ballantine's Suite was performed for the first time in Boston; Turina's dances, for the first time in America. Toscha Seidel, violinist, played for the first time at these concerts.

Again late comers walked in the aisles between the first two movements of the symphony, and thus disturbed the impression left by the music already played and the anticipation of the music to come. Would it not be advisable to begin the concert with an overture or some other piece of comparatively short duration? This was once the custom at these concerts. After this introductory composition, the late comers—and in some cases tardiness no doubt is unavoidable—could be seated without interrupting symphonic continuity. The Chicago orchestra has adopted this plan with good results. There is no dearth of overtures and other short pieces, nor need the overture be one of weighty importance, "presenting Thebes, or Pelops' line." Let us not be afraid of light and sparkling music, provided it be of the first quality. At present too many overtures are gathering dust on the shelves of the Symphony library.

The second and third movements of Chausson's symphony contain many pages that are beautiful, many that are uplifting and noble. The introduction to the first movement is impressive; that which follows is at times amateurish; the thematic material is not of marked significance and in the treatment of this material there are crudities, experiments, haltings and gropings. The movement is not firmly knit together. But all this is forgotten in the splendor of the movements that follow. It is easy to say that as Chausson was Franck's pupil, there is much of the master in the pupil's work; that in mood and in harmonic or rhythmic scheme at times the influence of Wagner is felt; one might even suspect the presence of the Gounod of the prelude to "Faust" in one of Chausson's pages; but there are no reminiscences akin to plagiarism. When Chausson wrote the symphony, he had not wholly found his own way, yet the greater part of the work shows genuine individuality and the spirit of the true artist. At the end of 30 years the symphony bears its age well; its life should be long. Mr. Monteux, with the orchestra, gave a masterly interpretation, a singularly euphonious performance of an uncommonly euphonious work.

Mr. Ballantine's Suite—Invocation to Pan, Nocturne, Aphrodite, Unloose Your Cables—was suggested by four short poems from the Greek Anthology. To give the impression of there poems, translated into English by Lilla Cabot Perry, Mr. Ballantine wrote for a modern full orchestra, percussion instruments and all. Of the four pieces the "Invocation to Pan" seemed the most fortunate in illustration of the text. Not that one should demand a literal or interlinear translation; but the impression made by the other movements was not a strong one. Was there really a need of so great an orchestra to express the composer's ideas? Suppose these ideas had been given only to strings and a few wood-wind instruments; would the ideas themselves have at once riveted the attention? The Suite was favorably received by the audience, and Mr. Ballantine bowed in acknowledgment.

As far back as 1911 Mr. George Copeland played piano music by Turina, an Andalusion, born in 1881. Later an orchestral piece and a chamber composition by him were heard in Boston. Yesterday Mr. Monteux brought out two or three "Danzas Fantasticas," "Dreaming" and "Orgy." They have an exotic, exhilarating flavor, but certain Frenchmen, Chabrier, Debussy, Ravel—have been more successful in giving us Spain in music. Then there is Laparra, whose opera "Habanera" showed us a Spain that was not all sunlight, guitars, and "Ole! Ole!" Rimsky-Korsakov tried his hand at it, but he might as well have been a Cook's tourist in Seville or Granada, personally conducted to a gypsy dance. And so yesterday, hearing Turina's music, we kept wishing that the orchestra were playing Chabrier's "Espana" or Debussy's "Iberia."

Mr. Seidel gave what might be called a "slick" performance of the smug and irritatingly respectable concerto by Mendelssohn. The concerto never seemed more sentimental, never longer. This was probably not so much the fault of Mr. Seidel as that of the genteel, irreproachable Mendelssohn, whose concerto is overfamiliar. The audience enjoyed the music and the playing hugely, and rapturous was the applause.

The concert will be repeated tonight. The program of the concerts next week comprises Schumann's Symphony No. 3 ("Rhenish"); Salzedo's "Enchanted Isles," a symphonic poem for harp and orchestra (Mr. Salzedo, harpist); Loeffler's "Death of Tintagiles" (after Maeterlinck), and two Slavonic dances by Dvorak. Mr. Burgin will play the viola d'amore in Mr. Loeffler's dramatic poem.

HERALD-FEB. 10

NEW WORKS PLAYED BY SYMPHONY

Ballantine of Harvard and Turina of Spain Honored

[illegible] the music department [illegible] University and Joaquin Turina of Madrid, Spain, were played for the first time anywhere and for the first time in America, respectively, at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Both compositions had local color.

TOSCHA SEIDEL, SOLOIST

Toscha Seidel, violinist, was soloist of the occasion, playing the Mendelssohn concerto. The symphony of Ernest Chausson, a symphony by a composer most unfortunately taken off before his time, opened the concert.

Chausson, a very rich man, a supersensitive nature, was just finding himself when a fall from a bicycle dashed his head against a stone wall. It is a great loss to modern music, because of the unquestionable gifts and the special temperament of the man. The slow movement of the symphony has an autumnal melancholy found in other pages of Chausson, and peculiar to him.

Finale Well Wrought

One thinks of Swinburne's lines about the end of every man's desire. The introduction of the first movement prepares one for something quite stupendous, but in the development which follows, and in spite of the cunning evolution and combination of leading themes, the musical material itself is tenuous and the thought rather halting.

But the finale is powerfully wrought—the finale which ends with a peroration in the symphonic manner that Franck had so nobly developed. Franck and Wagner are heard in this music of Chausson. His symphony feels to us like the last experiment before the appearance of the real masterwork. But fate is not as kind, in this world, as the fairy tales would have us believe.

Ballantine's Suite

Mr. Ballantine's suite of four pieces, "From the Garden of Hellas," is based on poems from the Greek Anthology as translated by Lilla Cabot Perry in the volume, 'From the Garden of Hellas.' The titles of the pieces are "Invocation to Pan," after Epigram 253, Book VI, of Crinagoras; "Nocturne," Epigram 633, by the same author; "Aphrodite," Epigram 143, from Book IX of Antipater; "Unloose Your Cables," Epigram 4, Book X, of Marcus Argentarius.

Mr. Ballantine has gained a much surer touch of late in his treatment of the orchestra. His musical theme is at once clearer and better co-ordinated than in earlier scores. The question will arise in the minds of many whether a big orchestra of the dimensions he employs is well suited to the extremely simple style of the Greek verse.

Mr. Ballantine would perhaps reply that in these days a composer uses an orchestra, big or small, according to instinct, and for the sake of embodying in his own manner his musical thought. But this does not allay a certain objection in the hearer's mind to an artistic manner more swollen than that of the Greek model which inspired the music. What is very commendable in these pieces in their brevity and concentration. Barring a few conventional measures in the opening pieces there is little that is padding or repetitious. We must, however, admit that despite a perfected technic and an agreeable musical speech we do not find original ideas in this music. The composer, who was present, acknowledged hearty applause.

Mr. Seidel a Mature Artist

When Mr. Seidel first played in Boston his performances were distinguished by a fluency that did not always conduce to authority in interpretation. He played the Mendelssohn concerto yesterday with less of the old fluency and aplomb and more the air—and the effect—of a man who had thought very seriously of his task and was devoting more attention to musicianly interpretation than to technical display.

It was a pleasure to hear the concerto, which is so well known, interpreted without exaggeration, without sentimentality, without excessive whipping up of the tempo in the finale. The work was interpreted with a fine intelligence and sense of proportion, with genuine and undistorted feeling, and with complete authority.

Spanish Music Intrigues

Probably owing to the length of the programme, Mr. Monteux played two instead of three dances which belong to the set, "Danzas Fantasticas" of Turina. The two played were "Ensueno" and "Orgia." Ensueno" bears the motto, by Jose Mas, "The sound of the strings was as the lament of the soul, which could no longer endure the weight of bitterness," and the "Orgia" has this motto, by the same Spanish poet, "The perfume of the flowers was mingled with the odor of the manzanilla, and from the depths of the narrow goblets filled with the incomparable wine joy rose like an incense."

The music is intriguing, not conventionally modern in the manner of so many Spanish composers who have studied in Paris, full of mood, caprice, exotic color. This is the most interesting and the most authentic music by Turina we have heard, and we could afford to hear more at the Symphony concerts of music by modern Spaniards.

POST-FEB. 10

SYMPHONY PROGRAM

Carlos Salzedo, harp virtuoso and composer, will play the solo part in his symphonic poem "Terres Enchantees," which will be performed at the next pair of Boston Symphony concerts, to be given at Symphony Hall next Friday afternoon and Saturday evening.

AMER. FEB. 10.

[illegible] phony Orchestra will be given in Symphony Hall Monday evening, Feb. 19.

The principal number on the program will be the Third Symphony of Beethoven, known as the "Eroica." This work of mighty proportions was inspired by Napoleon Bonaparte, Beethoven's contemporary, upon whom the composer looked as the coming liberator of mankind.

When he heard that the General had taken the title "Emperor," Beethoven destroyed the dedication in anger and disappointment, but the great score remained.

The soloist at this concert will be Magdeleine Brard, the young pianist, who made an appearance in Boston as soloist with the Boston Symphony Orchestra three seasons ago. Miss Brard will appear with the orchestra in the pianoforte concerto of Grieg. Pierre Monteux will close the concert with Enesco's Rumanian rhapsody in A-major, the work by which this Rumanian composer, now paying his first visit to America, is best known.

GLOBE. FEB. 11

MONDAY SYMPHONY

The third Monday evening Symphony concert will be given in Symphony Hall on February 19.

The principal number will be Beethoven's "Eroica" Symphony. Magdeleine Brard, pianist, will appear with the orchestra in the Grieg Concerto. Enesco's Roumanian Rhapsody will also be played.

CHILDREN'S CONCERTS

The last young people's concerts to be given this season by the Boston Symphony Orchestra will take place next Tuesday and Wednesday afternoons.

ADVTS-FEB. 11

SYMPHONY PROGRAM

Next Friday afternoon and Saturday evening the following program will be given by the Boston Symphony Orchestra, Mr. Monteux, conductor. The Third Symphony of Schumann in E-flat (the "Rhenish") will be performed. Carlos Salzedo, the noted harp virtuoso and composer, will take the solo part in his symphonic poem "Terres Enchantees." The other pieces will be Loeffler's dramatic poem "La Mort de Tintagiles" (after Maeterlinck), in which the viola d'amore solo will be played by Mr. Burgin, and the two Slavonic Dances of Dvorak, opus 46, Nos. 1 and 3.

YOUNG PEOPLE'S CONCERTS

The second and last pair of young people's concerts this season by the Boston Symphony Orchestra will take place next Tuesday and Wednesday afternoons, Feb. 13 and 14, at 4 o'clock. All tickets for these concerts have been apportioned through the public schools of Greater Boston.

Mr. Monteux will present the following program: Weber's Overture to "Obereon"; the Allegretto from Beethoven's Symphony No. 7; Berlioz's "March to the Scaffold" from the "Fantastic" Symphony; "Invocation" from "The Erinyes," by Massenet; Suite from "Carmen"; "In Wartime" from MacDowell's "Indian Suite," and Tchaikovsky's Overture "1812."

BRARD MONDAY EVENING SOLOIST

The third Monday evening concert of the extra series by the Boston Symphony Orchestra will be given in Symphony hall on Monday evening, Feb. 19. The principal number on the program will be the third symphony of Beethoven, known as the "Eroica." This work of mighty proportions was inspired by Napoleon Bonaparte, Beethoven's contemporary, upon whom the composer looked as the coming liberator of mankind. When he heard that the general had abused his power, Beethoven destroyed the dedication in anger and disappointment, but the great score remained.

The soloist will be Magdeleine Brard the talented young pianist, who made her former appearance in Boston as soloist with the Boston Symphony Orchestra three seasons ago. She was then "a musical prodigy," but the beauty and brilliance of her playing astounded all who heard her. Her art has since matured and attained even finer distinctions. She will play Grieg's concerto. Mr. Monteux will close the concert with Enesco's Roumanian rhapsody in A-major.

HERALD. FEB. 11.

18.

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Symphony Programme

The following programme will be given by the Boston Symphony Orchestra, Pierre Monteux, conductor, next Friday afternoon and Saturday evening at Symphony Hall: Third Symphony, Schumann; symphonic poem, "Terres Enchantress," Carlos Salzedo; Loeffler's dramatic poem, "La Mort de Tintagiles," based on Maeterlinck, in which the viola d'amore solo will be played by Richard Burgin, and the two Slavonic dances of Dvorak, Opus 46, Nos. 1 and 2.

Brard Monday Evening Soloist

The third Monday evening concert of the extra series by the Boston Symphony Orchestra will be given in Symphony Hall on Monday evening, Feb. 19.

The principal number on the programme will be the Third Symphony of Beethoven, known as the "Eroica."

The soloist at this concert will be Magdeleine Brard, the remarkably talented young pianist, who made her former appearance in Boston as soloist with the Boston Symphony Orchestra three seasons ago. She was then so young as to be called a musical prodigy. Miss Brard will appear with the orchestra in the pianoforte concerto of Greif. Mr. Monteux will close the concert with Enesco's Rumanian rhapsody in A major, the work by which this Rumanian composer, now paying his first visit to America, is best known.

Young People's Concerts

The second and last pair of Young People's Concerts to be given this season by the Boston Symphony Orchestra will take place next Tuesday and Wednesday afternoons, Feb. 13 and 14, at 4 o'clock. All tickets for these concerts have been apportioned through the public schools of Greater Boston.

Mr. Monteux will present the following programmes: Weber's Overture to "Oberon," the Allegretto from Beethoven's Symphony No. 7, Berlioz's "March to the Scaffold" from the Fantastic Symphony; "Invocation," from "Les Erinyes," by Massenet; Suite from Bizet's "Carmen"; "In Wartime," from MacDowell's "Indian Suite," and Tschaikovsky's Overture "1812."

POST. FEB. 11.

MUSIC of less obvious shortcomin has survived less long than Cha son's Symphony in American co cert-halls. Mr. d'Indy brought it thith as long ago as 1906, and ever since t conductors have periodically replayed as Mr. Monteux did last Friday and Satu day, as Mr. Stock and Mr. Damrosch ha also done a few weeks or a few ment ago. (As Schumann's "Symphonic Stu ies" are the fashionable piece this sea for pianists, so is Chausson's Sympho with the mousing directors). Yet t casual listener, hears Franck and Wagn speaking from it loud and clear; disc ers measures that grope or are clums finds others of a sudden going blank; is haunted by a recurring inadequacy of means to matter. So far and no farther may Chausson go as achieving symphonist. Then, like Bruckner—a mind of a very different cast—he treads water until strong again of stroke, he can cleave the tonal waters.

Yet hereabouts the bravest flee from Bruckner; while the timidest set rapt be- [illegible] The reason is not far to seek. In his Symphony, as in his "Poem" for the violinists, Chausson felt deeply. He wrote because a mood, a passion within him cried for release in music. Writing, the more intense became these ardors. Of themselves they burn away, as it were, the impediments in the composer's musical speech. Franck himself may not peal forth joy beyond Chausson in the last movement of his symphony. Here sings elation concentrated, sublimated. The darkest-hued romantic of an earlier generation might have envied Chausson's intensity of lament through his middle measures. Yet most of them wore a sable livery of grief; while he speaks in an outpoured mourning. Deep and lasting goes music born of such exaltation. Bruckner could write it only in a few ethereal slow movements. Chausson knew joy and sorrow as well. Bruckner would open the heavens. Chausson heard the human cry. Questionless we humans also listen.

H. T. P.

TRANS. FEB. 12.

SYMPHONY ORCHESTRA PLEASES YOUNG PEOPLE

The Boston Symphony Orchestra gave another program for young people yesterday afternoon to an audience that filled Symphony Hall. The tickets were distributed through the schools of Greater Boston, without public sale and at a nominal price.

Mr Monteux arranged a list of pieces more varied, and better suited to the purpose of these concerts than he has hitherto chosen for them. There was something on it calculated to attract every type of listener likely to be attracted by orchestral music.

The excerpts from Bizet's "Carmen" and the "Invocation," from Massenet's "Les Erinyes" afforded opportunities for several players to perform incidental solos, which were gleefully applauded. In Weber's "Oberon" overture a sudden loud chord startled the audience, and extorted chuckles from many youngsters. Otherwise, the gathering behaved quite as decorously as the usual grown-up audience. The allegretto from Beethoven's A major symphony and the "March to the Scaffold," from Berlioz' "Fantastic Symphony," musically speaking the finest things played, were well received.

This program will be repeated today at 4, lasting until about 5. No seats are on public sale, however.

GLOBE-FEB. 14.

GIVES CONCERT FOR CHILDREN

Symphony Orchestra Program Appeals; Bedetti Is Soloist

IS SECOND PROGRAM FOR YOUNG PEOPLE

This is the program Mr. Monteux arranged for the second concert by the Symphony orchestra for young people, in Symphony Hall yesterday afternoon:

Weber.......Overture to the Opera, "Oberon"
Beethoven,
"Allegretto" from the Symphony in A major, No. 7.
Berlioz,
"March to the Scaffold" from the Fantastic Symphony.
Massenet,
"Invocation" from Suite, "The Erinyes"
'Cello Solo—Jean Bedetti.
Bizet.......Suite from the Opera, "Carmen"
MacDowell. "In Wartime" from the Indian Suite
Tchaikovsky........................Overture, "1812"

For this second concert of the winter Mr. Monteux provided solider fare than has been his way heretofore. His audience as usual was interesting to watch. The Weber overture, barring the loud, sudden chord at the beginning of the allegro, which amused, left the company cold. So did the Beethoven movement, though it is indeed a fact that so long as this music really "moved" the audience attentively listened. In precisely the same way they responded to the MacDowell "In War Time," only the quiet middle portion bored. So, in the suite from "Carmen," the last movement, where most goes on, suited best.

It pleased by no means so well, however, as the Invocation from Massenet's suite "The Erinyes" less imposingly put, his hackneyed song "Elegie," played by Mr. Bedetti. A youthful audience, so much is clear, likes sentimental music smoothly played above all else. Next in favor, however, comes music with sound to it and substance, and some emotional appeal; near the end of the Berlioz march not a few boys, and girls too, in one part of the hall stood up, the better to see what was going on, and when the march was over everybody applauded lustily. If the sheer beauty of Mozart, Beethoven, Weber and Bizet fails as signally as the simplicities of Haydn and the music of rythm above all else to stir young company, luckily music remains of uninterrupted movement, of vivid color and of emotional force. There is always Wagner.

R. R. G.

HERALD-FEB. 14.

YOUNG FOLKS' SYMPHONY IS BIG SUCCESS

By ZOE FABER

"If you wish to ask questions, please do so between numbers." If kiddies carry out printed instructions on the program that is about all that can be asked or expected of them—so—if there was a good deal of scurrying around from seat to seat at the Young People's Symphony concert at Symphony Hall, it was mostly because a teacher or older sister sat across the aisle. At any rate, they seemed happier for the information they craved—and it gave them valuable exercise.

If anything can be more of a success than success itself then this concert was more successful than the last one. This is a subject, anyway, that uses up all one's superlative adjectives because the children themselves declare that this number is "Great, oh, gee!" or of the last one "My, but wasn't it sweet?" This in particular reference to Mr. Bedetti's playing of the Massenet "Elegie." It was, too.

Had the children suspected that there were any feet in the hall that were not tapping energetically, particularly during the Carmen numbers, they probably thought that the owner couldn't keep time for obviously, all the people that could, did.

The concert will be repeated this afternoon at 4 o'clock.

CHILDREN HEAR THE SYMPHONY

Concert for School Folks Much Enjoyed

The programme of the children's concert given by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, consisted of Weber's overture to Oberon"; the Allegretto from Beethoven's 7th Symphony; "March to the Scaffold," from Berlioz "Fantastic" Symphony; "Invocation," from Massenet's suite, "Les Errinyes"; "In Wartime" from MacDowell's Indian Suite, and Tschaikowsky's overture, "1812."

The choice of the "Oberon" overture was a fortunate one for the occasion, and it was greatly appreciated by the children. Would that there were more of such music. The Allegretto from Beethoven's symphony is music, too, that should be familiar from childhood. Berlioz "March to the Scaffold" can be a gruesome affair, but the chattering of bassoons may seem amusing to a child where it is stark and macabre to older imaginations.

The triumph of the concert seemed principally the Weber music which continues to cast its spell, to transport the hearer on the note of a horn to Oberon's magic realm.

The orchestral performances were very brilliant. It is not possible to over-estimate the effect these concerts are having on the musical development of the rising generation of Boston.

POST. FEB. 14.

The program of the Symphony concerts this week should not disturb those who shudder at the thought of being obliged to hear new music by audacious radicals. Schumann's "Rhenish" symphony and two dances by Dvorak are not of the revolutionary nature. To be sure Loeffler's "Death of Tintagiles" is highly dramatic, but it is familiar. Mr. Salzedo's "Enchanted Isles" for harp and orchestra is new, but he is an amiable gentleman, and a harp in moderation is soothing.

Nor need Mr. Monteux's program for next week be dreaded by the good old conservatives: Rossini's overture to "Semiramide," Mozart's G minor symphony, Saint-Saens's piano concerto No. 4 (played by the excellent Mr. Cortot—Mr. Paderewski was the last to play it at a Symphony concert) and Ravel's Spanish Rhapsody.

At the extra concert of the Boston Symphony Orchestra next Monday night, the "Eroica" Symphony and a Roumanian Rhapsody by Enesco will be performed. Magdeleine Brard, pianist, will play Grieg's Concerto.

HERALD-FEB. 15.

Mr. Salzedo as Composer

Already known here as harpist and as composer for his instrument, Carlos Salzédo appears in both these rôles at the Symphony Concerts of this week. In the past Boston has heard from Mr. Salzédo, the composer only music for harp alone, or music such as the strange settings of stranger poems by Sara Yarrow—sung by Miss Ethel Frank at a concert of the Boston Musical Association—in which several harps made the warp of the instrumental texture. Tomorrow and Saturday, however, Mr. Salzédo will be disclosed here as author of a piece for full orchestra, in which a solo harp predominates. Scorning the implications of the names concerto or concerted piece, Mr. Salzédo has dubbed this composition a symphonic poem with "harp-principal." Regarding it he has written thus:

> There is no programme in connection with my symphonic poem for harp and orchestra. The name—"Terres Enchantées ("Enchanted Isles")—has been preferred to any other chiefly on account of the newness of the orchestral balance, which unveils to the hearer a new world of sounds. In this work the harp is treated in an unexpected, unaccustomed fashion by taking advantage of the unlimited tone colors of the instrument, thirty-five in number. The conception and execution of these effects have been made possible only by the recent perfection of the instrument.

Written in 1918, the "Enchanted Isles" bears a dedication to the memory of Claude Debussy, and in the music this composer's influence is clearly seen. Mr. Salzédo directs that the beginning of his symphonic poem should sound "enveloped in mystery." Such mysteriousness is easy enough of attainment in view of the hyper-impressionistic methods employed in the fashioning of the music and in its instrumental presentation. The composer cultivates unusual rhythms and exceptional time-signatures, such as 20-4, and, at the other extreme, 1-4. The harmonies are often dissonant, according to the newest mode in such matters, but in effect they are veiled and shadowy rather than strident. As set forth in Mr. Salzédo's own words, the part for solo harp is replete with unusual sounds and with clang-tints unknown to those who have not heard his other compositions for the instrument. And perhaps he alone can bring from the harp the precise timbres that he desires, and for which he writes—to give a random example—such extraordinary indications as "meltingly calm and without dryness."

W. S. S.

A year ago, when Mr. Casella, the composer and pianist, first visited the United States, Boston had no opportunity to hear that arch-modernist. Next month, however, it may hear him four times over. With the Symphony Orchestra, he will play in Cambridge on March 1, and in Symphony Hall on March 2 and 3. Two weeks later in Jordan Hall, on Saturday afternoon, March 17, he is announced for a recital of his own. Modernist, however, is he only in his own pieces.

At the Symphony Concerts of next week, Mr. Monteux will revive one more Overture of Rossini—that to the opera, "Semiramide," not quite so novel as his other resurrections. A Symphony of Mozart; Ravel's glinting Spanish Rhapsody; and a Concerto of Saint-Saëns with Mr. Cortot to play the solo-part are the other items of the programme.

TRANS. FEB. 15.

BRARD SYMPHONY SOLOIS

Next Monday evening, Feb. 19, Boston Symphony Orchestra, P Monteux, conductor, will give its concert of the Extra Monday Eve Series, with Magdeleine Brard, the brated young French pianist, appe as soloist.

Pierre Monteux will conduct a principal number on the progra mighty "Eroica" Symphony No. Beethoven, and will close the with Enesco's Roumanian Rhaps

PENSION FUND SOLOIST

Sigrid Onegin, the Swedish contral of the Metropolitan Opera Compan whose recent debut in Boston prove an outstanding musical event of th season, will make a return appearance when she sings with the Boston Sym phony Orchestra at Symphony hall o Sunday afternoon, March 4th, at 3:30 as soloist at its Pension Fund conc

TRAVELR-FEB. 17.

HARPIST PLAYS OWN WORK AT SYMPHONY

By ZOE FABER

Carlos Salzedo, harpist, playing his own composition, "Enchanted Isles," was the outstanding figure of the fifteenth Symphony program, Mr. Monteux conducting.

Mr. Salzedo is far more interesting as a harpist than he is as a composer and there is much more pleasure in hearing him play the works of other composers for his instrument.

DEDICATED TO DEBUSSY.

This particular work is dedicated to the memory of Claude Debussy and reminds one strongly of the trend of thought of the latter, except that there is lacking the same spark, that has placed Debussy's name high in the annals of composers.

Charles Martin Loeffler was in the audience and acknowledge the applause of his hearers at the conclusion of his "La Mort de Tintagiles," a highly dramatic work, which is crowded with interest, beautiful themes and brilliant orchestration.

BURGIN ADDS PLEASURE.

Richard Burgin contributed not a little to the pleasure of the foregoing by his playing of the solo part for viola d'amore. Its insistent tone, sometimes lovely, always domineering, was skilfully employed by the concertmaster of the orchestra.

Mr. Monteux opened the program with the Schumann "Rhenish" Symphony and many of the audience were glad of another hearing of one of the well beloved classics.

The closing number was Dvorak's Two Slavonic Dances—both brilliant in the matter contained and the treatment thereof.

AMER. FEB. 17.

CORTOT, SOLOIST

At the next regular pair of Boston Symphony concerts, which will be given in Symphony Hall next Friday afternoon and Saturday evening, Alfred Cortot, a French pianist, will appear as soloist. He will play with the orchestra the fourth pianoforte concerto of Saint-Saens.

BRARD WILL PLAY

The Boston Symphony Orchestra will give its third concert of the extra Monday evening series on Monday night, with Magdeleine Brard, a young French pianist, appearing as soloist. Pierre Monteux will conduct as the principal number on the program the mighty "Eroica" Symphony No. 3 by Beethoven, and will close the concert with Enesco's Roumanian Rhapsody.

AMER. JAN. 17.

SALZEDO HERE AS SYMPHONY SOLOIST

Carlos Salzedo, who stands among the most brilliant harpists of the day, made his debut as Symphony star yesterday in his own symphonic poem for harp and orchestra, which bears the title of "Enchanted Isles." This remarkable work is new to Boston.

Charles Martin Loeffler, Boston composer, is represented by "The Death of Tintagiles," a symphonic poem on the Maeterlinck play. Richard Burgin played the viola d'amore solo in this famous modern masterpiece. Schumann's "Rhenish Symphony" and Dvorak's Slavonic dances are the other numbers on the program, which will be repeated tonight.

BRARD WITH SYMPHONY

Magdeleine Brard, one of the most brilliant French pianists, will be the star of the Monday night Symphony concert in Symphony Hall. She will play the solo part in the Grieg concerto in A minor. Pierre Monteux will conduct Beethoven's "Eroica" symphony and Enesco's colorful "Roumanian Rhapsody."

ADVTSR. FEB. 17.

AT the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux will revive one more Overture of Rossini—that to the opera, "Semiramide," not quite so novel as his other resurrections of century-old operatic preludes. A Symphony of Mozart in G minor; Ravel's glinting Spanish Rhapsody; and a Concerto of Saint-Saëns with Mr. Cortot to play the solo-part are the other items of the programme. In such a piece as this Fourth Concerto, the Parisian pianist may glint and refine, chisel and polish to the top of his bent.

The third in the supplementary series of Symphony Concerts befalls in Symphony Hall on Monday evening, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with a "soloist" for gilding. Magdeleine Brard, once prodigy, now young virtuoso, will be the assisting pianist. Beethoven's "Eroica Symphony"; Grieg's Concerto for Piano and Orchestra; Enesco's whirling Roumanian Rhapsody fill the programme.

TRANS. FEB. 17

EXTRA SYMPHONY

The third Monday evening concert of the extra series by the Boston Symphony Orchestra is to be given in Symphony hall tomorrow evening at 8:15 with Magdeleine Brard, the celebrated young French pianist. Miss Brard revealed extraordinary talent in childhood, entering the Paris Conservatory at 11, taking the first prize two years later, and the prize of honor in 1917. She studied with Cortot and also coached with Saint-Saens. She appeared as a prodigy in performances with Colone, Lamoureux and other orchestras in Paris and other cities, and first came to America in 1918, when she astonished by the brilliance of her playing. Mme Brard will play Grieg's Concerto. Mr. Monteux will conduct the "Eroica" Symphony by Beethoven, and Enesco's Roumanian Rhapsody, based upon Roumanian folk themes.

PENSION FUND

Sigrid Onegin, Swedish contralto of the Metropolitan Opera Company, will sing with the Boston Symphony Orchestra at its pension fund concert in Symphony hall on Sunday afternoon, March 4, at 3:30. Mr. Monteux and the orchestra will give a Wagnerian program on this occasion; Wotan's Farewell and Magic Fire Music from "The Valkyrie" as the climax. Charles H. Bennett will sing the music of Wotan.

SYMPHONY PROGRAM

Alfred Cortot, the celebrated French pianist, will be the soloist at the Boston Symphony concerts in Symphony hall next Friday afternoon and Saturday evening. Mr. Cortot will play the Fourth Concerto of Saint-Saens. Mr. Monteux will also conduct Rossini's Overture to "Semiramide," Mozart's Symphony in G minor, and the Spanish Rhapsody by Maurice Ravel.

HERALD, FEB. 1

Symphony Programme

The following programme will be given by the Boston Symphony Orchestra, Pierre Monteux, conductor, next Friday afternoon and Saturday evening at Symphony Hall: Third Symphony, Schumann; symphonic poem, "Terres Enchantress," Carlos Salzedo; Loeffler's dramatic poem, "La Mort de Tintagiles," based on Maeterlinck, in which the viola d'amore solo will be played by Richard Burgin, and the two Slavonic dances of Dvorak, Opus 46, Nos. 1 and 2.

Brard Monday Evening Soloist

The third Monday evening concert of the extra series by the Boston Symphony Orchestra will be given in Symphony Hall on Monday evening, Feb. 19. The principal number on the programme will be the Third Symphony of Beethoven, known as the "Eroica." The soloist at this concert will be Magdeleine Brard, the remarkably talented young pianist, who made her former appearance in Boston as soloist with the Boston Symphony Orchestra three seasons ago. She was then so young as to be called a musical prodigy. Miss Brard will appear with the orchestra in the pianoforte concerto of Greif. Mr. Monteux will close the concert with Enesco's Rumanian rhapsody in A major, the work by which this Rumanian composer, now paying his first visit to America, is best known.

Young People's Concerts

The second and last pair of Young People's Concerts to be given this season by the Boston Symphony Orchestra will take place next Tuesday and Wednesday afternoons, Feb. 13 and 14, at 4 o'clock. All tickets for these concerts have been apportioned through the public schools of Greater Boston.

Mr. Monteux will present the following programmes: Weber's Overture to "Oberon," the Allegretto from Beethoven's Symphony No. 7, Berlioz's "March to the Scaffold" from the Fantastic Symphony; "Invocation," from "Les Erinyes," by Massenet; Suite from Bizet's "Carmen"; "In Wartime," from MacDowell's "Indian Suite," and Tschaikovsky's Overture "1812."

POST-FEB. 11.

MUSIC of less obvious shortcomin has survived less long than Cha son's Symphony in American co cert-halls. Mr. d'Indy brought it thith as long ago as 1906, and ever since t conductors have periodically replayed as Mr. Monteux did last Friday and Satu day, as Mr. Stock and Mr. Damrosch ha also done a few weeks or a few mont ago. (As Schumann's "Symphonic Stu ies" are the fashionable piece this seas for pianists, so is Chausson's Sympho with the mousing directors). Yet t casual listener, hears Franck and Wagn speaking from it loud and clear; disc ers measures that grope or are clums finds others of a sudden going blank; is haunted by a recurring inadequacy of means to matter. So far and no farther may Chausson go as achieving symphonist. Then, like Bruckner—a mind of a very different cast—he treads water until strong again of stroke, he can cleave the tonal waters.

Yet hereabouts the bravest flee from Bruckner; while the timidest set rapt be- [illegible] the reason is not far to seek. In his Symphony, as in his "Poem" for the violinists, Chausson felt deeply. He wrote because a mood, a passion within him cried for release in music. Writing, the more intense became these ardors. Of themselves they burn away, as it were, the impediments in the composer's musical speech. Franck himself may not peal forth joy beyond Chausson in the last movement of his symphony. Here sings elation concentrated, sublimated. The darkest-hued romantic of an earlier generation might have envied Chausson's intensity of lament through his middle measures. Yet most of them wore a sable livery of grief; while he speaks in an outpoured mourning. Deep and lasting goes music born of such exaltation. Bruckner could write it only in a few ethereal slow movements. Chausson knew joy and sorrow as well. Bruckner would open the heavens. Chausson heard the human cry. Questionless we humans also listen.

H. T. P.

TRANS. FEB. 12.

SYMPHONY ORCHESTRA PLEASES YOUNG PEOPLE

The Boston Symphony Orchestra gave another program for young people yesterday afternoon to an audience that filled Symphony Hall. The tickets were distributed through the schools of Greater Boston, without public sale and at a nominal price.

Mr Monteux arranged a list of pieces more varied, and better suited to the purpose of these concerts than he has hitherto chosen for them. There was something on it calculated to attract every type of listener likely to be attracted by orchestral music.

The excerpts from Bizet's "Carmen" and the "Invocation," from Massenet's "Les Erinyes" afforded opportunities for several players to perform incidental solos, which were gleefully applauded. In Weber's "Oberon" overture a sudden loud chord startled the audience, and extorted chuckles from many youngsters. Otherwise, the gathering behaved quite as decorously as the usual grown-up audience. The allegretto from Beethoven's A major symphony and the "March to the Scaffold," from Berlioz' "Fantastic Symphony," musically speaking the finest things played, were well received.

This program will be repeated today at 4, lasting until about 5. No seats are on public sale, however.

GLOBE-FEB. 14.

GIVES CONCERT FOR CHILDREN

Symphony Orchestra Program Appeals; Bedetti Is Soloist

IS SECOND PROGRAM FOR YOUNG PEOPLE

This is the program Mr. Monteux arranged for the second concert by the Symphony orchestra for young people, in Symphony Hall yesterday afternoon:

Weber.......Overture to the Opera, "Oberon"
Beethoven,
"Allegretto" from the Symphony in A major, No. 7.
Berlioz,
"March to the Scaffold" from the Fantastic Symphony.
Massenet,
"Invocation" from Suite, "The Erinyes" 'Cello Solo—Jean Bedetti.
Bizet.......Suite from the Opera, "Carmen"
MacDowell. "In Wartime" from the Indian Suite
Tchaikovsky..................Overture, "1812"

For this second concert of the winter Mr. Monteux provided solider fare than has been his way heretofore. His audience as usual was interesting to watch. The Weber overture, barring the loud, sudden chord at the beginning of the allegro, which amused, left the company cold. So did the Beethoven movement, though it is indeed a fact that so long as this music really "moved" the audience attentively listened. In precisely the same way they responded to the MacDowell "In War Time," only the quiet middle portion bored. So, in the suite from "Carmen," the last movement, where most goes on, suited best.

It pleased by no means so well, however, as the Invocation from Massenet's suite "The Erinyes" less imposingly put, his hackneyed song "Elegie," played by Mr. Bedetti. A youthful audience, so much is clear, likes sentimental music smoothly played above all else. Next in favor, however, comes music with sound to it and substance, and some emotional appeal; near the end of the Berlioz march not a few boys, and girls too, in one part of the hall stood up, the better to see what was going on, and when the march was over everybody applauded lustily. If the sheer beauty of Mozart, Beethoven, Weber and Bizet fails as signally as the simplicities of Haydn and the music of rythm above all else to stir young company, luckily music remains of uninterrupted movement, of vivid color and of emotional force. There is always Wagner.

R. R. G.

HERALD-FEB. 14.

YOUNG FOLKS' SYMPHONY IS BIG SUCCESS

By ZOE FABER.

"If you wish to ask questions, please do so between numbers." If kiddies carry out printed instructions on the program that is about all that can be asked or expected of them—so—if there was a good deal of scurrying around from seat to seat at the Young People's Symphony concert at Symphony Hall, it was mostly because a teacher or older sister sat across the aisle. At any rate, they seemed happier for the information they craved—and it gave them valuable exercise.

If anything can be more of a success than success itself then this concert was more successful than the last one. This is a subject, anyway, that uses up all one's superlative adjectives because the children themselves declare that this number is "Great, oh, gee!" or of the last one "My, but wasn't it sweet?" This in particular reference to Mr. Bedetti's playing of the Massenet "Elegie." It was, too.

Had the children suspected that there were any feet in the hall that were not tapping energetically, particularly during the Carmen numbers, they probably thought that the owner couldn't keep time for obviously, all the people that could, did.

The concert will be repeated this afternoon at 4 o'clock.

CHILDREN HEAR THE SYMPHONY

Concert for School Folks Much Enjoyed

The programme of the children's concert given by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, consisted of Weber's overture to Oberon"; the Allegretto from Beethoven's 7th Symphony; "March to the Scaffold," from Berlioz "Fantastic" Symphony; "Invocation," from Massenet's suite, "Les Errinyes"; "In Wartime" from MacDowell's Indian Suite, and Tschaikowsky's overture, "1812."

The choice of the "Oberon" overture was a fortunate one for the occasion, and it was greatly appreciated by the children. Would that there were more of such music. The Allegretto from Beethoven's symphony is music, too, that should be familiar from childhood. Berlioz "March to the Scaffold" can be a gruesome affair, but the chattering of bassoons may seem amusing to a child where it is stark and macabre to older imaginations.

The triumph of the concert seemed principally the Weber music which continues to cast its spell, to transport the hearer on the note of a horn to Oberon's magic realm.

The orchestral performances were very brilliant. It is not possible to over-estimate the effect these concerts are having on the musical development of the rising generation of Boston.

POST-FEB. 14.

The program of the Symphony concerts this week should not disturb those who shudder at the thought of being obliged to hear new music by audacious radicals. Schumann's "Rhenish" symphony and two dances by Dvorak are not of the revolutionary nature. To be sure Loeffler's "Death of Tintagiles" is highly dramatic, but it is familiar. Mr. Salzedo's "Enchanted Isles" for harp and orchestra is new, but he is an amiable gentleman, and a harp in moderation is soothing.

Nor need Mr. Monteux's program for next week be dreaded by the good old conservatives: Rossini's overture to "Semiramide." Mozart's G minor symphony, Saint-Saens's piano concerto No. 4 (played by the excellent Mr. Cortot—Mr. Paderewski was the last to play it at a Symphony concert) and Ravel's Spanish Rhapsody.

At the extra concert of the Boston Symphony Orchestra next Monday night, the "Eroica" Symphony and a Roumanian Rhapsody by Enesco will be performed. Magdeleine Brard, pianist, will play Grieg's Concerto.

HERALD-FEB. 15.

Mr. Salzedo as Composer

Already known here as harpist and as composer for his instrument, Carlos Salzédo appears in both these rôles at the Symphony Concerts of this week. In the past Boston has heard from Mr. Salzédo, the composer only music for harp alone, or music such as the strange settings of stranger poems by Sara Yarrow—sung by Miss Ethel Frank at a concert of the Boston Musical Association—in which several harps made the warp of the instrumental texture. Tomorrow and Saturday, however, Mr. Salzédo will be disclosed here as author of a piece for full orchestra, in which a solo harp predominates. Scorning the implications of the names concerto or concerted piece, Mr. Salzédo has dubbed this composition a symphonic poem with "harp-principal." Regarding it he has written thus:

> There is no programme in connection with my symphonic poem for harp and orchestra. The name—"Terres Enchantées ("Enchanted Isles")—has been preferred to any other chiefly on account of the newness of the orchestral balance, which unveils to the hearer a new world of sounds. In this work the harp is treated in an unexpected, unaccustomed fashion by taking advantage of the unlimited tone colors of the instrument, thirty-five in number. The conception and execution of these effects have been made possible only by the recent perfection of the instrument.

Written in 1918, the "Enchanted Isles" bears a dedication to the memory of Claude Debussy, and in the music this composer's influence is clearly seen. Mr. Salzédo directs that the beginning of his symphonic poem should sound "enveloped in mystery." Such mysteriousness is easy enough of attainment in view of the hyper-impressionistic methods employed in the fashioning of the music and in its instrumental presentation. The composer cultivates unusual rhythms and exceptional time-signatures, such as 20-4, and, at the other extreme, 1-4. The harmonies are often dissonant, according to the newest mode in such matters, but in effect they are veiled and shadowy rather than strident. As set forth in Mr. Salzédo's own words, the part for solo harp is replete with unusual sounds and with clang-tints unknown to those who have not heard his other compositions for the instrument. And perhaps he alone can bring from the harp the precise timbres that he desires, and for which he writes—to give a random example—such extraordinary indications as "meltingly calm and without dryness."

W. S. S.

A year ago, when Mr. Casella, the composer and pianist, first visited the United States, Boston had no opportunity to hear that arch-modernist. Next month, however, it may hear him four times over. With the Symphony Orchestra, he will play in Cambridge on March 1, and in Symphony Hall on March 2 and 3. Two weeks later in Jordan Hall, on Saturday afternoon, March 17, he is announced for a recital of his own. Modernist, however, is he only in his own pieces.

At the Symphony Concerts of next week, Mr. Monteux will revive one more Overture of Rossini—that to the opera, "Semiramide," not quite so novel as his other resurrections. A Symphony of Mozart; Ravel's glinting Spanish Rhapsody; and a Concerto of Saint-Saëns with Mr. Cortot to play the solo-part are the other items of the programme.

TRANS. FEB. 15.

BRARD SYMPHONY SOLOIST

Next Monday evening, Feb. 19, Boston Symphony Orchestra, P Monteux, conductor, will give its concert of the Extra Monday Eve Series, with Magdeleine Brard, the brated young French pianist, appe as soloist.

Pierre Monteux will conduct a principal number on the progra mighty "Eroica" Symphony No. Beethoven, and will close the c with Enesco's Roumanian Rhaps

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TRAVELR-FEB. 17.

HARPIST PLAYS OWN WORK AT SYMPHONY

By ZOE FABER

Carlos Salzedo, harpist, playing his own composition, "Enchanted Isles," was the outstanding figure of the fifteenth Symphony program, Mr. Monteux conducting.

Mr. Salzedo is far more interesting as a harpist than he is as a composer and there is much more pleasure in hearing him play the works of other composers for his instrument.

DEDICATED TO DEBUSSY.

This particular work is dedicated to the memory of Claude Debussy and reminds one strongly of the trend of thought of the latter, except that there is lacking the same spark, that has placed Debussy's name high in the annals of composers.

Charles Martin Loeffler was in the audience and acknowledge the applause of his hearers at the conclusion of his "La Mort de Tintagiles," a highly dramatic work, which is crowded with interest, beautiful themes and brilliant orchestration.

BURGIN ADDS PLEASURE.

Richard Burgin contributed not a little to the pleasure of the foregoing by his playing of the solo part for viola d'amore. Its insistent tone, sometimes lovely, always domineering, was skilfully employed by the concertmaster of the orchestra.

Mr. Monteux opened the program with the Schumann "Rhenish" Symphony and many of the audience were glad of another hearing of one of the well beloved classics.

The closing number was Dvorak's Two Slavonic Dances—both brilliant in the matter contained and the treatment thereof.

AMER. FEB. 17.

CORTOT, SOLOIST

At the next regular pair of Boston Symphony concerts, which will be given in Symphony Hall next Friday afternoon and Saturday evening, Alfred Cortot, a French pianist, will appear as soloist. He will play with the orchestra the fourth pianoforte concerto of Saint-Saëns.

BRARD WILL PLAY

The Boston Symphony Orchestra will give its third concert of the extra Monday evening series on Monday night, with Magdeleine Brard, a young French pianist, appearing as soloist. Pierre Monteux will conduct as the principal number on the program the mighty "Eroica" Symphony No. 3 by Beethoven, and will close the concert with Enesco's Roumanian Rhapsody.

AMER. JAN. 17.

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HERALD

Symphony Concert

SYMPHONY CONCERT

SALZEDO'S MOONSHINE; LOEFFLER FULL-BODIED

A Rambling Piece for Harp and Orchestra and the Familiar Tone-Poem of Tintagiles—For Better and for Worse Schumann Symphonic—Excellent Performance

AMONG all the composers who for one reason or another are called great, Schumann alone may be described as a bungling workman. Almost reverent was the spirit in which Frederick Stock took upon himself not long ago the task of revising and re-scoring Schumann's Third, the so-called "Rhenish" Symphony; yet what a rebuke was here offered to the composer. Surely no one endowed with sound æsthetic sense would attempt to perform such office for any symphony of Haydn, Mozart, Beethoven, Schubert or Mendelssohn. In the orchestral writing of these men, making due allowance for the technical limitations of their day, the matter and manner are perfectly correlated. To change one would be to injure the other. There is, of course, the celebrated miscalculation of tonal balance at the end of the first movement of Schubert's C major Symphony, and Wagner has shown how a passage in the Scherzo of the "Ninth Symphony" of Beethoven can be made to sound to far better advantage. But these are random instances—the exceptions that prove the rule. Schumann is, however, in different case. Setting aside the Overture to "Manfred," his orchestral compositions might be wholly re-scored not only to greater effectiveness but also to the clearer presentation of their musical content.

It is almost a pity that Mr. Monteux, reviving Schumann's "Rhenish" Symphony at the concerts of this week, did not give Bostonians an opportunity to pass upon the merits of Mr. Stock's version of the piece. Admitting the possible tastelessness of such revision, agreeing in general with the estimable Ebenezer Prout that in the matter of scoring we should take the classic as men take their wives 'for better or for worse," the fact remains that the Third Symphony according to Schumann is sufficiently familiar here and that this music according to Stock might prove an interesting revelation. Heard yesterday in its original estate, the piece proved again the force of Theodore Thomas's words as quoted by Mr. Stock, the words that spurred the latter to his task of revision: "Oh, if Schumann had only known how to handle the orchestra . . . how effectively his music could be made to sound! Such fine, noble themes, good workmanship, and yet such abominably poor orchestration."

Nor does all the fault in this Symphony lie in its instrumental presentation. The sweep and impetus, the sheer elation of the chief theme of the opening Vivace are not to be denied, but its characteristic rhythm is too insistently pursued throughout the movement and the resultant effect is that of a careless, headlong improvisation, not of a well balanced, well contrasted symphonic structure. Schumann seldom succeeded in developing his themes; he merely "worried" them, and the ineptitude of this process distresses though the theme itself, even on its thousandth reappearance still makes its appeal. To pursue these complainings, the second movement, with its subject taken from the so-called "Rheinweinlied," has a "beery" joviality, pleasing no doubt to the Teutonic mind, but savoring too strongly of the cellar. The third movement is undeniably pretty and comfortably soothing, yet the commentators wrangle as to which its principal melody resembles the more—the "Songs Without Words" of Mendelssohn, or an air from Donizetti's "Lucia di Lammermoor." Then there is the ensuing "Cathedral Scene" over which Schumann originally wrote "In the character of the accompaniment of a solemn ceremony." Solemn this music is in a sense, but it may hardly conjure up in any vividness the picture that was in the composer's mind. Incidentally Mr. Stock has apparently revamped the scoring of this movement with exceptional thoroughness, yet as it left Schumann's hand it contains some of the most effective of his orchestral writing. Here in his treatment of the brass he seemed to feel the significance of tone-color as an end in itself and, as but rarely in his music, a thought expressed through a certain group of instruments would lose its meaning if transferred to another. For final thrust it may be added that the last movement of the Symphony has all the shortcomings and none of the virtues of the rest.

The performance yesterday was of excellent quality. All that a conductor might do for the music, short of adopting the tactics of Mr. Stock was done by Mr. Monteux. To what extent he might have clarified Schumann's opacity and smoothed over his clumsiness, while he made the most of such opportunities as the triumphant horns in the first movement, the soft coloring, the tender songfulness of the third and the sombre sonorities of the fourth. Not within memory have the opening measures of the Symphony sounded with so splendid a vigor. Here, indeed, is one of the most exhilarating pages in all symphonic music. . . . If only Schumann could have gone on as he began!

A strange accident or intentional irony in programme-making placed after the Symphony Carlos Salzédo's symphonic poem for harp and orchestra, "Enchanted Isles." In the one is to be found much music—such as it is—and but little effect; in the other there is a deal of effect and but little music. Mr. Salzédo, an amazing virtuoso of the harp, has also composed voluminously, and practically all his music has the harp in the foreground. With uncanny ingenuity he has invented many new and hitherto undreamed-of tone-colors for the instrument, and these are embodied in his compositions. But in this symphonic poem the harp part, played yesterday by the composer with his familiar skill, brought no effects in any way surprising to one acquainted with Mr. Salzédo's solo pieces. And the rest of the music—hardly more than an ingenious study in orchestral timbres, unfettered rhythms and strange harmonies, the whole paraphanalia of impressionism—seemed but a misty background against which these pluckings, pickings, pattings and poundings of the harp might be displayed. Technically this background shows adroitness aplenty, but, save in a few passages that seem born of impulse rather than of calculation, its value as music is negligible.

After such tonal moonshine the gusty opening of Mr. Loeffler's "La Mort de Tintagiles" came as a refreshing, vitalizing breath of ozone. Here is music that nearly a quarter of a century of life has left undimmed. Later in this "dramatic poem" come passages with which time has dealt less kindly—for time has a way of making clichés of even the most audacious melodic designs and harmonic progressions, and so must inevitably rob even the greatest music of a measure of its original effectiveness. No longer may Mr. Loeffler's music, as once it did, mirror almost unclouded the piteousness, the horror, the boding of Maeterlinck's "Little Drama for Marionettes." The poet's words have lost none of these things. But it is the tragedy of all composers that the expressive power of their music must gradually and inevitably wane. Stirring, moving, beautiful, charged with poetry, often noble ,always admirably made, is this "Death of Tintagiles." To hear it is still to feel an exaltation, a quickening of the spirit, to experience a response of both heart and mind. Without too much thought of Maeterlinck's play, intrinsically this "dramatic poem" is eloquent as few pieces from the land of living composers are eloquent. Only as voice to the horrors and terrors of his drama of the boy Tintagiles and the monstrous, loathsome Queen, whose pitiful prey he becomes, has Mr. Loeffler's music lost appreciably in potency and power. It might almost be better if the title Mr. Loeffler chose for his piece could now be disregarded, but since that is scarcely possible, the hearer of this music, if he be wise, will no longer seek too closely the correlation that the composer surely intended. As music of tragedy in the broader sense, "La Mort de Tintagiles" is still persuasive and compelling, but hardly as the exact musical counterpart of the particular tragedy that inspired it.

The composer, who was present yesterday and who was appropriately applauded, may alone know how fully his intentions were revealed in the performance. Yet it was possible for one not so intimately acquainted with the music to find this performance rarely eloquent. Surely it seemed that Mr. Monteux had given Mr. Loeffler all that any composer may justly ask—the chance to let his music speak unhampered for itself.

From Loeffler of "La Mort de Tintagiles" to Dvorák of the Slavonic Dances Numbers Three and One from Opus 46, is a long step. But as maker of programmes Mr. Monteux's instinct seldom fails him. His audience of yesterday had heard a fading, over-long and thick-voiced romantic symphony it had heard for nearly a quarter of an hour, the vacuities of Mr. Salzédo's symphonic poem and upon that the fervors and intensities, the occasional furies of Mr. Loeffler's drama in tones. Presumably after these experiences it would relish music that was frankly light, tuneful, colorful and, in its modest way, engaging. And this in Dvorák's Dances Mr. Monteux granted it.

W. S. S.

Cortot for Charity

THE Boston Branch of the American Friends of Musicians in France is once more bestirring itself—this time for the advantage of the Municipal School of Music at Rheims. Like the community it serves, the school is still overborne by the aftermath of the war and is in need of funds to be set firmly on its feet again. For this good end, the American Friends have arranged a concert at nine o'clock next Tuesday evening in the house of Mrs. Robert Jordan at 46, Beacon Street. Then and there Mr. Cortot, the pre-eminent Parisian pianist of these days, will play various pieces and Walter Damrosch, experienced and amusing speaker, will describe a visit that he paid last summer to the school at Rheims. So will the audience be both entertained and informed—and, doubtless, moved the more to these good works. Tickets may be had for $5 at Herrick's.

TRANS. FEB. 17.

Post Feb. 17

MASTER OF HARP WITH SYMPHONY

Loeffler's Tone Poem Arouses Great Enthusiasm

BY OLIN DOWNES

The Schumann "Rhenish symphony," a new composition by Carlos Salzedo, the harpist and composer, called "Enchanted Isles"; Charles Martin's Loeffler's symphonic poem, "Mort de Timtagile," after Maeterlinck, and two Slavonic dances of Dvorak, made the programme of the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall.

NEW WORLD OF SOUNDS

Mr Salzedo, a master harpist and a composer of much strange music, states in the programme book that there is no plot or poetic idea back of his composition. "The name," he says, "'Terres Enchantees,' has been preferred to any other chiefly on account of the newness of the orchestral balance, which unveils to the hearer a new world of sounds."

If a real analysis, a psychological analysis, of the individual's sense of what is called in orchestral parlance "tone color" could be scientifically made, and the reasons stated why to one man the tone of an oboe sounds green and to another blue, we would be curious to see the results of the test as applied to Mr. Salzedo. For we believe that if he didn't play the harp he would not have his special ideas of the orchestra.

Dislikes to Let Go

This harp, which Mr. Salzedo plays with an amazing dexterity and skill, to which he is bound, as one might say, by a fanatical devotion, suggests to him instrumental combinations, every one of which he is bound to attempt before he finishes composing. It seemed to us that there were several places where the composer might as well have stopped as not.

What was interesting of Mr. Salzedo's composition seemed wholly in the direction of color, but we cannot say that we experienced a shock of novelty in listening to his effects, even though they do give the solo harp unique opportunities, nor do we personally discover any particular purpose—aside from harp combinations—or reason for being, in "Enchanted Isles."

Mr. Loeffler's Poem

It may now be said that the public has fairly caught up to the Loeffler of "Mort de Tintagile." It never fails to respond to the romantic sweep and poetic mood of the work, which is as it should be. We wonder what Mr. Loeffler thinks of this work today. The use of the viola d'amore, inspired by the thought of the helpless and fated little prince, is an inspiration, and the orchestral background for that tone quality is an equally felicitous stroke of scoring. Then there is the terrifying fanfare of the trumpets, and the passages suggested, no doubt, by the thoughts of the footsteps of invisible servants of the monstrous queen, who abduct and destroy Tinagile. There is Loefflerian mood, and there is the fine wild sonority of the storm.

In places there is resort to more conventional methods than Mr. Loeffler would employ today, as in the battledoring and shuttle-cocking of thematic fragments, in one instance, in the manner of the so-called "free fantasia"—which was anything but free—of the classic symphony. With his orchestra, admirably balanced and wild and picturesque enough, we think Mr. Loeffler would now be more economical. And he might cut.

The applause which always greets this music, considered a few years ago dangerously, and by some insufferably "advanced," brought the conductor several times back to the platform, while the composer, in the audience bowed his acknowledgements. Why do we not hear more of the other works of Mr. Loeffler? The "Villanelle du diable" is a masterpiece of irony, and there is the latest orchestral work, the "Hora mystica."

Schumann's Symphony

We love Schumann's symphony. Everybody knows that Schumann was a poor hand at orchestration. We observe that whatever its defects the score did not conceal the individuality, the romantic sentiment and warm imagination of this composer. And we reflect on an additional fact, which is, that Mendelssohn, to whom Schumann humbly went for advice about his scoring, has written symphonies, of which the "Scotch" symphony is the best, and a model of refined, clear, brilliant orchestration. And yesterday—who could exchange Schumann's "Rhenish" symphony, whatever its defects, [illegible]

Glob Feb 17

SYMPHONY CONCERT

Harpist Soloist in His Own Symphonic Poem

Yesterday's Symphony concert followed established traditions with its Schumann Symphony, Loeffler Tone Poem and Dvorak "Slavonic Dances," except for the soloist, Carlos Salzedo, harpist who elected to play his own "Terres Enchantees," a symphonic poem for harp and orchestra. There have been harpists as soloists with the Boston Orchestra in the past, among them, Ada Sassoli and Alfred Holy, though at rare intervals, but never in symphonic poems of their own composition.

Mr Salzedo informed the compiler of the program notes that the name "Enchanted Isles" was chosen for this piece because "the newness of the orchestral balance unveils to the hearer a new world of sounds." He added that the chief theme in the piece was borrowed from another work of his own, an "Idyllic Poem," one of the "Poetic Studies" for harp solo.

The poetic suggestion of this piece is confined to the title. The performance proved, what was well enough known before, that Mr Salzedo excels at glissando and other trick effects on the harp. The "new orchestral balance" proved to consist of duets between Mr Salzedo at the harp and Mr Burgin's solo violin or Mr Laurent's solo flute, with occasional alarms and excursions from the percussion players. There seemed no plausible justification for the inclusion of "Terres Enchantees," on a Boston Symphony program. The time spent on it might well have been devoted to a more representative modernist composition by Stravinsky, Pizetti, Schoenberg, or Bela Bartok, none of whom write music more annoying to conservative ears than Mr Salzedo's. Mr Salzedo will be heard at Jordan Hall in recital March 6.

Schumann's "Rhenish Symphony," except for the delightful scherzo and the impressive "Cathedral Scene," is diffuse and not over interesting. It was well played. A bit more of the invaluable qualities called by the proverbial man in the street "pep" and "punch" would not have harmed Mr Monteux's interpretation of this symphony and of the two "Slavonic Dances" by Dvorak which brought the concert to a close. Suavity is a good thing in an orchestral performance, but so is energy.

The other number, Loeffler's "Death of Tintagiles," has been long familiar here as vigorously poetic music. It contains eloquent pages, but would gain by condensation. The performance lacked delicacy; it tended to become merely noisy when it ought to have been brilliant. Mr Loeffler, rather against his apparent wishes, had to rise in his place in the first balcony and bow repeatedly, though he tried to direct the applause to Mr Monteux and to Richard Burgin, who had played the viola d'amore solo.

Next week Mozart's G minor symphony, Saint-Saens' C minor piano concerto, Rossini's "Semiramide" overture and Ravel's "Spanish Caprice" are the numbers announced. Alfred Cortot will be the soloist.

Herald Feb 17

1923

15TH SYMPHONY CONCERT GIVEN

Compositions by Schumann, Salzedo, Loeffler and Dvorak on Program

HARPIST INTERPRETS HIS OWN TONE POEM

By PHILIP HALE

The 15th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Schumann, Symphony No. 3 ("Rhenish"); Salzedo, "Enchanted Isles," Symphonic poem for harp and orchestra (first time in Boston; Mr. Salzedo, harpist); Loeffler, "The Death of Tintagiles" dramatic poem (after Maeterlinck)—Mr. Burgin, Viole d'Amour; Dvorak, Slavonic Dances, op. 46, Nos. 3 and 1.

Schumann's Symphony is worth playing and hearing if only for the third movement, music peculiar in mood and expression, and for the "Cathedral Scene," music that is solemnly and nobly pontifical. In these movements Schumann's remarkable ability to score in a coarse, heavy, lumpish manner, is not so apparent. The first movement is lacking in contrasts, and the finale is not impressive. As for the Scherzo, Mr. Apthorp was right when he found the chief theme to be of "a rather ponderous joviality," expressing well the sentiment of Goethe's Drinkers in Auerbach's cellar—"As 'twere five hundred hogs, we feel so cannibalic jolly." The constant repetition of this theme reminds one of a drunkard insisting at intervals on telling the same rude jest, or, what is worse, roaring a stave of a song for Meg or Moll.

Mr. Salzedo's symphonic poem, composed in 1918, was first performed at Milwaukee by the Chicago Symphony in November, 1919. There was a performance at Chicago in the same month. The composer entitled his work "Terres Enchantees," translating the title "Enchanted Isles."

Years ago Herman Melville wrote a [illegible] description of "The Enchanted [illegible] given by Span- [illegible] as Mr. Salzedo [illegible] from the harp and the other instruments.

Another enchanted isle was reigned over by Prospero, the usurper; for the rightful lord was Caliban, who said to Stephano and Trinculo

"The isle is full of noises,
Sounds and Sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears."

No, this was not Mr. Salzedo's enchanted isle.

He is known as a harpist of uncommon technical ability, of rare skill in producing unusual effects from his instrument. He has written much for the harp; not content with six harps, he has achieved the feat of writing for 21 harps, wood-wind choir, female voices and percussion. Thus he has almost eclipsed the virtuoso spoken of by the western preacher: "And he played on a harp of a thousand strings: Spirit of just men made perfect."

In his "Enchanted Isles," he has evidently sought first after color. He has thus gained strange, sometimes beautiful effects, but, men and brethren, are splashes of color, delicate tints and demi-tints all that we have a right to expect in an orchestral work for a symphony concert? This symphonic poem starts from nowhere and finally after long ramblings arrives there. There is tinkling of the harp, there are sweepings up and down, but the musical ideas have little significance; there is no body, no substance. Experiments in color. The audience was entertained; the composer-virtuoso was recalled.

A gentleman of ancient Greece once humbly apologized for having a pompous funeral for his very small child. If one should ask, why this elaborate musical composition to portray the death of little Tintagiles, the purport of Maeterlinck's drama is misunderstood. Not without reason did he call it a play for marionettes, so that the symbolism might be the plainer and the more impressive. Tintagiles was a child, but we are all children when we know that the "hidden, noiseless monster" is waiting for us, nor do the assurances of Sir Conan Doyle, Sir Oliver Lodge and others wholly dispel the fear that has haunted mankind through the centuries. Rightly, then did Mr. Loeffler give dramatic intensity to his symphonic poem, with the superb introduction depicting the wild night and the raging storm; the suggestion of the old scarred warrior, no longer relying on his sword; with the voice of the child wailing in fright; with the whisperers outside the door guarded in vain. After hearing this firmly-knit, eloquently expressive music, played con amore by the orchestra, we must associate Mr. Loeffler with Maeterlinck as, when "Pelleas and Melisande" is mentioned, the Belgian's name is inseparably linked with that of Debussy.

Here the concert might have ended with memorable music in one's ears and mind. Dvorak's Slavonic dances, originally for pianoforte (four hands), brought him fame. Has his Slavonic Rhapsody or his once brilliant Scherzo Capriccio aged with time?

The concert will be repeated tonight. The program for next week comprises Rossini's overture to "Semiramide," Mozart's G minor symphony, Ravel's Spanish Rhapsody and Saint-Saen's piano concerto, C minor, No. 4, to be played by Mr. Cortot.

TELEGRAM-FEB. 17

Brard to Play at Extra Symphony Concert Monday

The third Monday evening concert of the extra series by the Boston Symphony Orchestra is to be given in Symphony Hall tomorrow evening at 8:15 with Magdeleine Brard, the young French pianist, appearing as soloist. Miss Brard revealed extraordinary talent in childhood, entering the Paris Conservatory at 11 and taking the first prize two years later and the prize of honor in 1917.

She studied with Cortot and also coached with Saint-Saens. She appeared as a prodigy in performances with the Colonne, Lamoureux and other orchestras in Paris and other cities, and first came to America in 1918, when still a mere child, astounding her audiences by the brilliance of her playing.

Those who heard Sigrid Onegin, the Metropolitan's other recent great acquisition, at her Boston debut concert recently are doubtless already warning their friends not to miss the Symphony Orchestra's Pension Fund concert, March 4, at which she will sing in Wagner excerpts. Charles Bennett is to sing Wotan in "Wotan's Farewell" and the "Magic Fire Music" from "Die Walkuere" at this concert. The other numbers are not announced. Onegin is the great contralto of this generation, vocally speaking, in the opinion of many reviewers, including the writer.

GLOBE-FEB. 18.

LIKE NOTHING ELSE

We doubt if such a thing could be done [illegible] in any other way. Music, [illegible] is to be a totally different development from what it has been in [illegible]. It will be entirely different, first of all, for the reason that there is [illegible] American folk-song. There are [illegible] of folk-songs from all the races [illegible] the sun floating about, but we [illegible] no music at all of the kind that appears in the childhood of a race. [illegible] childhood can never be ours. When we came here we were the product of old peoples. We were born in a modern age. No amount of harking back to folk-songs will extinguish that fact and all it implies.

The foundations of a real American music, then, cannot be based on the past, any more than they can be written as if we did not hear Europe. We are wholly of today, and our nationalism is composite. It is only from our modernity and our compositeness that a genuine American music can spring. And it is the records which take cognizance of this, which go everywhere and echo everything, native and foreign, "jazz" and symphony, monologue and burlesque, and lay the kind of a foundation we must have. They make music a part of the life of the busiest and most Philistine American. With the radio they send it across vast stretches of unpopulated territory and to every class and condition of people. They are the artistically democratizing contraption which the Yankee, with his infernal ingenuity, has invented, in response to the times and the need of his soul. What the devil will evolve from his artistic consciousness in the future is known to no man, but the evolution is proceeding, with Thomas Edison the deus machina of the strange business.

As we listened to Mr. Carlos Salzedo, [illegible] and composer, playing his piece,

"'Tis Mine Own"

We wondered as we listened to the splendid sonorities of Mr. Loeffler's orchestra in "Le Mort de Tintagiles" last Friday what Mr. Loeffler thinks of this, a comparatively early work, today. The Loeffler of today is the same man yet a different one from the Loeffler of the period which saw the creation of "Le Morta." The Loeffler of today might be inclined to do some polishing and finishing off, some revision here, some re-instrumentation, and possibly shortening there. But doubtless Mr. Loeffler is wiser. Doubless he says what every man who has sincerely wrought in his art can say when he looks back on his creative struggles. He can say to himself: "I could do it better today. But that is mine. That was what I felt and dreamed and made years ago Let it stand"—and turn to a new composition. It is as unprofitable for an artist as for Lot's wife to look back the way he has come. The path of the creative spirit is ever forward.

Brard With Orchestra

The third Monday evening concert of the extra series by the Boston Symphony Orchestra is to be given in Symphony Hall tomorrow evening at 8:15, with Magdeleine Brard, the celebrated young French pianist, appearing as soloist. Miss Brard revealed extraordinary talent in childhood, entering the Paris Conservaory at 11, and taking the first prize two years later and the prize of honor in 1917. She studied with Cortot and also coached with Saint-Saens himself. She appeared as a prodigy in performances with the Colonne, Lamoureux and other orchestras in Paris and other cities, and first came to America in 1918, when still a mere child, astounding her audiences by the brilliance of her playing. Miss Brard will also play with the orchestra in the concerto by Grieg.

Mr. Monteux will conduct as the principal number on the programme the great "Eroica" Symphony of Beethoven, and will close the concert with Enesco's Rumanian Rhapsody, based upon characteristic Rumanian folk themes.

POST-FEB. 18.

MONDAY SYMPHONY

The third Monday Symphony concert is to be given in Symphony Hall tomorrow with Magdeleine Brard, celebrated young French pianist, as soloist. She will play with the orchestra in the concerto by Grieg. Pierre Monteux will conduct Beethoven's "Eroica" Symphony and Enesco's "Roumanian Rhapsody."

PENSION FUND SOLOIST

Sigrid Onegin, Swedish contralto of the Metropolitan Opera Company, whose recent debut in Boston proved one of the big events of the season, will sing with the Symphony Orchestra at its pension fund concert on Sunday, March 4. Pierre Monteux will give a Wagnerian program with Wotan's Farewell and Magic Fire Music from "Die Walkure" as the climax, Charles H. Bennett singing the part of Wotan.

SYMPHONY PROGRAM

Alfred Cortot, French pianist, will appear as soloist at the Symphony concerts next Friday afternoon and Saturday evening, playing the fourth concerto of Saint-Saens. Rossini's "Semiramide" overture, Mozart's Symphony in G minor and the Spanish Rhapsody by Maurice Ravel are on the program.

ADVTSR-FEB. 18.

GIRL PIANISTE IS SYMPHONY SOLOIST

By ZOE FABER.

A little slip of a girl in silver from head to foot was soloist last night with the Symphony Orchestra under Mr. Monteux in the third of the extra series of Monday evening concerts.

Mlle. Magdeleine Brard played the Grieg Concerto in A minor. She is young indeed to have attained the place she has secured for herself. Her playing shows much intelligent study and the result it has brought to a born musician.

There is a finesse in her touch, now light as a wind-blown feather, now with deep ringing resonance in the sustaining bass. She is interesting and shows much promise for a big pianiste.

The "Eroica" symphony of Beethoven opened the program, and the reading was a fine one, which the audience, practically a capacity house, was quick to appreciate and commend. Mr. Monteux acknowledged the applause by calling his men to their feet.

The Roumanian Rhapsody in A major of Enesco (who recently appeared as soloist and also composer with the symphony) was the closing number. It is full of color, vivid in rhythm and theme and the audience found it a happy selection.

Surely, Mr. Monteux should feel happy over the very evident pleasure that a great number of people derive from these concerts—people, who for the most part, are unable to attend the regular concerts.

AMER. FEB. 20.

BRARD SOLOIST AT SYMPHONY CONCERT

Young French Pianist Gives Fin Performance of Grieg Concerto

Magdeleine Brard, the young French pianist first heard here two years ago as soloist at a Symphony concert for the pension fund, gave a brilliant performance of the Grieg concerto last night at the third of the extra Symphony concerts. A very large audience applauded her with marked cordiality. Mr Monteux and the orchestra also received many plaudits after Beethoven's "Eroica" symphony, and again at the end of the program following a vigorously romantic interpretation of Enesco's "Rumanian Rhapsody" in A major.

Miss Brard is still in her 'teens, yet her playing is not the mechanically efficient work of the usual soulless infant prodigy who causes the groundlings to gape and the judicious to grieve. On the contrary, her interpretation showed subtle and mature mucianship.

In the main theme of the first movement her phrasing and her subtle variations of rhythm and accent showed extraordinary artistry. Anybody with the requisite degree of muscular control can learn to play like a pianola, but it takes imagination to really render music as the composer meant it. The Grieg concerto, though agreeable enough in its rather sentimental way, is not the best music Miss Brard might well attempt.

Mr Monteux took the "Eroica" symphony as all in the day's work, not as an almost unexampled revelation of power and glory. He did not heed many of Beethoven's less crucial directions about crescendos, sforzandos, staccatos, and other fine points of interpretation.

To Enesco's effective but rather superficial pot-pourri of Rumanian themes, monotonously in the key of A major, Mr Monteux brought a kindling imagination. The piece was played as brilliantly as it has been in years, and obviously greatly pleased the audience. Yet one wondered whether a "American Rhapsody," made up say of "Yankee Doodle," "The Old Oaken Bucket" and "Dixie' would not have had quite as much musical value and considerably more popular entertainment in it. There are plenty of American composers as able to concoct such a piece as Enesco's to concoct "Rumanian Rhapsodies."

The fourth concert of this series will be given March 26, with Mme Ferrabini as soloist.

GLOBE-FEB. 26.

SYMPHONY IN EXTRA CONCERT

Mlle. Brard Soloist at Third Monday

The Boston Symphony Orchestra gave the third of the Monday evening concerts last night. Pierre Monteux conducted. Magdeleine Brard, French pianist, recently "prodigy," was the assisting artist in Grieg's A-minor concerto. The other two pieces on the programme were Beethoven's "Eroica" Symphony and Enesco's Rumanian Rhapsody in A.

INSPIRED BY "EROICA"

It was a good programme, and on the whole the concert was more successful than the previous two of the series.

There was good reason for the enthusiasm. First there was a good performance of the great "Eroica." There have been better performances and worse, but all this music needs is a first-rate orchestra—which the Boston Orchestra is at its worst—and a passable performance; given these and the piece sweeps all before it. It is amazing how this work, which is absolutely sexless, produces such a powerful emotional reaction. On every rehearing one simply re-lives Beethoven's experiences and thoughts. M. Monteux was eloquent in many of the pages.

Mlle. Brard's Playing

In the concerto Mlle. Brard gave renewed evidence of her consummate virtuosity. The piece is a pleasing one, not too often heard hereabouts and it can afford to be heard more often. The most remarkable characteristic of the concerto is that it is written almost as the ideal concerto should be written—over-emphasis neither of the solo-instrument, nor of the orchestral portion. The piece sounds well—there is never a time when the orchestra drowns out the piano.

This was so even last night when Mlle. Brard displayed a none too powerful touch. Otherwise she was technically finished; and she played with the virtuoso abandon. The applause for this piece—as for the Symphony when the conductor was recalled over and over until he motioned to his orchestra to rise—was very enthusiastic.

The Rumanian Rhapsody was a typical closing of the concert. Hitherto M. Monteux has closed with such a piece (for example, Chabrier's "Espana") and in it he always puts the limit of his vitality with the result that the audience is simply carried away with the orchestra. In music of the dance, of marked rhythm, M. Monteux always excels.

POST-FEB. 20.

GIVES ITS THIRD EXTRA CONCERT

Boston Symphony Plays Beethoven's "Eroica"—Mme. Brard Is Soloist

PLEASES WITH GRIEG CONCERTO FOR PIANO

For the third Symphony concert of the extra series, in Symphony Hall last night, the soloist was Magdeleine Brard, pianist, and Mr. Monteux had arranged this program: Beethoven, "Eroica," symphony No. 3; Grieg, concerto for pianoforte; Enesco, "Roumanian Rhapsody in A-major," Op. 11, No. 1.

At the risk of heresy, one question: Why should not Beethoven symphonies be played today with judicious cuts? For even so radical a departure from the accepted way there is precedent enough. Bach's passion music is rarely sung entire; "Don Giovanni" is always cut; nearly always, except at festivals, the Ring is. Beethoven sonatas themselves, for the matter of that, have been played by bold pianists with a movement or two left out—and the skies have not fallen. What harm could come from trying an experiment with one of the symphonies?

For some of the symphonies, in very truth, and those long held the greatest, have suffered the fate of most great music—they have lost their compelling emotional force. Was there man or woman last night in Symphony hall, unless it be a person mighty well along in years, who could honestly testify to being emotionally roused by the heroic character of Beethoven's symphony? Such persons were certainly few, or else curiously undemonstrative, for the first movement received but faint applause. The march got little more, whereas the scherzo and the finale pleased so heartily that the orchestra had to rise to acknowledge the acclaim.

Cannot an inference be drawn? The high spirits of the finale and the scherzo live today; hence audiences respond. But for most people today the overwhelming emotion under which Beethoven wrote the first two movements has vanished; people in the mass no longer respond—unless a conductor of extraordinary power can restore to the music its lost potency.

The beauty, of course, remains, since beauty is all but eternal. Beauty though, even of the highest order, if lacking in vitality, cannot hold the attention too long, it palls. And vitality means emotional power. To make once more absorbing than this music of supreme beauty, would it not be wise to shorten it by cutting away much of the working out with its constant repetitions? A single experiment at all events could do no harm.

It would be a pleasure as well to hear the Grieg concerto freed of the interruption of the cadenza. Mme. Brard played this delightful music last night in the vein of [illegible] as back in the dark ages he showed he wanted it played—to be more exact, in the late nineties—like a romantic improvisation, without one touch of the dramatic till very near the end. Though the dramatic Mme. Brard could scarcely attain all else she played charmingly, with a shapely design underlying her apparent extempore way. In just the right spirit the orchestra accompanied her, beautifully indeed. Mme. Brard was warmly applauded by a very large audience.

The fourth concert will be given on Monday evening, March 26. The soloist will be Mme. Ester Ferrabini Jacchia, soprano.

R. R. G.

HERALD. FEB. 20.

WHEN the impending Mr. Casella plays with the Symphony Orchestra in Cambridge on Thursday evening, March 1, he will be heard as pianist only—in Mozart's Concerto in D minor. In Boston, with the Symphony Orchestra on March 2 and 3, he will be more his manifold self—pianist in his own version for orchestra of Albeniz's "Spanish Rhapsody"; conductor and composer in his arrangement for orchestra of "Puppazzi," originally piano pieces for marionettes; and conductor and composer again in his rhapsody, "Italia." At last that vivid and vigorous music is to pass, as it should have done long since, from "The Pops" to the Symphony Concerts.

In Cambridge, Chausson's Symphony, the Prelude to "Lohengrin" and the Overture to "Tannhäuser" will round out the programme of the concert aforesaid. In Boston Glazunov's Fourth Symphony and Mendelssohn's Overture, "Fingal's Cave," will preface Mr. Casella's numbers.

TRANS. FEB. 23.

CORTOT SOLOIST AT SYMPHONY CONCERT

Music by Mozart, Rossini, Saint-Saens, Ravel

Globe Feb 24

Alfred Cortot, soloist at yesterday's Symphony concert, wisely selected an unhackneyed concerto, the one in C minor, opus 44, of Saint-Saens, last played at these concerts by Paderewski in 1909. This music is deftly made, though the system of interlocking themes seemed as usual more ingenious than impressive. There is one good tune in the concerto, and much not too obvious conventional padding.

Mr Cortot gave a good routine performance, a bit more heavy-handed and lacking in finesse than the music demands. If there was no sublimity, no plumbing of depths in his work, the fault lay at least partially with the composer, who always kept both feet securely if daintily planted on Parisian pavements. The audience remained at the end to recall the pianist twice.

Mr Monteux began the program with Rossini's overture to his forgotten opera "Semiramide." One wished that the overture had remained in oblivion. It is cheerfully vulgar music, with not quite enough tune to it to belong in the hand-organ repertory. The performance was excellent, lively and sentimental by turns.

The most genuine applause of the afternoon burst out after the slow movement in Mozart's G minor symphony, a proof that Mozart has not lost his hold on the affection of the public, despite neglect and worse. Mr Monteux took the first allegro too fast. It is really an elegant allegretto, as Dr Muck's exquisite version of it proved to Boston audiences.

Yesterday this symphony, except for the simple, almost clumsy minuet, was merely given the proverbial "lick and a promise." It is easy enough to play the notes in Mozart's music, but very difficult to do it justice. Each note from every player must receive exactly the right emphasis, the phrasing must be clean cut, the orchestral euphony perfect. Until the Boston orchestra can again play Mozart as it once did, its restoration, despite great and commendable progress, will be incomplete.

Ravel's "Spanish Rhapsody" fared far better than Mozart's symphony at the hands of conductor and players. It, too, is delicate, highly wrought music, despite its superficial vigor and color. Enough of Ravel's great cunning was appreciated by the performers to make their interpretation polished as well as brilliant.

Next week, Alfredo Casella, the noted Italian composer, conductor and pianist, will appear as soloist in all three capacities. He will play his arrangement for piano and orchestra of Albeniz' "Spanish Rhapsody," and conduct his own "Puppazzetti" and "Italia." The program yesterday announced Tchaikovsky's G major Suite as the other number for next week, but Glazunov Symphony will be substituted if press advance notices are reliable.

SYMPHONY IS PUT SECOND ON PROGRAM

By ZOE FABER.

Instead of placing the symphony at the beginning of his program as has been the custom, Mr. Monteux placed it second on the list following the Overture to "Semiramide" (Rossini). The new position is an improvement, as there is less disturbance during the course of the symphony as late comers straggle in. It was the Mozart in G minor and the audience enjoyed it immensely, particularly the Menuetto.

M. Alfred Cortot was soloist, playing the Saint-Saens Concerto in C minor. M. Cortot is an exceptional pianist. He did all [illegible] with the concerto—but that leaves much to be desired (from M. Saint-Saens, not M. Cortot).

The Ravel Spanish Rhapsody was the most brilliant spot of the afternoon.

AMER. FEB. 24

CORTOT AT PIANO WITH SYMPHONY

French Virtuoso Is Heard in Saint Saens' Concerto

Alfred Cortot, the distinguished French pianist, was the soloist with the Boston Symphony Orchestra, Pierre Monteux conductor, at the concert yesterday afternoon in Symphony Hall. Mr. Cortot's vehicle was the concerto in C minor of Saint-Saens, a work which called out all the admirable qualities of this great virtuoso.

CONTRAST ON LIST

The orchestral pieces were Rossini's overture to "Semiramide," the Mozart G minor symphony, and the Spanish Rhapsody of Ravel. It was rather an extraordinary juxtaposition of compositions which had little relation to each other in form of style, but this very contrast was doubtless piquant to the audience.

And after all, although Rossini's overture is old, the slow introduction contains one of his loveliest melodies in the theme for the horns, and the allegro has the Rossinian gayety and sparkle which intoxicated the audiences of his day and found the audience of yesterday, more than a hundred years later, not unresponsive.

From Rossini to the purest classicism of Mozart's symphony was a delightful transition, and under Mr. Monteux the Boston Symphony, restored to its former technical finish and tonal beauty, is an instrument of instruments to do justice to this inspired, perfect masterpiece.

Finally came Ravel's Rhapsody, a work of singular imagination and impressionism. Here is a Spain, partly realistic, partly very fantastical. Here are black shadows, monstrous vague shapes, that recall moods which might be excited by pictures of Goya, and side by side with strange and macabre effects are hard, crocking colors that rightly or wrongly one associates with the most picturesque, the most sad, the most exotic of lands. In this music Mr. Monteux is particularly versed and he made the most of an extraordinary composition.

POST-FEB. 24.

Herald Feb 24

1923

16TH SYMPHONY CONCERT GIVEN

Rossini's Overture to "Semiramide" Brilliant Feature of Program

CORTOT'S WORK AT PIANO PLEASING

By PHILIP HALE

The 16th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Rossini, Overture to "Semiramide"; Mozart, Symphony in G minor; Ravel, Spanish Rhapsody; Saint-Saens, Concerto, C minor, No. 4, for piano (Alfred Cortot, pianist).

What? Rossini's Overture to "Semiramide" on a Symphony program? Yes, and it was brilliantly played and the audience enjoyed it hugely, calling out Mr. Monteux several times. The opera was produced at Venice 100 years ago this month. It did not please the Venetians, nor did it please the Parisians when it was first performed in Paris the next year, but later it grew in favor. Some found the music abounding in "Assyrian coloring." Others found it ravishingly beautiful; that one sublime, and so on through the gamut of eulogy.

In Boston the opera is associated with the names of Adelina Patti and Mme. [illegible] Melba has [illegible]

LIKE NOTHING ELSE

We doubt if such a thing could be done here in any other way. Music, with us, is to be a totally different development from what it has been in Europe. It will be entirely different, first of all, for the reason that there is no real American folk-song. There are scraps of folk-songs from all the races under the sun floating about, but we have no music at all of the kind that appears in the childhood of a race. That childhood can never be ours. When we came here we were the product of old peoples. We were born in a modern age. No amount of harking back to folk-songs will extinguish that fact and all it implies.

The foundations of a real American music, then, cannot be based on the past, any more than they can be written as if we did not hear Europe. We are wholly of today, and our nationalism is composite. It is only from our modernity and our compositeness that a genuine American music can spring. And it is the records which take cognizance of this, which go everywhere and echo everything, native and foreign, "jazz" and symphony, monologue and burlesque, and lay the kind of a foundation we must have. They make music a part of the life of the busiest and most Philistine American. With the radio they send it across vast stretches of unpopulated territory and to every class and condition of people. They are the artistically democratizing contraption which the Yankee, with his infernal ingenuity, has invented, in response to the times and the need of his soul. What the devil will evolve from his artistic consciousness in the future is known to no man, but the evolution is proceeding, with Thomas Edison the deus machina of the strange business.

As we listened to Mr. Carlos Salzedo, harpist and composer, playing his piece, "'Tis Mine Own"

We wondered as we listened to the splendid sonorities of Mr. Loeffler's orchestra in "Le Mort de Tintagiles" last Friday what Mr. Loeffler thinks of this, a comparatively early work, today. The Loeffler of today is the same man yet a different one from the Loeffler of the period which saw the creation of "Le Morta." The Loeffler of today might be inclined to do some polishing and finishing off, some revision here, some re-instrumentation, and possibly shortening there. But doubtless Mr. Loeffler is wiser. Doubless he says what every man who has sincerely wrought in his art can say when he looks back on his creative struggles. He can say to himself: "I could do it better today. But that is mine. That was what I felt and dreamed and made years ago. Let it stand"—and turn to a new composition. It is as unprofitable for an artist as for Lot's wife to look back the way he has come. The path of the creative spirit is ever forward.

Brard With Orchestra

The third Monday evening concert of the extra series by the Boston Symphony Orchestra is to be given in Symphony Hall tomorrow evening at 8:15, with Magdeleine Brard, the celebrated young French pianist, appearing as soloist. Miss Brard revealed extraordinary talent in childhood, entering the Paris Conservaory at 11, and taking the first prize two years later and the prize of honor in 1917. She studied with Cortot and also coached with Saint-Saens himself. She appeared as a prodigy in performances with the Colonne, Lamoureux and other orchestras in Paris and other cities, and first came to America in 1918, when still a mere child, astounding her audiences by the brilliance of her playing. Miss Brard will also play with the orchestra in the concerto by Grieg.

Mr. Monteux will conduct as the principal number on the programme the great "Eroica" Symphony of Beethoven, and will close the concert with Enesco's Rumanian Rhapsody, based upon characteristic Rumanian folk themes.

POST-FEB.18.

MONDAY SYMPHONY

The third Monday Symphony concert is to be given in Symphony Hall tomorrow with Magdeleine Brard, celebrated young French pianist, as soloist. She will play with the orchestra in the concerto by Grieg. Pierre Monteux will conduct Beethoven's "Eroica" Symphony and Enesco's "Roumanian Rhapsody."

PENSION FUND SOLOIST

Sigrid Onegin, Swedish contralto of the Metropolitan Opera Company, whose recent debut in Boston proved one of the big events of the season, will sing with the Symphony Orchestra at its pension fund concert on Sunday, March 4. Pierre Monteux will give a Wagnerian program with Wotan's Farewell and Magic Fire Music from "Die Walkure" as the climax, Charles H. Bennett singing the part of Wotan.

SYMPHONY PROGRAM

Alfred Cortot, French pianist, will appear as soloist at the Symphony concerts next Friday afternoon and Saturday evening, playing the fourth concerto of Saint-Saens. Rossini's "Semiramide" overture, Mozart's Symphony in G minor and the Spanish Rhapsody by Maurice Ravel are the program.

ADVTSR-FEB.18.

GIRL PIANISTE IS SYMPHONY SOLOIST

By ZOE FABER.

A little slip of a girl in silver from head to foot was soloist last night with the Symphony Orchestra under Mr. Monteux in the third of the extra series of Monday evening concerts.

Mlle. Magdeleine Brard played the Grieg Concerto in A minor. She is young indeed to have attained the place she has secured for herself. Her playing shows much intelligent study and the result it has brought to a born musician.

There is a finesse in her touch, now light as a wind-blown feather, now with deep ringing resonance in the sustaining bass. She is interesting and shows much promise for a big pianiste.

The "Eroica" symphony of Beethoven opened the program, and the reading was a fine one, which the audience, practically a capacity house, was quick to appreciate and commend. Mr. Monteux acknowledged the applause by calling his men to their feet.

The Roumanian Rhapsody in A major of Enesco (who recently appeared as soloist and also composer with the symphony) was the closing number. It is full of color, vivid in rhythm and theme and the audience found it a happy selection.

Surely, Mr. Monteux should feel happy over the very evident pleasure that a great number of people derive from these concerts—people, who for the most part, are unable to attend the regular concerts.

AMER. FEB.20.

BRARD SOLOIST AT SYMPHONY CONCERT

Young French Pianist Gives Fin Performance of Grieg Concerto

Magdeleine Brard, the young French pianist first heard here two years ago as soloist at a Symphony concert for the pension fund, gave a brilliant performance of the Grieg concerto last night at the third of the extra Symphony concerts. A very large audience applauded her with marked cordiality. Mr Monteux and the orchestra also received many plaudits after Beethoven's "Eroica" symphony, and again at the end of the program following a vigorously romantic interpretation of Enesco's "Rumanian Rhapsody" in A major.

Miss Brard is still in her 'teens, yet her playing is not the mechanically efficient work of the usual soulless infant prodigy who causes the groundlings to gape and the judicious to grieve. On the contrary, her interpretation showed subtle and mature mucianship.

In the main theme of the first movement her phrasing and her subtle variations of rhythm and accent showed extraordinary artistry. Anybody with the requisite degree of muscular control can learn to play like a pianola, but it takes imagination to really render music as the composer meant it. The Grieg concerto, though agreeable enough in its rather sentimental way, is not the best music Miss Brard might well attempt.

Mr Monteux took the "Eroica" symphony as all in the day's work, not as an almost unexampled revelation of power and glory. He did not heed many of Beethoven's less crucial directions about crescendos, sforzandos, staccatos, and other fine points of interpretation.

To Enesco's effective but rather superficial pot-pourri of Rumanian themes, monotonously in the key of A major, Mr Monteux brought a kindling imagination. The piece was played as brilliantly as it has been in years, and obviously greatly pleased the audience. Yet one wondered whether a "American Rhapsody," made up say of "Yankee Doodle," "The Old Oaken Bucket" and "Dixie' would not have had quite as much musical value and considerably more popular entertainment in it. There are plenty of American composers as able to concoct such a piece as Enesco's to concoct "Rumanian Rhapsodies."

The fourth concert of this series will be given March 26, with Mme Ferrabini as soloist.

GLOBE-FEB 26.

SYMPHONY IN EXTRA CONCERT

Mlle. Brard Soloist at Third Monday Affair

The Boston Symphony Orchestra gave the third of the Monday evening concerts last night. Pierre Monteux conducted. Magdeleine Brard, French pianist, recently "prodigy," was the assisting artist in Grieg's A-minor concerto. The other two pieces on the programme were Beethoven's "Eroica" Symphony and Enesco's Rumanian Rhapsody in A.

INSPIRED BY "EROICA"

It was a good programme, and on the whole the concert was more successful than the previous two of the series.

There was good reason for the enthusiasm. First there was a good performance of the great "Eroica." There have been better performances and worse, but all this music needs is a first-rate orchestra—which the Boston Orchestra is at its worst—and a passable performance; given these and the piece sweeps all before it. It is amazing how this work, which is absolutely sexless, produces such a powerful emotional reaction. On every rehearing one simply re-lives Beethoven's experiences and thoughts. M. Monteux was eloquent in many of the pages.

Mlle. Brard's Playing

In the concerto Mlle. Brard gave renewed evidence of her consummate virtuosity. The piece is a pleasing one, not too often heard hereabouts and it can afford to be heard more often. The most remarkable characteristic of the concerto is that it is written almost as the ideal concerto should be written—over-emphasis neither of the solo-instrument, nor of the orchestral portion. The piece sounds well—there is never a time when the orchestra drowns out the piano.

This was so even last night when Mlle. Brard displayed a none too powerful touch. Otherwise she was technically finished; and she played with the virtuoso abandon. The applause for this piece—as for the Symphony when the conductor was recalled over and over until he motioned to his orchestra to rise—was very enthusiastic.

The Rumanian Rhapsody was a typical closing of the concert. Hitherto M. Monteux has closed with such a piece (for example, Chabrier's "Espana") and in it he always puts the limit of his vitality with the result that the audience is simply carried away with the orchestra. In music of the dance, of marked rhythm, M. Monteux always excels.

POST-FEB.20

GIVES ITS THIRD EXTRA CONCERT

Boston Symphony Plays Beethoven's "Eroica"—Mme. Brard Is Soloist

PLEASES WITH GRIEG CONCERTO FOR PIANO

For the third Symphony concert of the extra series, in Symphony Hall last night, the soloist was Magdeleine Brard, pianist, and Mr. Monteux had arranged this program: Beethoven, "Eroica," symphony No. 3; Grieg, concerto for pianoforte; Enesco, "Roumanian Rhapsody in A-major," Op. 11, No. 1.

At the risk of heresy, one question: Why should not Beethoven symphonies be played today with judicious cuts? For even so radical a departure from the accepted way there is precedent enough. Bach's passion music is rarely sung entire; "Don Giovanni" is always out; nearly always, except at festivals, the Ring is. Beethoven sonatas themselves, for the matter of that, have been played by bold pianists with a movement or two left out—and the skies have not fallen. What harm could come from trying an experiment with one of the symphonies?

For some of the symphonies, in very truth, and those long held the greatest, have suffered the fate of most great music—they have lost their compelling emotional force. Was there man or woman last night in Symphony hall, unless it be a person mighty well along in years, who could honestly testify to being emotionally roused by the heroic character of Beethoven's symphony? Such persons were certainly few, or else curiously undemonstrative, for the first movement received but faint applause. The march got little more, whereas the scherzo and the finale pleased so heartily that the orchestra had to rise to acknowledge the acclaim.

Cannot an inference be drawn? The high spirits of the finale and the scherzo live today; hence audiences respond. But for most people today the overwhelming emotion under which Beethoven wrote the first two movements has vanished; people in the mass no longer respond—unless a conductor of extraordinary power can restore to the music its lost potency.

The beauty, of course, remains, since beauty is all but eternal. Beauty though, even of the highest order, if lacking in vitality, cannot hold the attention too long, it palls. And vitality means emotional power. To make once more absorbing then this music of supreme beauty, would it not be wise to shorten it by cutting away much of the working out with its constant repetitions? A single experiment at all events could do no harm.

It would be a pleasure as well to hear the Grieg concerto freed of the interruption of the cadenza. Mme. Brard played this delightful music last night in the vein of Grieg himself, as back in the dark ages he showed he wanted it played—to be more exact, in the late nineties—like a romantic improvisation, without one touch of the dramatic till very near the end. Though the dramatic Mme. Brard could scarcely attain all else she played charmingly, with a shapely design underlying her apparent extempore way. In just the right spirit the orchestra accompanied her, beautifully indeed. Mme. Brard was warmly applauded by a very large audience.

The fourth concert will be given on Monday evening, March 26. The soloist will be Mme. Ester Ferrabini Jacchia, soprano.

R. R. G.

HERALD: FEB.20.

WHEN the impending Mr. Casella plays with the Symphony Orchestra in Cambridge on Thursday evening March 1, he will be heard as pianist only—in Mozart's Concerto in D minor. In Boston, with the Symphony Orchestra on March 2 and 3, he will be more his manifold self—pianist in his own version for orchestra of Albeniz's "Spanish Rhapsody"; conductor and composer in his arrangement for orchestra of "Puppazzi," originally piano pieces for marionettes; and conductor and composer again in his rhapsody, "Italia." At last that vivid and vigorous music is to pass, as it should have done long since, from "The Pops" to the Symphony Concerts.

In Cambridge, Chausson's Symphony, the Prelude to "Lohengrin" and the Overture to "Tannhäuser" will round out the programme of the concert aforesaid. In Boston Glazunov's Fourth Symphony and Mendelssohn's Overture, "Fingal's Cave," will preface Mr. Casella's numbers.

TRANS. FEB.23.

CORTOT SOLOIST AT SYMPHONY CONCERT

Music by Mozart, Rossini, Saint-Saens, Ravel

Globe Feb 24

Alfred Cortot, soloist at yesterday's Symphony concert, wisely selected an unhackneyed concerto, the one in C minor, opus 44, of Saint-Saens, last played at these concerts by Paderewski, in 1909. This music is deftly made, though the system of interlocking themes seemed as usual more ingenious than impressive. There is one good tune in the concerto, and much not too obvious conventional padding.

Mr Cortot gave a good routine performance, a bit more heavy-handed and lacking in finesse than the music demands. If there was no sublimity, no plumbing of depths in his work, the fault lay at least partially with the composer, who always kept both feet securely if daintily planted on Parisian pavements. The audience remained at the end to recall the pianist twice.

Mr Monteux began the program with Rossini's overture to his forgotten opera "Semiramide." One wished that the overture had remained in oblivion. It is cheerfully vulgar music, with not quite enough tune to it to belong in the hand-organ repertory. The performance was excellent, lively and sentimental by turns.

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M. Alfred Cortot was soloist, playing the Saint-Saens Concerto in C minor. M. Cortot is an exceptional pianist. He did all that could be done with this concerto—but that leaves much to be desired (from M. Saint-Saens, not M. Cortot).

The Ravel Spanish Rhapsody was the most brilliant spot of the afternoon.

AMER. FEB.24

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POST-F

Herald Feb 24

1923

16TH SYMPHONY CONCERT GIVEN

Rossini's Overture to "Semiramide" Brilliant Feature of Program

CORTOT'S WORK AT PIANO PLEASING

By PHILIP HALE

The 16th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Rossini, Overture to "Semiramide"; Mozart, Symphony in G minor; Ravel, Spanish Rhapsody; Saint-Saens, Concerto, C minor, No. 4, for piano (Alfred Cortot, pianist).

What? Rossini's Overture to "Semiramide" on a Symphony program? Yes, and it was brilliantly played and the audience enjoyed it hugely, calling out Mr. Monteux several times. The opera was produced at Venice 100 years ago this month. It did not please the Venetians, nor did it please the Parisians when it was first performed in Paris the next year, but later it grew in favor. Curious praise was given it. Some found the music abounding in "Assyrian coloring." This page was ravishingly beautiful; that one sublime, and so on through the gamut of eulogy.

In Boston the opera is associated with the names of Adelina Patti and Mme. Scalchi, though Mme. Melba has sung here the [illegible] of the Queen [illegible] whom strange stories were told, most of them no doubt unfounded. The last time the opera was heard in Mechanics building, it was regarded as a bore; but the overture is still an old and dear friend, known to us from boyhood days in our little village, when we played it in a four-hand piano arrangement with a maiden aunt. It is a good thing for the younger generation in the Symphony audience to learn what delighted their fathers and their grandfathers. Nor need these younger listeners, who grow enthusiastic over the music of Milhaud and other ultra-modern composers turn up their noses at the great Rossini, who once ruled the musical world. Old-fashioned as it is, this overture is in the grand style, melodious, pompous, with the irresistible, crescendos attributed to Rossini, but used more sparingly by a few composers before him. And if these young eulogists of dissonances without significance admire Mr. Casella—and not without reason—let them know that he recently wrote an article in glowing praise of this same Rossini, whose "Barber of Seville" is still one of the glories and the wonders of the operatic stage.

It seems as if Mozart lost his classic serenity whenever he chose the key of G minor. In the immortal symphony there is, except in the beautiful, characteristically Mozartian Andante, a feverishness, an intensity not to be found in his other symphonies; and so in the perfect flower of his chamber music, there is a direct, passionate appeal of one theme (G minor again) that reminds one of the terribly earnest Verdi of the fifties.

It was to be expected that the "Feria" section of Ravel's "Spanish Rhapsody" with its intoxicating fury would excite greater applause than the preceding nocturnal prelude, an example of exquisite impressionism or the tantalizing hints at Spanish dances in the middle movements. There are comedians who do not arouse laughter unless they knock the hearer down, sit on him, and hammer the joke into his skull, until he exclaims: "I see it," and roars his "Ha-ha's!" And so any large audience, whether it be in Boston, London, Paris, Berlin, Rome, prefers the obvious to the subtle, and cries out with delight at the sight of blazing colors, indifferent towards tints and demi-tints.

Mr. Cortot gave a remarkable performance of Saint-Saens's concerto, an exhibition of piano playing that it would be hard to parallel as one recalls the visiting pianists of the last 35 years. For his playing was so musical, and technically so masterly. He worked wonders with the modest air of one mindful only of the composer, not considering his own glory. The concerto itself is a finer work than the more popular one in G minor. The thematic material is not so important as the ingenious and effective manner in which it is employed. It was said when the concerto was brought out in 1875 that it belonged to Saint-Saens's "Biblical and Christian" period, during which he composed oratorios, cantatas and "Samson and Delilah"; that the themes had a "mystical character and contemplative intentions." Would that we could have seen Satin-Saens's face when he read these remarks; would that we could have heard his comment! Would also that he could have heard Mr. Cortot yesterday! Would that he could have heard Mr. Monteux's accompaniment!

The concert will be repeated tonight. The program of the concerts next week will be as follows: Mendelssohn, Overture to "Fingal's Cave"; Glazounov, Symphony No. 4; Albeniz-Casella, Span-

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Cortot Triumphs With Symphony

Alfred Cortot triumphed at the Symphony concerto yesterday. The French pianist gave a brilliant and thoroughhly artistic exhibition in the performance of the Saint-Saens concerto in C minor, but the orchestra kept pace with him. He very properly shook hands with Pierre Monteux when the performance was over. The concerto is a melodious, dramatic work not heard at these concerts since Paderewski played the solo part 14 years ago.

Mr. Monteux and his men were in fine fettle all through the matinee. Ravel's "Spanish Rhapsody," Mozart's G minor symphony and Rossini's "Semiramis" overture were all splendidly done.

ADVTSR. FEB 24.

CASELLA IS SYMPHONY SOLOIST

In the triple role of composer, piano soloist, and conductor, Alfredo Casella, the distinguished Italian musician, will make his first visit to Boston to be the guest of honor at the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, March 2 and 3.

Casella will take the piano part in his own arrangement for piano and orchestra of Albeniz's "Spanish Rhapsody." He will also conduct his "Pupazzetti," Five Pieces for Marionettes, and his Rhapsody "Italia." Pierre Monteux will open the concert by a performance of Glazounov's Fourth Symphony and Mendelssohn's Overture, "Fingal's Cave."

ADVR-FEB 24.

PHOTO OF PIANIST'S HANDS SHOWS VIRTUOSO'S ABILITY; APPEARS HEAR TOMORROW

X-RAY PHOTO OF HAND OF GEORGE SMITH, Pianist With Boston Symphony Orchestra playing in Brockton February 25

A young American virtuoso of the highest promise will appear as soloist with the Boston Symphony orchestra at its third annual concert, to be given in the City theatre on Sunday afternoon, Feb. 25, at 3 o'clock.

George Smith is already looked upon as ranking among the most brilliant piano virtuosos of the day. Born in Boston, he also studied there under Arthur Foote and Richard Platt, and it was in Boston that he made his debut in recital in 1918. The brilliant skill and poetic beauty of his playing attracted concentrated and enthusiastic attention. He gave other recitals, notably in New York, with a similar reception and this led to appearances with orchestra in other cities. His coming appearance in Brockton, however, will be his first with the Boston Symphony orchestra. Mr. Smith will take the piano part in the tremendously difficult fantasia on "Hungarian Folk Tunes," by Franz Liszt, the Hungarian composer.

GEORGE SMITH
Pianist

Pierre Monteux, the conductor of the orchestra, will open this concert with Tchaikovsky's "Fourth Symphony in F Minor," a work which is often called the masterpiece of the great Russian composer, and ranked even higher than the "Pathetic Symphony No. 6." The symphonic poem, "The Moldau," by Smetana, the Bohemian composer, a score of great melodic charm and interesting national characteristics, will also be played, and, to close the concert, Wagner's "Overture to Rienzi."

The number in which George Smith, the brilliant young pianist, is to be heard with the orchestra is Liszt's Fantasia on Hungarian Folk Tunes, which is also known in its form for piano solo as the 14th Hungarian Rhapsody. No other work bespeaks so eloquently the Hungarian blood which flowed in his veins.

Music no less national, which represents the Bohemian people, is the symphonic poem "The Moldau" by Smetana, "with the union of two streams, one warm and gushing, the other cold and tranquil. The current of the Moldau glides past the wonderful Bohemian lanscape, now reflecting the forest in the morning sun, now a series of pastures, and lowlands where a wedding feast is being celebrated. With the shadows of night come the reflections of mediaeval fortresses and a scene of wood and water nymphs who revel [illegible] waves. The Moldau farther on hews out for itself a rocky chasm, and then spreads forth broadly as it approaches Prague."

BROCKTON-TIMES.FEB 24

WAGNER PROGRAM AT PENSION CONCERT

A program of Wagnerian excerpts, with the two noted soloists, will be offered at the pension fund concert of the Symphony Orchestra next Sunday afternoon.

The overtures to "Rienzi" and "Tannhauser," the preludes to "Lohengrin" and "The Mastersingers," "The Death of Siegfried," the funeral march from "The Dusk of the Gods," and a scene from "The Valkyrie" are the selections. Charles H. Bennett will sing Wotan's farewell. Sigrid Onegin, celebrated contralto of the Metropolitan Opera Company, will sing an aria from Bruch's "Achilles" and Wagner's "Schmerzen" and "Traeume."

SYMPHONY PROGRAM

Alfredo Casella will be heard as composer, piano soloist, and conductor at the Symphony concerts this week. The distinguished Italian comes to Boston to play the piano part of his own arrangement of Albeniz's "Spanish Rhapsody" and to conduct two of his own works, "Pupazzetti" and his rhapsody "Italia." Glazounoff's fourth symphony and Mendelssohns "Fingal's Cave" overture are the other numbers.

ADVTSR ·FEB.25

Wagner Pension Concert

A programme of Wagnerian excerpts, with two noted soloists, should make the coming Pension Fund concert to be given by the Boston Symphony Orchestra on Sunday afternoon, March 4, in Symphony Hall, an event of unusual musical importance.

Pierre Monteux will conduct the Overtures to "Rienzi" and "Tannhauser," the Preludes to "Lohengrin" and "The Mastersingers," "The Death of Siegfried" and the Funeral March from "The Dusk of the Gods," and Wotan's Farewell and the Magic Fire Music which closes the "Valkyrie," the part of Wotan in this excerpt to be taken by Charles H. Bennett.

The other soloist will be Sigrid Onegin, the celebrated contralto, newly acquired by the Metropolitan Opera Company, who is looked upon as the most important newcomer this season. Madame Onegin's Boston debut was but a repetition of her almost unprecedented reception in New York and other cities. She will sing with the Orchestra Bruch's Lament of Andromache from "Achilles" and the two songs of Richard Wagner "Schmerzen" and "Traume."

Casella With Symphony

Alfredo Casella will be heard as composer, piano soloist, and conductor at the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, March 2 and 3. The distinguished Italian musician, who is to make his first visit to Boston for this occasion, will play the piano part in his own arrangement for piano and orchestra of Albeniz's Spanish Rhapsody. Casella will conduct two of his own [illegible] Five Pie[illegible]

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for Marionettes [illegible] cietta; 2. Berceuse [illegible] turnino. 5. Polka—and his Rhapsody "Italia."

Pierre Monteux will open the concert by conducting the Fourth Symphony of Glazounov, and Mendelssohn's Overture "Fingal's Cave."

POST-FEB.26.

ALFREDO CASELLA (LEFT), COMPOSER AND

CASELLA SYMPHONY PROGRAM

Alfredo Casella will be heard as composer, piano soloist and conductor at the next Symphony concerts in Symphony hall Friday afternoon and Saturday evening. The distinguished Italian musician, who will then make his first visit to Boston, will play the piano part in his own arrangement for piano and orchestra of Albeniz's Spanish Rhapsody. Mr. Casella will conduct two of his own works—"Pupazzetti," five pieces for Marionettes (Marcietta, Berceuse, Serenata, Notturnio, Polka) and his rhapsody "Italia." Mr. Monteux will open the concert with the Fourth Symphony of Glazounov, and Mendelssohn's Overture, "Fingal's Cave."

WAGNER PROGRAM

A program of Wagnerian excerpts, with two noted soloists, should make the coming pension fund concert to be given by the Boston Symphony Orchestra on Sunday afternoon, March 4, in Symphony hall, an event of unusual interest. Mr. Monteux will conduct the overture to "Rienzi" and "Tannhaeuser," the preludes to "Lohengrin" and "The Mastersingers," "The Death of Siegfried" and the Funeral March from "Dusk of the Gods," Wotan's Farewell and the Magic Fire Music which closes the "Valkyrie." The music of Wotan will be sung by Charles H. Bennett. The other soloist will be Sigrid Onegin, the celebrated contralto, newly acquired by the Metropolitan Opera Company. She will sing the Lament of Andromache from Bruch's "Achilles" and Wagner's "Schmerzen" and "Traeume."

HERALD-FEB. 26.

N. Y.
EVE. POST
ISSUE OF
FEB 2 1923

Enesco as Soloist

A programme of wide variety was given last evening at Carnegie Hall by the Boston Symphony Orchestra, with Pierre Monteaux conducting, and Georges Enesco, the Roumanian composer, as soloist. The numbers ranged from the dramatic "Benvenuto Cellini" overture of Berlioz, with its thrilling climax, to Smetana's poetic composition, "The Moldau," and included besides César Franck's "Le Chasseur Maudit," and Ravel's "Rhapsodie Espagnole." The concerto was the Brahms, which was played with admirable dignity. M. Enesco is a violinist of real greatness, modest to the point of self-effacement, and without the slightest trace of affectation. He was recalled many times at the conclusion of the concerto, and it was noticeable that the applause from the orchestra was unusually vigorous, as it should have been for so artistic a performance.

The brass sonorities of Franck's "Wild Huntsman" were apparently appreciated, too, and the really delightful Spanish rhapsodizing of Ravel came in for much applause. It was conducted and played beautifully, in particular the charming "Prelude à la Nuit," with its bird song theme, and its all-pervasive brooding beauty of tropical night. It requires little imagination to reconstruct the story Ravel is trying to tell. Smetana's more conventional poem "The Moldau," brought a two-hour programme to its conclusion.

H. B.

N. Y.
JOURNAL
ISSUE OF
FEB 2 1923

ENESCO AT CONCERT OF BOSTON ORCHESTRA

A miscellany of music mostly in the modern romantic vein made up Pierre Monteux's programme for the concert of the Boston Symphony Archestra last evening in Carnegie Hall. Berlioz, Ravel, Franck and Smetana were the composers he drew upon for the purely orchestral numbers, whilst Brahms's violin concerto was the vehicle for Georges Enesco's appearance as a soloist. He gave an absorbing performance of the piece, and was much applauded for it. The audience likewise enjoyed itself during the rest of the evening, taking special pleasure in Mr. Monteux's playing of the Ravel "Rapsodie Espagnole."

TELEGRAM
New York City

Georges Enesco was the soloist with the Boston Symphony Orchestra last night in Carnegie Hall, playing the Brahms violin concerto. His interpretation was unconventional but decidedly interesting. Mr. Enesco is not a player of the virtuoso type, but he is an intensely interesting musician. Under the direction of Pierre Monteux, the players from Boston presented Berlioz's overture, "Benvenuto Cellini," Franck's "Le Chasseur Maudit," [illegible] and

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SUN
ess New York City
[illegible] 2 1923

Enesco With Bostonians.

Last night's Boston Symphony concert at Carnegie Hall was enriched by the presence of Georges Enesco, the Rumanian composer, who played the Brahms violin concerto to Mr. Monteux's accompaniment. This most difficult and most grateful work has appeared nine times on the programs of the current season. It has framed greater tonal purity, it has set forth more brilliant technic, it has enjoyed more sympathetic orchestral support, but rarely if ever has it given more deep musical pleasure, more throbbing poetry, more glorified emotion than last night. Many details arise for criticism: the violinist allowed himself more freedom in his rubato than Mr. Monteux could handle comfortably; there were even collisions in the opening of the last movement; but these flaws were drowned in the turbulent beauty of the interpretation.

Mr. Enesco seemed in and of the music. Its serene melody, its soaring purposes, its intimacy, its inaccessible nobility: all of them shone in the playing, through the vital understanding, the love of the player. And the audience, though tot large, glowed with gratitude for such measure of beauty.

Apart from this happy breach in the Boston Symphony's custom to use no soloists in New York, the rest of the program was a conventional one. Berlioz's "Benvenuto Cellini" Overture has not been played for nearly two years in the city, but the other three works have all been heard within the year: Franck's Poem "Le Chasseur Maudit," Ravel's "Rhapsodie Espagnole" and Smetana's "Tho Moldau." The chief criticism of the orchestra remains as usual: its inability to impress the hearers with the assurance of inner cohesion. In other respects Mr. Monteux achieved an excellent concert.

STABLISHED 1881
FEB 2 1923
rom
EVENING MAIL
New York City

BOSTON SYMPHONY AGAIN

WE are glad we can say that last night's performance of the Boston Symphony in Carnegie Hall improved as it progressed. The early part of the programme was somewhat shadowed by Mr. Enesco's rather amorhous rendition of the Brahms concerto. He was frequently off key, and his interpretation seemed of the kind that is shaped largely by the performer's technical limitations. However, an extremely colorful if not too accurate performance of Ravel's Rhapsodie Espagnole shortly after served to dispel the gloom. The climax of the evening came quite appropriately at the end in the form of Smetana's symphonic poem, "Vltava." It is no exaggeration to say that the beauty of its reading would have made up for almost anything.

LENOX STRING QUARTET

[68]

from
FEB 2 1923
EVENING WORLD
New York City

The Boston Symphony Orchestra, with Georges Enesco, the Roumanian violinist, as soloist, started its third pair of concerts in Carnegie Hall in the evening. The "Tannhauser" temptation was too strong for one reviewer who is, unfortunately, unable to report upon the doings of the Boston men.

N. Y.
TELEGRAPH
ISSUE OF
FEB 2 1923

BOSTON SYMPHONY HAS ENESCO AS SOLOIST

Lenox String Quartette in Important Concert—Richard Hale, Baritone, at Aeolian Hall.

The Boston Symphony Orchestra, Pierre Monteux conductor, played its third recital of the season at Carnegie Hall last evening with Georges Enesco as soloist in Brahms's D major Concerto for violin with orchestra. Berlioz's "Benvenuto Cellini" overture, Franck's Symphonic Poem, "The Wild Huntsman," Ravel's Rapsodie Espagnole and Smetana's Symphonic Poem "The Moldau" from "My Country" made up the orchestral program.

The Lenox String Quartet, Sandor Harmati, first violin; Wolfe Wolfinson, second violin; Nicholas Meldavan, viola, and Emmeran Stoeber, 'cello, offered D'Indy's Quartet in E major and Schubert's G major (opus 161) Quartet at Aeolian Hall in the evening.

Richard Hale, baritone, at Aeolian Hall in the afternoon, sang an interesting list of songs in French and English. Helen Chase was at the piano.

N. Y.
WORLD
ISSUE OF
FEB 2 1923

OTHER MUSIC.

After hearing the chef d'oeuvre of the Boston Symphony's program at Carnegie Hall last night, one felt tempted to set out to discover and strangle the man who first started the rumor that the music of Brahms is sticky, dull and muddy-pated. This savagery was prompted by Georges Enesco's fiery performance of the violin concerto in D, op. 77. Following immediately after Berlioz's "Benvenuto Cellini" overture, with all its thunderous blatancies, tinsel and claptrap, the work of the bearded sage of Hamburg seemed literally to float aloft on surprisingly youthful wings.

Enesco has spirit in abundance, together with melting tones in the cantabile passages that made the Adagio movement a thing of almost painful beauty. In the final movement also, in which the Brahms of the Hungarian dances raised—or rather wagged—his head, there was warmth and rhythmic verve in superabundance. "The Wild Huntsman" of Cesar Franck followed, and then one became doubly convinced that the composer's game is really an old man's sport.

Smetana's "Vitava" ended the evening's entertainment. The Bostonians throughout played with their accustomed precision and vitality. E. B.

LOUISVILLE
KY.
POST
10 1923

IN A LINE OR TWO.

The Boston Symphony, with Georges Enesco as violin soloist, ... a ... feature concert here ... is striving earnestly to re... former position. Conductor ... Monteux does not seem, however, to command widespread attention. Enesco played like the musician he is, but as a violinist he will probably achieve no great popularity here. Musicians respond to him more readily than the public seems to.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
FEB 3 1923

The Boston Symphony

The third of the season's five Boston Symphony Orchestra's concerts in Brooklyn (Institute auspices) was given at the Academy of Music last night. Mr. Monteux's programme opened with Beethoven's Eighth symphony (F major), followed by Smetana's "The Moldau," Brahms' concert (D major) for violin and orchestra, and excerpts (Richter) from Wagner's "Ring." The soloist was Georges Enesco, Roumanian composer-violinist, who is just now invading the United States concert field even as Rachmaninoff, Russia's illustrious composer, has done with his remarkable pianoforte playing.

The audience was of good size, but its enthusiasm was not quite up to accustomed standard.

The eighth symphony of Beethoven seems to have been rightly called "the little symphony," this being the composer's own term in a letter to Salomon, in distinguishing it from its predecessor (No. 7), which Beethoven called "a great symphony * * one of my best." The opening movement has not the breadth, intensity, or dignity of the other opening movements of the master's symphonic works. Sandwiched in between the joyous and inspired seventh symphony and the immortal ninth, the eighth proves that even so great a master as Beethoven does not always soar to Olympian heights, but is, in fact, sometimes not far from the ordinary and commonplace. The work as a whole does not seem to be either highly inspired or inspiring. Much, of course, depends upon the mood of the listener in respect to derivement of pleasure in listening to this "little symphony." The orchestra last night got out of it all that humanly was possible.

The playing of the Smetana number gave Mr. Monteux and his forces an opportunity for a display of genuine virtuosity which it accepted, making of the composition a veritable tour-de-force. The audience showed prolonged approval and the gentlemen of the orchestra responded by a rise.

Came then the real music of the night—Brahms' concerto, one of the noblest works of its kind ever written and dedicated to the great German artist Joachim, of whom it is said that he assisted in the arranging of the violin passages. Mr. Philip Hale, in his historical and descriptive programme notes, again recalls the story of this concerto's first performance with Joachim as soloist and Brahms (at the baton) nearly overcome by disaster because of unbuttoned suspenders. Conducting with unusual energy under these dangerous conditions, a large portion of his shirt showed between trousers and waistcoat. Brahms' violin concerto, however, will no doubt outlive this comic incident.

Mr. Enesco is already well known to orchestra patrons by several of his interesting compositions. Last night he made bid for recognition as violinist. Considering in quick detail his playing, it may be set down that Mr. Enesco's tone is always penetratingly vibrant and of a thoroughly musical color and timbre, but often inclined to thinness and a decided lack in the matter of passionate utterance or ecstatic flight. But although he does not thrill with the luscious and enticing tone so much in vogue among present-day violinists, Mr. Enesco's playing makes appeal by reason of purity of style and lofty interpretation. He also revealed superior musicianship by blending the solo instrument and making of it almost an integral part of the orchestra, thus avoiding an extravagant and vulgar display of virtuosity.

NEW YORK
N. Y.
TELEGRAPH
ISSUE OF
4 1923

WHITEHILL STARS IN FINE CONCERT

Boston Symphony Orchestra's Wagner Program Features Metropolitan Baritone.

IGNAZ FRIEDMAN AT AEOLIAN

Olga Samaroff Plays Impromptu Piano Recital—Japanese Tenor Has Dancing Aid.

By JOHN H. RAFTERY

The outstanding feature of the Boston Symphony Orchestra's concert at Carnegie Hall yesterday and the musical event of the day was Clarence Whitehill's magnificent singing of Wotan's Farewell and Magic Fire Music, the close of "The Valkyrie." A genuine ovation followed Mr. Whitehill's memorable performance. Conductor Monteux and the orchestra ... the generous applause. ...

... the beginning ... orchestra blared forth ... and threatened to engulf the soloist. He refused to be stampeded into shouting, however, and presently Mr. Monteaux discerned the situation and thereafter the orchestra gave an almost perfectly adjusted performance and Mr. Whitehill's noble voice again became the solo instrument to the end.

It was an all-Wagner program with much great playing in the overture to "The Flying Dutchman," the prelude to "Lohengrin," to "The Mastersingers of Nuremberg" and the prelude and love death from "Tristan and Isolde." The final section of the program included Siegfried's "Ascent to Brunhilde's Rock" ("Siegfried"), "Morning Dawn," Siegfried's "Rhine Journey" and the close of "The Dusk of the Gods."

Sixteenth Program of Boston Symphony

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its sixteenth concert yesterday afternoon in Symphony Hall. Alfred Cortot was the soloist. The program:

Rossini, Overture to "Semiramide"
Mozart, Symphony in G minor
Ravel, Spanish Rhapsody
Saint-Saëns, Concerto for pianoforte in C minor, No. 4, op. 44

It is fast becoming the fashion to revive operatic overtures by Rossini, Halévy and the earlier Verdi at symphony concerts. Was not this fashion started by Mr. Toscanini? They afford a measure of relief from the overtures of Weber, which for many years have held a disproportionate place on symphony programs. Then, too, the younger generation of listeners is less familiar with these old-time pieces and to them they come with a certain degree of freshness. But there is more to be found in them than their interest as mere musical curiosities. After their years of retirement they still retain some of their original bloom and it would be a narrow-minded and prejudiced modernist indeed who could not find in them something of interest and profit. So Rossini's "Semiramide" was welcome yesterday. Although its orchestration and harmonic scheme are simple as compared with those of a composer of these latter days, there is the touch of genius and superlative craftsmanship on every page. Few composers of today, despite the almost unlimited means at their command, are able to express themselves with such clarity and sincerity. The music of this overture may certainly be of no great depth of emotional expressiveness, yet it says so aptly just what the composer of it intended to say that it cannot but remain as an example of true and apposite musical expression. Mr. Monteux played it with no air of condescension, no attempt at showy trickery, but simply with due attention to its musical values.

So, too, did he play Mozart's G minor Symphony, a work often used by conductors for the purpose of giving so-called "readings," a medium for the display of their own peculiar fancies in the matter of interpretation. In this respect this symphony, together with Beethoven's "Eroica," has suffered most at their hands. It was refreshing to hear it as played yesterday, shorn of all this trumpery; to hear Mozart, "the most perfect of musicians," speaking through its measures, and none other.

Ravel's Spanish Rhapsody is agreeable, clever music. It is filled from beginning to end with all the oddities of orchestration which are the stock in trade of the present day composer. Of real musical invention there is little. Perhaps it was so intended. It evokes the atmosphere of Spain in many of its measures, though more often than not one receives the impression of a Frenchman masquerading in Spanish costume. Not so with Ravel's illustrious countryman, Chabrier, who succeeded in becoming more Spanish than the Spaniards themselves whenever he undertook the task of portraying that land in tones. The performance of the Rhapsody was brilliant and rhythmically vigorous.

In conclusion Mr. Cortot and the orchestra played Saint-Saëns' fourth concerto. It would be mere senseless faultfinding to seek for flaws in its performance. In some pages there is a deeper sentiment than is commonly to be found in Saint-Saëns' music, and yet again there are others which are little more than musical fustian.

S. M.

MONITOR. FEB. 24.

IN WAGNER PROGRAM

A Pension Fund Concert is anticipated by the Boston Symphony Orchestra in Symphony hall Sunday afternoon, March 4. The music will consist of numbers from the music dramas of Wagner, with two soloists—Sigrid Onegin, contralto of the Metropolitan Opera Company, and Charles H. Bennett, baritone. Mme. Onegin, the great Swedish contralto, will sing Bruch's Lament from "Achilles" and the two songs of Wagner "Schmerzen" and "Traume."

CASELLA WITH ORCHESTRA

In the triple role of composer, piano soloist and conductor, Alfredo Casella, the distinguished Italian musician, will make his first visit to Boston to be the guest of honor at the next regular pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening, March 2 and 3.

Casella will take the piano part in his own arrangement for piano and orchestra of Albeniz's "Spanish Rhapsody."

TRAV. FEB 24.

At three concerts next week—one in Cambridge and two in Boston—Alfredo Casella, pianist, composer, conductor, writer, as well, about music, arch-modernist, wanderer over the European and American worlds, will be the guest of the Symphony Orchestra. At Cambridge in Sanders Theatre, on Thursday evening, he will be heard as pianist only—in Mozart's Concerto in D minor. In Boston, on Friday afternoon and Saturday evening, he will be more his manifold self—pianist in his own version for orchestra of Albeniz's "Spanish Rhapsody"; conductor and composer in his arrangement for orchestra of "Puppazzi," originally piano-pieces for marionettes; and conductor and composer again in his rhapsody, "Italia." At last that vivid and vigorous music is to pass, as it should have done long since, from "The Pops" to the Symphony Concerts. In Cambridge, Chausson's Symphony, the Prelude to "Lohengrin" and the Overture to "Tannhäuser" will round out the concert. In Boston Glazunov's Fourth Symphony and Mendelssohn's Overture, "Fingal's Cave," will preface Mr. Casella's numbers. In Paris, it used to be said that Mr. Monteux was the first French conductor to give Mr. Casella hearing. Now in Boston, he redoubles these favors and with reason.

Sunday afternoon, March 4, in Symphony Hall, a concert by the Boston Symphony Orchestra for the increase of its Pension Fund. Mr. Monteux will conduct; fragments of Wagner's operas will sprinkle the programme; and Mme. Onegin will be the assisting singer. Within the hour her richness of voice, her opulence of mood, her large ways of song and spirit have commended her. She will sing Wagner's songs "Traüme" and "Schmerzen" and an Air from Bruch's "Achilles." For the orchestra the Wagnerian numbers are the Preludes to "Lohengrin" and "Die Meistersinger"; the overtures to "Rienzi" and "Tannhäuser"; the final scene of "Die Walküre," with Mr. Charles Bennett as voice to Wotan; the music of Siegfried's Death and Glorification.

Not Unknown

The concert of tomorrow afternoon at Symphony Hall falls to Mme. Ganna Walska, more familiar to the social and matrimonial chronicles of the newspapers than to the records of the concert-hall. Yet she also sings. There is Parisian word for it—and here is her concert for first appearance in Boston. Her numbers include airs of Mozart; songs of Scarlatti and Strauss; other pieces light and ornate. Max Kaplick, of old baritone of the Bostono Opera Company, will assist Mme. Walska.

TRANS. FEB. 24.

SYMPHONY CONCERT

ROSSINI OUTDOES ANCIENTS AND MODERNS

His Overture to "Semiramide" as Piece of the Day and for Good Reason —Mozartean Melancholy Overdone—Faded Saint-Saens and Fading Ravel—Correct Cortot

Of the four composers represented on the programme of the Symphony Concert yesterday not Saint-Saëns, or Ravel or even Mozart, but Rossini, seemed for the time the most arresting figure. No reasonable person would maintain that in point of musical worth the Overture to "Semiramide" is deserving of serious comparison with the Symphony in G minor of Mozart; though its inferiority to the "Spanish Rhapsody" of Ravel or to Saint-Saëns's Fourth Concerto for the piano is more open to question. But for us of Boston in the year 1923 this Overture of Rossini has a fresher interest than has Mozart's Symphony, and this freshness had much to do with the vivid impression that the piece made yesterday. To the Symphony the audience responded but indifferently; the Overture aroused its enthusiasm. Beyond question the Symphony in G minor is the most beautiful among the symphonies of Mozart. Yet through frequent repetition here is it not losing a little of its rightful appeal? Might it not have been better to play the "Jupiter," which of late has been heard far less frequently? And there are many of the earlier symphonies that languish undeservedly on the shelves of the Orchestra's library.

Until recently those same shelves made undisturbed resting place for the Overtures of Rossini (that is "William Tell" excepted). ... its way ... ing music for a Young People's Concert, Mr. Monteux bethought him of the Overture to "The Italian in Algiers," and subsequently that engaging piece made welcome appearance at a subscription concert. Now that the Overture to "Semiramide" has followed it, may we not also look for revivals of the overtures to "The Siege of Corinth," to "La Gazza Ladra," to "Tancredi," or perhaps "The Barber of Seville"? By every sign they would be heard to general enjoyment.

To follow concerts over a period of years is to witness many changes in fashion, to observe many reversals of judgment. Once, outside the opera house, Rossini was dismissed with a sneer, but of late he has come into new favor and an increased regard at the hands of musicians. The approaching visit of Mr. Casella brings to mind an amusing article by him that appeared a little more than two years ago in The Chesterian, and that bore the title, "Some Reasons Why a 'Futurist' May Admire Rossini." The opening lines of this article have already been quoted in these columns, but they will bear repeating:

> A few months ago I was present at a certain concert, no matter in what town or country, where a performance of a delightful symphony of Mozart was given. My pleasure was great, but it would seem that my face betrayed no sign of it, for in the middle of the Adagio my neighbor, an amiable and wealthy man, whose millions allow him that which my poverty entirely precludes me from—to have one's music composed by others and merely affixing one's signature thereto—my neighbor, I say, cautiously remarked to me: "How you must suffer listening to such music, and how I admire your self-control!" Although I have long ago given up the problem of determining the limit of human stupidity, I turned a somewhat bewildered face on my companion and rejoined as quietly as possible: "My dear colleague, what if I told you that I adore Rossini?"

Whether Mr. Casella's brother-futurists of Paris would echo this sentiment is not certain; but they have openly expressed their liking for Ambroise Thomas, a composer less deserving of such tribute. As Mr. Casella's article is not at hand, his specific reasons for "adoring" Rossini may not with accuracy be cited. But there are reasons enough why any thoughtful musician, whether he be radical or reactionary, or betwixt-and-between, should praise the composer of "William Tell." First of all there is the man's amazing fecundity of invention. Though he did not take for the composing of "Semiramide" the forty days that his contract allowed him, he could yet say that it was the only one of his Italian operas that he wrote at his leisure. A bare fortnight sufficed for the composition of the immortal "Barber of Seville." Yet of these melodies that were scribbled so hastily, often under most extraordinary circumstances, many have a perennial freshness. The violinists of the Symphony Orchestra might smile as they played the lively tune that is the main theme of the Overture to "Semiramide," but this smile was not all disparaging. Rather it was in part an inevitable response to the infectious gaiety of the music. Nor was Rossini's gift all for sprightly melody. He could, on occasion, be expressively songful, as the horn quartet in this same Overture abundantly proves. It is recorded that Rossini stopped his study of counterpoint when he had "learned enough to compose operas," and in the Italy of the early nineteenth century that "enough" was not a great deal.

We need not, then, look in Rossini's scores for any profound display of musical science. He was neither a great contrapuntist nor a resourceful harmonist. But besides his wit, his dramatic sense and his gift for melody, Rossini had as composer another quality that has done much to keep his music alive—his genius for orchestration. Had he scored them less adroitly his Overtures might hardly make today the appeal that they do. If his musical thoughts were never profound and were often undeniably trivial, he could present them in terms of the orchestra with a beguiling grace, a captivating cleverness. The Overture to "Semiramide" is now a century old, almost to a day, yet the instrumentation is still a delight, almost an excitement, to hear. Beside it that of any other music of its immediate time, whether by Beethoven, Schubert, Cherubini or even by Weber (the Weber of 1823) is relatively classic. Hear in this "Semiramide" Overture the ingeniously contrived crescendo at the beginning, the mellow richness of the quartet of horns, the glinting color of the piccolo so freely and so effectively employed, the buoyancy of the strings, the luminosity, the perfect balance, the incessant euphony of the whole tonal fabric. After it yesterday much of the Symphony in G minor seemed almost drab—and Mozart had himself a felicitous touch in scoring.

The glory of the Symphony seems now ...ed above, the piece as a whole is too well known to concert-goers. Certainly, t

known to concertgoers. Certainly, the Andante aside, the less highly esteemed Symphony in E-flat major proved, when played earlier in the season, more enjoyable than did the G minor yesterday. In the latter is a note of melancholy, and melancholy is not one of the most enduring things in music. Frank cheerfulness has often a better chance of surviving. There is also matter for reflection in the fact that the key of G minor has never made strong appeal to the writers of symphonies. Indeed the only other instances of a symphony of any reputation that has for its basis this plaintive tonality are found in the now forgotten Symphony by Lalo and the now neglected First Symphony of Chaikovsky. Mendelssohn and Bruch, each using the key for a Concerto, were careful to drop it after the first movement. Mozart's persistent use of it through three of the four sections of his Symphony helped to give the piece its characteristic emotional color. But it may also account for the fact that, in full realization of the beauty and the technical perfection of the music, it is possible to find in it more than a hint of monotony.

... for G Minor

from FEB 2 1923
EVENING WORLD
New York City

The Boston Symphony Orchestra, with Georges Enesco, the Roumanian violinist, as soloist, started its third pair of concerts in Carnegie Hall in the evening. The "Tannhauser" temptation was too strong for one reviewer who is, unfortunately, unable to report upon the doings of the Boston men.

N. Y.
TELEGRAPH
ISSUE OF
FEB 2 1923

BOSTON SYMPHONY HAS ENESCO AS SOLOIST

Lenox String Quartette in Important Concert—Richard Hale, Baritone, at Aeolian Hall.

The Boston Symphony Orchestra, Pierre Monteux conductor, played its third recital of the season at Carnegie Hall last evening with Georges Enesco as soloist in Brahms's D major Concerto for violin with orchestra. Berlioz's "Benvenuto Cellini" overture, Franck's Symphonic Poem, "The Wild Huntsman," Ravel's Rapsodie Espagnole and Smetana's Symphonic Poem "The Moldau" from "My Country" made up the orchestral program.

The Lenox String Quartet, Sandor Harmati, first violin; Wolfe Wolfinson, second violin; Nicholas Meldavan, viola, and Emmeran Stoeber, 'cello, offered D'Indy's Quartet in E major and Schubert's G major (opus 161) Quartet at Aeolian Hall in the evening.

Richard Hale, baritone, at Aeolian Hall in the afternoon, sang an interesting list of songs in French and English. Helen Chase was at the piano.

N. Y.
WORLD
ISSUE OF
FEB 2 1923

OTHER MUSIC.

After hearing the chef d'oeuvre of the Boston Symphony's program at Carnegie Hall last night, one felt tempted to set out to discover and strangle the man who first started the rumor that the music of Brahms is sticky, dull and muddy-pated. This savagery was prompted by Georges Enesco's fiery performance of the violin concerto in D, op. 77. Following immediately after Berlioz's "Benvenuto Cellini" overture, with all its thunderous blatancies, tinsel and claptrap, the work of the bearded sage of Hamburg seemed literally to float aloft on surprisingly youthful wings.

Enesco has spirit in abundance, together with melting tones in the cantabile passages that made the Adagio movement a thing of almost painful beauty. In the final movement also, in which the Brahms of the Hungarian dances raised—or rather wagged—his head, there was warmth and rhythmic verve in superabundance. "The Wild Huntsman" of Cesar Franck followed, and then one became doubly convinced that the composer's game is really an old man's sport.

Smetana's "Vitava" ended the evening's entertainment. The Bostonians throughout played with their accustomed precision and vitality. E. B.

LOUISVILLE
KY.
POST
FEB 10 1923

IN A LINE OR TWO.

The Boston Symphony, with Georges Enesco as violin soloist, was a recent feature concert here. This band is striving earnestly to regain its former position. Conductor Pierre Monteux does not seem, however, to command widespread attention. Enesco played like the musician he is, but as a violinist he will probably achieve no great popularity here. Musicians respond to him more readily than the public seems to.

BROOKLYN
N. Y.
STANDARD UNION
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FEB 3 1923

The Boston Symphony

The third of the season's five Boston Symphony Orchestra's concerts in Brooklyn (Institute auspices) was given at the Academy of Music last night. Mr. Monteux's programme opened with Beethoven's Eighth symphony (F major), followed by Smetana's "The Moldau," Brahms' concert (D major) for violin and orchestra, and excerpts (Richter) from Wagner's "Ring." The soloist was Georges Enesco, Roumanian composer-violinist, who is just now invading the United States concert field even as Rachmaninoff, Russia's illustrious composer, has done with his remarkable pianoforte playing.

The audience was of good size, but its enthusiasm was not quite up to accustomed standard.

The eighth symphony of Beethoven seems to have been rightly called "the little symphony," this being the composer's own term in a letter to Salomon, in distinguishing it from its predecessor (No. 7), which Beethoven called "a great symphony * * one of my best." The opening movement has not the breadth, intensity, or dignity of the other opening movements of the master's symphonic works. Sandwiched in between the joyous and inspired seventh symphony and the immortal ninth, the eighth proves that even so great a master as Beethoven does not always soar to Olympian heights, but is, in fact, sometimes not far from the ordinary and commonplace. The work as a whole does not seem to be either highly inspired or inspiring. Much, of course, depends upon the mood of the listener in respect to derivement of pleasure in listening to this "little symphony." The orchestra last night got out of it all that humanly was possible.

The playing of the Smetana number gave Mr. Monteux and his forces an opportunity for a display of genuine virtuosity which it accepted, making of the composition a veritable tour-de-force. The audience showed prolonged approval and the gentlemen of the orchestra responded by a rise.

Came then the real music of the night—Brahms' concerto, one of the noblest works of its kind ever written and dedicated to the great German artist Joachim, of whom it is said that he assisted in the arranging of the violin passages. Mr. Philip Hale, in his historical and descriptive programme notes, again recalls the story of this concerto's first performance with Joachim as soloist and Brahms (at the baton) nearly overcome by disaster because of unbuttoned suspenders. Conducting with unusual energy under these dangerous conditions, a large portion of his shirt showed between trousers and waistcoat. Brahms' violin concerto, however, will no doubt outlive this comic incident.

Mr. Enesco is already well known to orchestra patrons by several of his interesting compositions. Last night he made bid for recognition as violinist. Considering in quick detail his playing, it may be set down that Mr. Enesco's tone is always penetratingly vibrant and of a thoroughly musical color and timbre, but often inclined to thinness and a decided lack in the matter of passionate utterance or ecstatic flight. But although he does not thrill with the luscious and enticing tone so much in vogue among present-day violinists, Mr. Enesco's playing makes appeal by reason of purity of style and lofty interpretation. He also revealed superior musicianship by blending the solo instrument and making of it almost an integral part of the orchestra, thus avoiding an extravagant and vulgar display of virtuosity.

NEW YORK
N. Y.
TELEGRAPH
ISSUE OF
[illegible]

WHITEHILL STARS IN FINE CONCERT

Boston Symphony Orchestra's Wagner Program Features Metropolitan Baritone.

IGNAZ FRIEDMAN AT AEOLIAN

Olga Samaroff Plays Impromptu Piano Recital—Japanese Tenor Has Dancing Aid.

By JOHN H. RAFTERY

The outstanding feature of the Boston Symphony Orchestra's concert at Carnegie Hall yesterday and the musical event of the day was Clarence Whitehill's magnificent singing of Wotan's Farewell and Magic Fire Music, the close of "The Valkyrie." A genuine ovation followed Mr. Whitehill's memorable performance, Conductor Monteaux and the orchestra sharing in the generous applause. Even [illegible] threatened the great baritone at the beginning of the number, for the orchestra blared forth tonal torrents that threatened to engulf the soloist. He refused to be stampeded into shouting, however, and presently Mr. Monteaux discerned the situation and thereafter the orchestra gave an almost perfectly adjusted performance and Mr. Whitehill's noble voice again became the solo instrument to the end.

It was an all-Wagner program with much great playing in the overture to "The Flying Dutchman," the prelude to "Lohengrin," to "The Mastersingers of Nuremberg" and the prelude and love death from "Tristan and Isolde." The final section of the program included Siegfried's "Ascent to Brunhilde's Rock" ("Siegfried"), "Morning Dawn," Siegfried's "Rhine Journey" and the close of "The Dusk of the Gods."

Sixteenth Program of Boston Symphony

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its sixteenth concert yesterday afternoon in Symphony Hall. Alfred Cortot was the soloist. The program:

Rossini, Overture to "Semiramide"
Mozart, Symphony in G minor
Ravel, Spanish Rhapsody
Saint-Saëns, Concerto for pianoforte in C minor, No. 4, op. 44

It is fast becoming the fashion to revive operatic overtures by Rossini, Halévy and the earlier Verdi at symphony concerts. Was not this fashion started by Mr. Toscanini? They afford a measure of relief from the overtures of Weber, which for many years have held a disproportionate place on symphony programs. Then, too, the younger generation of listeners is less familiar with these old-time pieces and to them they come with a certain degree of freshness. But there is more to be found in them than their interest as mere musical curiosities. After their years of retirement they still retain some of their original bloom and it would be a narrow-minded and prejudiced modernist indeed who could not find in them something of interest and profit. So Rossini's "Semiramide" was welcome yesterday. Although its orchestration and harmonic scheme are simple as compared with those of a composer of these latter days, there is the touch of genius and superlative craftsmanship on every page. Few composers of today, despite the almost unlimited means at their command, are able to express themselves with such clarity and sincerity. The music of this overture may certainly be of no great depth of emotional expressiveness, yet it says so aptly just what the composer of it intended to say that it cannot but remain as an example of true and apposite musical expression. Mr. Monteux played it with no air of condescension, no attempt at showy trickery, but simply with due attention to its musical values.

So, too, did he play Mozart's G minor Symphony, a work often used by conductors for the purpose of giving so-called "readings," a medium for the display of their own peculiar fancies in the matter of interpretation. In this respect this symphony, together with Beethoven's "Eroica," has suffered most at their hands. It was refreshing to hear it as played yesterday, shorn of all this trumpery; to hear Mozart, "the most perfect of musicians," speaking through its measures, and none other.

Ravel's Spanish Rhapsody is agreeable, clever music. It is filled from beginning to end with all the oddities of orchestration which are the stock in trade of the present day composer. Of real musical invention there is little. Perhaps it was so intended. It evokes the atmosphere of Spain in many of its measures, though more often than not one receives the impression of a Frenchman masquerading in Spanish costume. Not so with Ravel's illustrious countryman, Chabrier, who succeeded in becoming more Spanish than the Spaniards themselves whenever he undertook the task of portraying that land in tones. The performance of the Rhapsody was brilliant and rhythmically vigorous.

In conclusion Mr. Cortot and the orchestra played Saint-Saëns' fourth concerto. It would be mere senseless faultfinding to seek for flaws in its performance. In some pages there is a deeper sentiment than is commonly to be found in Saint-Saëns' music, and yet again there are others which are little more than musical fustian.

S. M.

MONITOR. FEB. 24.

"IN WAGNER PROGRAM"

A Pension Fund Concert is anticipated by the Boston Symphony Orchestra in Symphony hall Sunday afternoon, March 4. The music will consist of numbers from the music dramas of Wagner, with two soloists—Sigrid Onegin, contralto of the Metropolitan Opera Company, and Charles H. Bennett, baritone. Mme. Onegin, the great Swedish contralto, will sing Bruch's Lament from "Achilles" and the two songs of Wagner, "Schmerzen" and "Traume."

CASELLA WITH ORCHESTRA

In the triple [illegible] composer, piano soloist and conductor, Alfredo Casella, the distinguished Italian musician, will make his first visit to Boston to be the guest of honor at the next regular pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening, March 2 and 3.

Casella will take the piano part in his own arrangement for piano and orchestra of Albeniz's "Spanish Rhapsody."

TRAV. FEB 24.

AT three concerts next week—one in Cambridge and two in Boston—Alfredo Casella, pianist, composer, conductor, writer, as well, about music, arch-modernist, wanderer over the European and American worlds, will be the guest of the Symphony Orchestra. At Cambridge in Sanders Theatre, on Thursday evening, he will be heard as pianist only—in Mozart's Concerto in D minor. In Boston, on Friday afternoon and Saturday evening, he will be more his manifold self—pianist in his own version for orchestra of Albeniz's "Spanish Rhapsody"; conductor and composer in his arrangement for orchestra of "Puppazzi," originally piano-pieces for marionettes; and conductor and composer again in his rhapsody, "Italia." At last that vivid and vigorous music is to pass, as it should have done long since, from "The Pops" to the Symphony Concerts. In Cambridge, Chausson's Symphony, the Prelude to "Lohengrin" and the Overture to "Tannhäuser" will round out the concert. In Boston Glazunov's Fourth Symphony and Mendelssohn's Overture, "Fingal's Cave," will preface Mr. Casella's numbers. In Paris, it used to be said that Mr. Monteux was the first French conductor to give Mr. Casella hearing. Now in Boston, he redoubles these favors and with reason.

SUNDAY afternoon, March 4, in Symphony Hall, a concert by the Boston Symphony Orchestra for the increase of its Pension Fund. Mr. Monteux will conduct; fragments of Wagner's operas will sprinkle the programme; and Mme. Onegin will be the assisting singer. Within the hour her richness of voice, her opulence of mood, her large ways of song and spirit have commended her. She will sing Wagner's songs "Traüme" and "Schmerzen" and an Air from Bruch's "Achilles." For the orchestra the Wagnerian numbers are the Preludes to "Lohengrin" and "Die Meistersinger"; the overtures to "Rienzi" and "Tannhäuser"; the final scene of "Die Walküre," with Mr. Charles Bennett as voice to Wotan; the music of Siegfried's Death and Glorification.

Not Unknown

The concert of tomorrow afternoon at Symphony Hall falls to Mme. Ganna Walska, more familiar to the social and matrimonial chronicles of the newspapers than to the records of the concert-hall. Yet she also sings. There is Parisian word for it—and here is her concert for first appearance in Boston. Her numbers include airs of Mozart; songs of Scarlatti and Strauss; other pieces light and ornate. Max Kaplick, of old baritone of the Bostono Opera Company, will assist Mme. Walska.

TRANS. FEB. 24.

SYMPHONY CONCERT

ROSSINI OUTDOES ANCIENTS AND MODERNS

His Overture to "Semiramide" as Piece of the Day and for Good Reason — Mozartean Melancholy Overdone—Faded Saint-Saens and Fading Ravel—Correct Cortot

OF the four composers represented on the programme of the Symphony Concert yesterday not Saint-Saëns, or Ravel or even Mozart, but Rossini, seemed for the time the most arresting figure. No reasonable person would maintain that in point of musical worth the Overture to "Semiramide" is deserving of serious comparison with the Symphony in G minor of Mozart; though its inferiority to the "Spanish Rhapsody" of Ravel or to Saint-Saëns's Fourth Concerto for the piano is more open to question. But for us of Boston in the year 1923 this Overture of Rossini has a fresher interest than has Mozart's Symphony, and this freshness had much to do with the vivid impression that the piece made yesterday. To the Symphony the audience responded but indifferently; the Overture aroused its enthusiasm. Beyond question the Symphony in G minor is the most beautiful among the symphonies of Mozart. Yet through frequent repetition here is it not losing a little of its rightful appeal? Might it not have been better to play the "Jupiter," which of late has been heard far less frequently? And there are many of the earlier symphonies that languish undeservedly on the shelves of the Orchestra's library.

Until recently those same shelves made undisturbed resting place for the Overtures of Rossini (that to "William Tell" excepted), save when one or another found its way to "The Pops." Last season, seeking music for a Young People's Concert, Mr. Monteux bethought him of the Overture to "The Italian in Algiers," and subsequently that engaging piece made welcome appearance at a subscription concert. Now that the Overture to "Semiramide" has followed it, may we not also look for revivals of the overtures to "The Siege of Corinth," to "La Gazza Ladra," to "Tancredi," or perhaps "The Barber of Seville"? By every sign they would be heard to general enjoyment.

To follow concerts over a period of years is to witness many changes in fashion, to observe many reversals of judgment. Once, outside the opera house, Rossini was dismissed with a sneer, but of late he has come into new favor and an increased regard at the hands of musicians. The approaching visit of Mr. Casella brings to mind an amusing article by him that appeared a little more than two years ago in The Chesterian, and that bore the title, "Some Reasons Why a 'Futurist' May Admire Rossini." The opening lines of this article have already been quoted in these columns, but they will bear repeating:

> A few months ago I was present at a certain concert, no matter in what town or country, where a performance of a delightful symphony of Mozart was given. My pleasure was great, but it would seem that my face betrayed no sign of it, for in the middle of the Adagio my neighbor, an amiable and wealthy man, whose millions allow him that which my poverty entirely precludes me from—to have one's music composed by others and merely affixing one's signature thereto—my neighbor, I say, cautiously remarked to me: "How you must suffer listening to such music, and how I admire your self-control!" Although I have long ago given up the problem of determining the limit of human stupidity, I turned a somewhat bewildered face on my companion and rejoined as quietly as possible: "My dear colleague, what if I told you that I adore Rossini?"

Whether Mr. Casella's brother-futurists of Paris would echo this sentiment is not certain; but they have openly expressed their liking for Ambroise Thomas, a composer less deserving of such tribute. As Mr. Casella's article is not at hand, his specific reasons for "adoring" Rossini may not with accuracy be cited. But there are reasons enough why any thoughtful musician, whether he be radical or reactionary, or betwixt-and-between, should praise the composer of "William Tell." First of all there is the man's amazing fecundity of invention. Though he did not take for the composing of "Semiramide" the forty days that his contract allowed him, he could yet say that it was the only one of his Italian operas that he wrote at his leisure. A bare fortnight sufficed for the composition of the immortal "Barber of Seville." Yet of these melodies that were scribbled so hastily, often under most extraordinary circumstances, many have a perennial freshness. The violinists of the Symphony Orchestra might smile as they played the lively tune that is the main theme of the Overture to "Semiramide," but this smile was not all disparaging. Rather it was in part an inevitable response to the infectious gaiety of the music. Nor was Rossini's gift all for sprightly melody. He could, on occasion be expressively songful, as the horn quartet in this same Overture abundantly proves. It is recorded that Rossini stopped his study of counterpoint when he had "learned enough to compose operas," and in the Italy of the early nineteenth century that "enough" was not a great deal.

We need not, then, look in Rossini's scores for any profound display of musical science. He was neither a great contrapuntist nor a resourceful harmonist. But besides his wit, his dramatic sense and his gift for melody, Rossini had as composer another quality that has done much to keep his music alive—his genius for orchestration. Had he scored them less adroitly his Overtures might hardly make today the appeal that they do. If his musical thoughts were never profound and were often undeniably trivial, he could present them in terms of the orchestra with a beguiling grace, a captivating cleverness. The Overture to "Semiramide" is now a century old, almost to a day, yet the instrumentation is still a delight, almost an excitement, to hear. Beside it that of any other music of its immediate time, whether by Beethoven, Schubert, Cherubini or even by Weber (the Weber of 1823) is relatively classic. Hear in this "Semiramide" Overture the ingeniously contrived crescendo at the beginning, the mellow richness of the quartet of horns, the glinting color of the piccolo so freely and so effectively employed, the buoyancy of the strings, the luminosity, the perfect balance, the incessant euphony of the whole tonal fabric. After it yesterday much of the Symphony in G minor seemed almost drab—and Mozart had himself a felicitous touch in scoring.

The glory of the Symphony seems no ed above, the piece as a whole is t well known to concert-goers. Certainly, t known to concertgoers. *Certainly*, the Andante aside, the *less highly* esteemed Symphony in E-flat major proved, when played earlier in the season, more enjoyable than did the G minor yesterday. In the latter is a note of melancholy, and melancholy is not one of the most enduring things in music. Frank cheerfulness has often a better chance of surviving. There is also matter for reflection in the fact that the key of G minor has never made strong appeal to the writers of symphonies. Indeed the only other instances of a symphony of any reputation that has for its basis this plaintive tonality are found in the now forgotten Symphony by Lalo and the now neglected First Symphony of Chaikovsky. Mendelssohn and Bruch, each using the key for a Concerto, were careful to drop it after the first movement. Mozart's persistent use of it through three of the four sections of his Symphony helped to give the piece its characteristic emotional color. But it may also account for the fact that, in full realization of the beauty and the technical perfection of the music, it is possible to find in it more than a hint of monotony.

Melody for G Minor

PINE scent brings back the blue
hills of my homeland;
Salt air, the thunder of an off-
shore gale,
And sage, a painted desert in the
moonlight,
Mysterious and pale.

We think that we forget when
Time's cool fingers
Have closed the wound and soothed
away the pain—
Then comes a breath and all the
things forgotten
Come flooding back again.
Now that a poignant lovely thing
has faded;
Now that a hurt is healed, a grief
is gone—
God grant me this: to know no more
forever
Red roses in the dawn.

[C. T. Davis in The
Arkansas Gazette.

When first heard at a Symphony Concert some nine years ago, Ravel's Spanish Rhapsody seemed in many ways surprising. The composer's use of the orchestra was arresting; for some it was even disturbing. The music impressed the hearer as replete with atmosphere, fraught with a strange suggestion, on the whole a genuinely imaginative tonal evocation of Andalusia. Nor had subsequent performances greatly altered these impressions. But yesterday the music disclosed, at least to one listener, a hitherto unsuspected barrenness and artificiality. The masterly, ingenious orchestration is still in evidence, but since many of these effects have become the common property of composers they can no longer seem of themselves so eloquent. There are poetic measures in the "Prélude à la Nuit," though the movement does not match the similar movement in Debussy's "Iberia." There are brilliant measures in the final section, but they may hardly inflame the hearer as does the "España" of Chabrier or the Gypsy Dance in "Carmen." And between the poetry of the opening and the rhythmic tumult of the close, is much that now seems lacking both in meaning and in musical charm. Ravel's place as composer does not depend on the vitality of this or of any other single composition. Only recently his String Quartet has given here renewed proof of its rare beauty. But perhaps it will be necessary to strike his name from the list of those who have most successfully celebrated Spain in music.

Again to forecast the future, the day must surely come when Saint-Saëns will be known in concert-halls as the composer of one Concerto for the piano, while only the learned in such matters will be aware of the fact that he wrote four others. Three seasons ago Mr. Ganz resurrected the Fifth, and it seemed hardly worth the trouble of playing. Mr. Cortot is faithful to the Fourth, and yesterday he played it here for the second time. This last piece was once described by Philip Greeley Clapp as "not music at all, but a kind of tonal parlor-magic." Had Mr. Clapp then known Mr. Salzédo's "Enchanted Isles," he would not have wasted this happy phrase on Saint-Saëns's Concerto. In fact, there is in the piece music enough of a sort. It has form, melody and harmony. It is admirably made, effectively orchestrated, and well written for the piano. The chief theme of the Finale arrests the attention; but it is obvious, almost blatant. Yesterday Mr. Cortot played the piece agreeably, often brilliantly quite as well as it deserved to be played. But what a thankless and ungrateful task—one that might quite as well have been performed by a pianola. Beginning in the high spirits of Rossini, a hundred years young, the concert of yesterday came, in the hollow sound of Saint-Saëns forty-eight years old, to a dreary and disappointing conclusion.

W. S. S.

TRANS. FEB. 24

CONCERT-CHRONICLE

WEEK-END OF CASELLA, WAGNER, NOVAES

The Italian Again as Admirable Crichton of Music—The Thrill of an Elate Audience—Feats and Felicities of the Pianist—Past, Present and the People's Orchestra — Forthcoming Programmes

PAST finding out are once more the ways of audiences. Again on Saturday evening was Mr. Casella guest at Symphony Hall. Again he played the piano-part in his own arrangement of Albeñiz's "Spanish Rhapsody"—music languishing or leaping to rhythm, aflame with color, throughout either sigh or spring. Again he was conductor in his "Pupazzetti," wherein sophisticated sport with harmonies, timbres, modulations is voice to as sportive and witty fancy. Again he made half his "Italia" sound as Sicilian woe or ecstasy; while the other half shrilled out of Neapolitan fête over Neapolitan pavement. At every turn the orchestra rose to him; at the end of every piece the audience clapped him again and again. The warmth, the sincerity of it all were not to be questioned.

Yet half an hour before this same audience was hearing as raptly and applauding as heartily the trite or empty meanderings of Glazunov through a Symphony advisedly left these twenty years upon the shelf. It contains a deft and pretty Scherzo, since the Russian has long kept a neat hand at ballet-music. Otherwise it is dullness tonally incarnate. The first and the last divisions of the three-fold piece have nothing to say and say it with a persistent prolixity. Everyone knows the speaker or the writer who winds the thread of an idea into a web of words, forasmuch as he knows every trick of the verbal trade. Even so is Glazunov in this Fourth Symphony. His composing pen, like Gratiano's tongue, con- [illegible] infinite deal of nothing"—and

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coats it with the [illegible] ever was pit more plainly opened in sight of birds. And with glad twitterings and flappings, into it at these Symphony Concerts most of us gladly flew.

H. T. P.

Return and Revelation

A younger generation is discovering the glories of Wagner—receiving, marvelling, transported, elate. An elder generation, out of stores of memory renewed, is sharing with it these high delights. If ever Wagner were gone from Bostonian concert-halls and opera house, as a few seemed fondly to believe, he has returned undiminished, even enhanced, upon both old and young ears. To sit before "Die Walküre, when the Chicago Company passed to that music-drama, was to know the thrill of an audience alert with expectation, a-quiver with those anticipations not only fulfilled but fulfilled beyond all reckoning. Even a mediocre performance of the relatively barren "Parsifal" left like aftermath; while of such, again, were audience and concert yesterday afternoon at Symphony Hall.

For the Pension Fund of the Symphony Orchestra, Mr. Monteux did no more than marshall two overtures, two preludes and two fragments from the operas of "The Ring." From the overtures to "Rienzi" and "Tannhäuser" through the Preludes to "Lohengrin" and "Die Meistersinger" to Siegfried murdered and mourned, to Wotan farewelling the fire-girt Valkyr, went the music—haskneyed pieces, played with Mr. Monteux's familiar energies and excitements of the theatre, with the recurring power and the returning beauty of tone as familiar from the answering orchestra. And an audience that stretched sitting-room and standing-room to the utmost limit, listened as to revelation. A piece ended; for an instant came the silence that is return from the world of imagination and emotion whither hearers have departed; then the applause that is release, relief and reward. So went Wagner, rekindled and rekindling. Even the glow of Mme. Onégin's voice and the ardor of her song seemed as passing accessories. Yet Wagner away they make a concert in themselves.

H. T. P.

TRANS. MAR. 5.

MAKING PROGRAMS FOR CHILDREN

Program making is at best a difficult art. No conductor the Boston Symphony has ever had has been able to escape harsh criticism from the subscribers and the reviewers because his programs were too ancient, too modern, too dull, too light, too heavy, too whatever the particular critic happens to abhor. The commonest comment among people leaving a concert hall seems to be "Well, he played all right, but why did he give—" this or that piece the speaker happens to dislike.

Program making for adult listeners is chiefly a problem of providing something to please all tastes likely to be found among those present. But program making for children is an immensely more important and considerably more difficult task.

Mr Monteux, for instance, must realize that for each of the Young People's Symphony concerts his choice of numbers offers many hundred boys and girls their first and possibly their only chance to hear an orchestral concert. If the pieces he selects do not interest the young people they will decide then and there that Symphony concerts are not for them, and will not grow up into potential subscribers for the Monday, the Saturday, or even the Friday series.

Such enterprises as the recitals in former seasons given in Jordan Hall by Messrs Maier and Pattison, or the one to be given next Saturday morning by the Boston Symphony ensemble have of course the same problem of program making to face. What kinds of music will the average boy or girl with no previous musical training and no marked special aptitude for music, find attractive?

What Every Child Likes

The answer may well be sought by considering for a moment what are the qualties the average child likes in the sort of music heard everywhere, in the churches, at the movie houses, from the hurdy gurdies, in the schools, and from the various mechanical devices now to be found in almost every American home. It is this every day music that gives the American child his musical education. The defects of that education are, of course, manifest, but not the subject of the present discourse.

Watch your children and see what music they enjoy. The chances are that it will be music with either a tune they can sing or whistle; or with a simple and vigorous rhythm that sets their toes and fingers a-tingle. It may also be music with a novel or a very rich tone color.

Children usually neither know nor care whether a piece of music is by a great composer. They know what they like and dislike and do not disguise their personal preferences for fear of being thought lacking in musical taste. Musical propaganda of all sorts is quite lost upon them. They trust their ears and not their eyes, their instincts, and not their sense of social fitness.

The problem of making programs for children, then, simmers down to the rather easy task of picking good music that is also simple, with good tunes and vigorous rhythms. The first movement and finale of Beethoven's Seventh Symphony, the minuet from Mozart's "Jupiter," the Prelude to "Die Meistersinger," Berlioz' "Rackoczy March," the scherzo from Schumann's "Rhenish Symphony," the music for King Dodon's return from the wars in Rimsky Korsakov's "Le Coq d'or," the ballet music from Schubert's "Rosemunde" are examples that occur to one offhand as suited for young people's programs.

What Not to Play

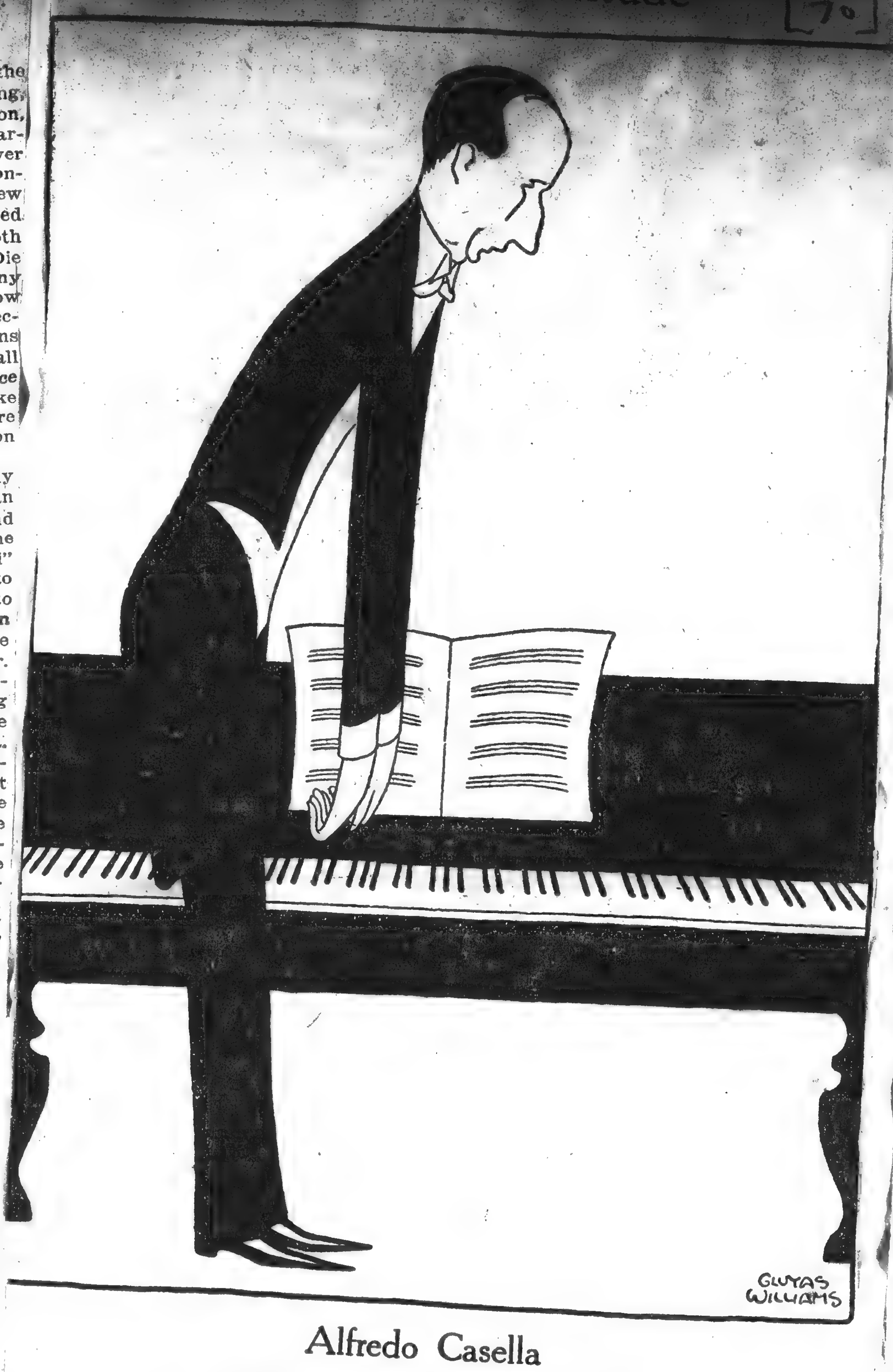
The pretentious, the complex, the sophisticated, the sentimental, and of course, the banal, should be shunned by makers of programs for children. The second rate symphonies will merely bore them, such luscious over ripe melodies as the "Intermezzo" from "Cavalleria Rusticana" will not impress them. The esoteric and not wholly effective things like Loeffler's "Le mort de Tintagiles" will not attract them. The subtle and the delicate will not appeal to them. "The Afternoon of a Faun" will not please, nor the slow movement of Mozart's G minor Symphony.

Pieces with a title suggesting fairy tales might off-hand seem ideal for children. Yet the vagueness of the connection between story and music will annoy the average child, a literal minded young animal that wants every "i" dotted and "t" crossed. What children [illegible] about "Hansel und Gretel" and other fairy operas is not the music.

Children will appreciate naive program music, directly imitative of actual every day sounds, such as the cackling of hens, thunder storms, jumping frogs, and so on, to take stock examples. They would also be impressed by the 'surprise" in Haydn's like-named symphony, or by the departure of the musicians one by one, blowing out their candles in the same composer's less familiar "Farewell" symphony.

The upshot of the matter is that programs at children's concerts should avoid all manner of "high brow stuff" and stick to great music that is also simple and lively.

Gripes of Gratitude [70]



Alfredo Casella

A Departing Guest Bows His Thanks

TRANS. MARCH. 5.

GLOBE FEB. 25.

GUEST of the Symphony Orchestra at its concerts of the current week, Mr. Casella purposes to play the piano-part in his own version of Albeniz's "Spanish Rhapsody." It exacts a band too numerous for the shallow stage of Sanders Theatre. Therefore it was the good fortune of the audience at the Symphony Concert in Cambridge last evening to hear Mr. Casella as pianist in another piece—a Concerto, in D minor, of Mozart. Almost as truly, he played the whole music since, in eighteenth-century fashion, the orchestra did no more than unroll introductions, sketch in backgrounds, and fill pauses with its united voice. Moreover, as was clearly to be heard, Mr. Monteux and his men took cue from the pianist in pace, rhythm, quality of tone and every attribute of performance. They did so with reason, because he brought to the music perfect understanding, perfect sensibility, perfect communication.

Instinctively, the listening ear answered to the pace that Mr. Casella chose; for it was at one with the spirit and the substance of the music. Through each movement, he held to it with eighteenth-century evenness, yet with subtle modifications that spiced or glamored the measures of the moment. So likewise with his rhythm. Again he sought Mozartean clarity, brightness, ease; again he varied the beat with equally adroit hand and fancy. Modulations flowed from fingers as sensitive as the mind and spirit directing them. Transition seemed impulse—for the instant lightly and surely leaping. Ornament purled from Mr. Casella's touch, weaving edgeless arabesques in a gentle shimmer of light and shade. His tone was crystal-clear, yet soft were the lustres and rounded the moving lines and jointures; while honeyed went the euphonies with the orchestral voices. Grace and lightness of line made the final rondo gossamer-elegance. Charm of sentiment played over charm of pattern through the slow song; while to them Mr. Casella added the charm of serene reticence. From him the ear heard the first Allegro as bright particles of tone taking form and shape upon the lambent air.

So went Mozart's music in its own image upon the mirror that was Mr. Casella. Modernist he may be, arch-modernist, if [illegible] praise prefers the word. Yet before he is modernist, he is also musician of keen perceptions, subtle sensibilities, powers as sharpened and refined. Mozart may hardly sound more limpid and lovely as designer of music than he does from Mr. Casella. Mozart may hardly seem more dowered with every felicity of procedure and workmanship than he does at Mr. Casella's hands. The Mozartean modulation and inflection, the Mozarten figure and arabesque, seem as impulse kindled by fancy. Playing, Mr. Casella catches the fancy, shares the impulse. The pure beauty of the Mozartean pattern keeps it perpetual delight. With like sense of beauty, Mr. Casella weaves it anew. The fingers of time may not ruffle the serenity of this Mozartean song. Mr. Casella's fingers brush anew the textures, mould afresh the gentle contours. It is as though a light hand reined sportive fancy through the circlings of Mozart's rondos. Akin is Mr. Casella's. As he is musician to Mozart, so also is he pianist, with every power fine-tempered to the task, with every ability instinct upon the music. Such union between composer and player, between music and medium—with a century and a half, besides, to part them—is as rare fusion as it is rare pleasure. "We also have heard Mozart." it was possible, last evening, for the listeners to say.

H. T. P.

TRANS. MAR. 2.

CASELLA CONDUCTS SYMPHONY

Composer a Pianist of Singular Gifts and Power

BY OLIN DOWNES

The programme given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall, will be particularly remembered for the appearance as pianist, conductor and composer of Alfredo Casella, a leading spirit of the modern Italian school of composition. Mr. Casella, as pianist, aroused exceptional enthusiasm, which is the stronger [illegible] to his art, since his demeanor was so modest, indeed almost deprecating, that his [illegible] mastery of his instrument and the physical power which this man of slight frame assembled on occasion. The contrast between his obvious authority and his demeanor was indeed almost laughable.

PLAYER AND CONDUCTOR

As a composer, too, Mr. Casella made a lasting impression, and this is said whether one wholly agrees with his music or not. It is the expression of a singularly gifted and arresting personality. Conducting without score, Mr. Casella repeated his achievement as a pianist. He wasted no gestures. Very quietly, unprofessionally, and never in the manner of a prima donna conductor, he led the men in some of the most brilliant and spirited performances that the Boston Symphony has given in recent years.

The Casella compositions, and Casella's orchestration of Albeniz' "Spanish Rhapsody" for orchestra, in which he was the pianist, came in the second half of the programme. Mr. Casella devised his orchestration last summer at Capri. It is almost certain that the music gained by his supervision, since there are few more brilliant virtuosos of instrumentation in the world today. The piece itself is not pretentious, nor of symphonic proportions. It is a virtuoso composition for orchestra, simply devised, and based on Spanish dance rhythms if not themes.

Mr. Casella gave the music an eloquence, also form and dignity it may not originally have possessed, and with the first notes he struck, showed everyone that he was a master. Albeniz fared well in his hands. Albeniz, a performer himself of electrical temperament, a composer who had deep in his art the musical apotheosis of his people! Poor Albeniz!

There followed the "Pupazzetti" of Mr. Casella, "Five pieces for Marionettes," as the sub-title goes. "Composed as accompaniment for . . . the Punch and Judy show, the music mirrors the spasmodic gestures and necessarily angular and fantastic motion of the little mechanical wooden dolls. This is not music to make the man with the crease in the back of his neck laugh. It is more sardonic and it is more cerebral, at times it is piteous, reminding one how near the ludicrous may be to the tragic. It is always distinctive, more advanced in its harmonic idiom than the more popular and emotionally eloquent "Italia" which followed.

But this "Italia," written 12 or 13 years ago, would have a very high position among Mr. Casella's works, if it were only for the opening pages. The melodies employed there are respectively (1) a melody from the province of Caltanissetta, "the savage imprecation of a lover on his mistress"; (2) "a lament sung by the wretched miners of sulphur in their terrible work in the province of Caltanissetta"; (3) a hymn sung in this province during the Good Friday procession.

These themes have remarkable correlation. They are of a piece, and they make one of the noblest, the most mournful and wild invocations to the spirit of a country that we have heard in many a day.

Thereafter is a change of word. The melodies employed are taken from a popular collection and include "Funiculi, Funicula," with a harmonized audacious and biting, and "Lariula" and Tosti's "Amarchiare." The instrumentation is now of crackling brilliancy and again suggestive of the thrumming of guitars. It was played magnificently by the orchestra, inspired by the authority and enthusiasm of the composer, and thrice fortunate was Mr. Casella in the instrument he found at his command, to carry out his wishes.

POST - MAR. 3

CASELLA HEARD AT SYMPHONY CONCERT

Conducts Two Works, Plays Piano in a Third

Alfredo Casella, one of the most distinguished of living Italian musicians, was given almost unprecedented prominence in the second half of yesterday's Symphony concert. He played the piano part in his arrangement of Albeniz' "Spanish Rhapsody," and then conducted two of his own compositions, "Pupazzetti" and "Italia." Mr. Casella and his music won a cordial reception from the audience, which is not prone so to honor modernist music and musicians.

Albeniz' rhapsody is a tawdry, trivial piece, which not even Casella's extraordinary skill and taste both as arranger for orchestra and as solo pianist can make emotionally interesting. He treats the piano as an integral part of the orchestra, not as an excuse for bravura display. His instrumentation shows an ear for striking new combinations that produce vivid tonal effects comparable at times to those of Berlioz. He does not always secure euphony and balance of orchestral forces.

One regretted that Casella did not play in Boston the Mozart concerto he gave with the Symphony in Sanders Theatre, Cambridge, Thursday night, in which his playing was considered by competent judges an almost perfect performance of music that sets the highest test of any performer's skill and taste.

Mr Casella did not shine as a conductor of his own music, not of course because he failed to perceive the type of interpretation it demanded, but because he lacks authority and decision. So subtle and original a musician, with such a wide range of musical sympathies, would no doubt achieve with greater experience a more perfect command of an orchestra under his baton.

His failing as a composer is not a lack of imagination, of sincere and individual emotion, or of mastery of musical idioms. It is that he does not attempt anything great or noble, possibly for fear of not being able to bear comarison with the great works of the ast. So he writes little pieces like the "Pupazzetti," which ironically portrays the sorrows and joys of marionette puppets. When he turns to real life as in "Italia," he relies upon folk songs and popular tunes for his thematic materials, and does not attempt to deal with them in the grand manner, but is content with a pot pourri.

Mr Monteux filled the first half of the program with Mendelssohn's overture, "The Hebrides" and Glazunov's Fourth Symphony. The performance of Mendelssohn's overture, which is in its kind an almost perfect masterpiece, had real distinction of style and subtlety of emotional sympathy. Nobody could have called it "dull."

Glazunov's Symphony, which derives from Rubinstein and Tchaikovsky and has all the defects with few of the merits of their works, was also effectively player. The noisy finale was very warmly applauded, though one felt that Tchaikovsky's "1812," which achieves what Glazunov here attempts would have met an even more cordial reception.

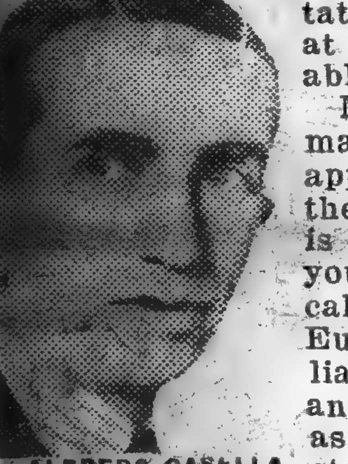
Next week the Harvard Glee Club will sing the choral part in Liszt's "A Faust Symphony," unheard here for some years, but enthusiastically remembered. Arthur Hackett will sing the tenor solo. The other number is a Handel "Concerto Grosso" in D major.

GLOBE. MAR 3

CASELLA PLAYS WITH SYMPHONY

By E. F. HARKINS

Two stars sparkle at this week's Symphony concerts, Alfredo Casella, Italian pianist, composer and conductor, and Pierre Monteux, the regular Symphony conductor, whose interpretative talent is at present all ablaze.


ALFREDO CASELLA

Mr. Casella, making his first appearance at these concerts, is one of the younger musical leaders of Europe—a brilliant pianist and conductor, as he demonstrated yesterday, and a writer of marked modernist tendencies. He played the solo piano part in the first Boston performance of Alboniz's "Spanish Rhapsody," a work of much rhythmic piquancy, with frequent quotations from the familiar Spanish dance catalogue. Later on the gifted visitor conducted his bizarre "Pupazetti," made up of five short pieces for marionettes. There is a great deal of fantastic humor in the composition and ingenious harmonization. Reminiscences, as of the clown band at the circus, made the audience smile. The connoisseurs admired the clever workmanship of the piece and the ironic fancy.

Finally Mr. Casella led the orchestra in a rousing performance of his rhapsody, "Italia," which might have been written as accompaniment to a Neapolitan melodrama. This piece was played at the Pops a few years ago. As a work of art it ranks far below his "Le Couvent sur l'Eau," excerpts from which were performed at the Symphony concerts last season.

However, it was a field day for the young Italian, all around; also for Mr. Monteux and the orchestra, who were in strikingly fine fettle. Conductor and band won deserved ovations after the performance of Mendelssohn's "Fingal's Cave" overture and Glazounov's fine lyric fourth symphony

ADVTSR. MAR. 3.

TRIPLE ROLE FOR CASELLA AT SYMPHONY

By ZOE FABER.

Alfredo Casella, Italian composer, conductor and pianist. was the brilliant star in the symphony firmament yesterday. Two of the five compositions offered bore his name as composer and in a third he was soloist, playing the piano part. Musically, Mr. Casella is a commanding figure. His laurels in any of the three roles would be sufficient to place him high among contemporary musicians.

Since there was more opportunity to judge of him as composer, it is in that role that he appealed most strongly. His "Pupazetti," little bits of things for marionettes, is charming music, and was well conducted.

The Spanish Rhapsody for piano and orchestra by Albeniz, which Mr. Casella orchestrated, was interesting [illegible] his contribution to it through [illegible] of the pianoforte, was, [illegible] a small one. He plays [illegible] regard for the

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in E flat It has not been heard with this orchestra since 1904. Why so long on the shelf? It is undeserving of such neglect? The audience found it enjoyable and would, it is probable, take kindly to another hearing in the more or less near future.

The opening number was the Mendelssohn "Fingal's Cave." Mr. Monteux gave it an entirely satisfy- delssohn's "Fingal's Cave." Mr. peated tonight.

AMER. MAR. 3.

17TH SYMPHONY CONCERT GIVEN

Alfredo Casella, Pianist and Composer, Is Guest Conductor and Soloist

INTERPRETS SOME OF HIS OWN MUSIC

By PHILIP HALE

The 17th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Mendelssohn, overture, "The Hebrides"; Glazounov, Symphony No. 4, E flat; Albeniz-Casella, Spanish Rhapsody for piano and orchestra (first time here); Casella, "Pupazzetti" (Five Pieces for Marionettes, first time here); Casella, "Italia," Rhapsody (first time at these concerts).

Alfredo Casella, pianist and composer, who yesterday made his first appearance in Boston, although this is his second season in the United States, played the piano part of The Spanish Rhapsody and conducted his "Pupazzetti" and "Italia."

His music was not unknown here. "Italia" was played here at a "Pop" concert some years ago; excerpts from his "Convent on the Water" have been performed twice at Symphony concerts; his 'cello sonata has been played here, and five extraordinary pieces for string quartet were produced by the Burgin Quartet last month. We have not heard his Symphonies, Suite, "Pagine di Guerra," "Elezia Eroica" or "A Notte Alta."

"Italia" was one of his early pieces (1909) before he became known as a leader in the ultra-modern school. "Pupazetti," originally written for piano four hands (performed here by Messrs. Maier and Pattison on two pianos), were orchestrated comparatively recently. The orchestration of the Spanish Rhapsody is dated 1922.

The original score of this Rhapsody was lost. Georges Enesco, who visited Boston this season, orchestrated the accompaniment and the Rhapsody with a young Spanish pianist, Alejandro Ribo, was performed in Paris in 1911.

This Rhapsody in its present form is noteworthy chiefly by reason of Mr. Casella's orchestration. Neither the "Catalonia" played here in 1919 nor this Rhapsody justifies the praise heaped on Albeniz as a composer after his death. Some of his piano pieces have greater individuality. Perhaps his reputation in time will rest on them and his opera "Pepita Jimenez." Surely not on the orchestral compositions that are known to us. For in this Rhapsody the more striking treatment of dance tunes only leads one to exclaim: "How much better all this was done by the Chabrier of the 'Espana!'" Mr. Casella's orchestration gives brilliance, but the music itself seems thrown together in a rather haphazard manner, giving one the idea of superficiality. Rhythm, dash, and instrumental color make at times an intoxicating effect, but the color does not give solidity to the development of Albeniz's ideas.

Mr. Casella's "Pupazzetti" are said to be examples of musical irony in accompaniment of a Punch and Judy show; music that should remind one of the angular motions of puppets. They are short: A Little March, Cradle Song, Serenade, Nocturine, Polka. They might have more significance if a Punch and Judy show were set up on the stage for action during the playing of the music. As music, pure and simple, they are not amusing, and the interest excited is due to the audacious harmonic schemes. Yet there is a certain beauty in the Cradle Song and the Nocturine, nor is the Polka without an appropriately vulgar jollity. We doubt if Mr. Casella reckons the five pieces among his more important works.

But he may well be proud of the first part of his "Italia" in which he evokes the feverish, superstitious, tragic side of Sicilian and Neapolitan life. Using folk themes he does much more than construct a pot-pourri. Here by harmonic originality and by eloquent orchestration he would suggest moods to the hearers even if there were no explanatory program. This music is not photographic in realism; it is emotionally poetic. The second part, intended to evoke the turbulent life of Naples, with the introduction of tunes by Denza, Costa and Tosti, will undoubtedly always be more popular, the music is so spirited, and one may add, so recklessly noisy, in the endeavor to translate Neapolitan characteristics into literal music.

Mr. Casella played and conducted modestly and effectively. They do him grievous wrong, who, amazed by his later works, call him a poseur. The man is sincere, terribly in earnest, broadminded, not puffed up by his own compositions, not discouraged when they are not understood, much less appreciated.

Mendelssohn's beautiful overture and Glazounov's Symphony were greatly enjoyed. The latter is more characteristically Russian than later symphonic works of this fertile composer; it is more interesting, fresher, melodically and contrapuntally. When he wrote this symphony Glazounov had original ideas galore. Perhaps there were too many of them for a constantly artistic work. It is a pity that he did not save some for later use. And in the Scherzo and in the Finale one is reminded of the fact that Glazounov wrote sumptuous ballet music. By the way, is "The Love of Three Kings," on which he was said to be at work five or six years ago, a ballet or an opera?

The concert will be repeated tonight. The program of next week's concerts will comprise Handel's Concerto No. 5 for string orchestra and string quartet, and Liszt's "Faust" symphony (chorus the Harvard Glee Club; Arthur Hackett, tenor).

HERALD. MAR. 3.

CASELLA CONDUCTS SYMPHONY

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BY OLIN DOWNES

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PLAYER AND CONDUCTOR

As a composer, too, Mr. Casella made a lasting impression, and this is said whether one wholly agrees with his music or not. It is the expression of a singularly gifted and arresting personality. Conducting without score, Mr. Casella repeated his achievement as a pianist. He wasted no gestures. Very quietly, unprofessionally, and never in the manner of a prima donna conductor, he led the men in some of the most brilliant and spirited performances that the Boston Symphony has given in recent years.

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But this "Italia," written 12 or 13 years ago, would have a very high position among Mr. Casella's works, if it were only for the opening pages. The melodies employed there are respectively (1) a melody from the province of Caltanissetta, "the savage imprecation of a lover on his mistress"; (2) "a lament sung by the wretched miners of sulphur in their terrible work in the province of Caltanissetta"; (3) a hymn sung in this province during the Good Friday procession.

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POST. MAR. 3.

SYMPHONY CONCERT

VIVID AFTERNOON OF ALFREDO CASELLA

The Man and the Mind—The Career and the Work—The Composer in Talk, as Pianist and as Conductor—"Italia" as He Re-creates the Music—Flames to Heat Albeniz and a Little Exercise in Humorous, Fanciful, Concision with "Puppets"

EVEN in aspect, Mr. Casella is modernist—to the surprise of some that looked upon him in Sanders Theatre on Thursday evening and in Symphony Hall yesterday afternoon. Gone or going—by the mercy of heaven and the wisdom of common sense—are the days in which musicians would differentiate their appearance from that of other men. Then they wore long hair and brushed it frowsy. Then their clothes were singularly cut and deliberately neglected. Their idiosyncracies protruded. Their manners commingled egotism and eccentricity. All that, no doubt, pleased those who like to babble about "genius" and "art," and who babble still louder when they believe they are in the company of either. Bored or amused, calmer minds and quieter tongues waited a wiser day, now fully dawned and to noon advancing. Eminent conductors now wear the aspect, speech, manners of cultivated men of the world. Illustrious pianists or violinists practice their profession much as do other men in the higher callings and to eye and ear seem as such. Monsieur Ravel, walking the streets of Paris, might be an Englishman in early middle age on holiday in that city. To encounter Schönberg in a café in Vienna were not even to lift the eye of curiosity. Vaughan Williams, seen and heard, might be a gentle professor at the University beyond the Charles; while Mr. Casella coming to Bostonian or Cantabrigian stage bore not a mark of his mingled callings.

These many years, though he is now but turning into his forties, the Italian has been virtuoso-pianist—signal in such a piece as the Concerto of Mozart played in Cambridge, able in the Rhapsody of Albeniz, heard in Boston. From his youth onward, he has been composer, gradually gaining the individual voice that has last spoken through the "Elegia Eroica" and the tone-poem, "A Notte Alta." In faith and work Mr. Casella is modernist in music. Having the gift of tongues—French, German, Italian and even a measure of English—he has spared not the spoken or the written word, defending and illuminating present theories and practice, unfolding and championing the whole generation of rising composers. In his own circle in Rome or in Paris, he is renowned as marvellous reader at sight of the most intricate orchestral score; as quick assimilator of the most baffling music; as ironist who can mock at will the high gods and the minor deities of the tonal Olympus. Yet in Rome or in Paris he does not long linger; and the eminent "programmist" of the Symphony Concerts seemed somewhat puzzled to discover where "he made his home"—as the Bostonian dialect has it. Fortunate Mr. Casella, disposed and able to wander the world, harvesting from it at will or pleasure, enriching thereby a quick, clear mind, a warm yet ironic spirit, a temperament in which ingrained taste is bridle upon inexhaustible curiosity.

Yet, happily, few or none of these traits and abilities are written upon the surface of the man. Mr. Casella is long-figured and slender; yet bearing himself with a natural grace and poise. His eyes are both quick and gentle. His face more suggests sympathies than curiosities. His voice, whatever be the language, runs in the intonations of the cultivated world. His gesture is light, passing, sparing. The chance comer, encountering him apart from the seats of music and musicians, knowing nothing of his nationality, might easily believe him one of those young Englishmen of the upper classes whose aspect and manner have become, for the while and in measure, conscious or unconscious model in the Latin world to men of the arts and men of cosmopolitan inclination.

Mr. Casella smiles, and a touch of wryness suggests the ironist who in a celebrated set of piano-pieces ("A la manière de . . .") mocked the idiosyncracies of famous composers. Mr. Casella speaks warmly of the new generation of Italian composers, praising here, discriminating there, individualizing yet again, and the quick play of idea and word suggests the spirit open at once to the ways of Schönberg and to the jazzing orchestra a' l' Americaine. Mr. Casella warms to his theme. "We Italians," he is saying, "have never been impressionists. We instinctively demand in all the arts clearness and force." And the listener catches a glimpse of the acute mind that has made him the theorist, par excellence, of the modernists. He speaks yet again of the place of beauty in music; of the new beauty of image and sensations that the modernists seek. His eyes brighten; his voice a little deepens and the hearer perceives the imagining spirit and the inventing hand that wrought the poignant and manifold beauty of "A Notte Alta," the plangent lament, high and deep, of the "Elegia Eroica."

Unfortunately not with either of these pieces—the present flower of Mr. Casella's work—did he come to Symphony Hall. They are written in the piercing, astringent modernist speech in which music is finding new voice. They are written with that directness of sensation and image which is glory to the modernists and shame to those who would have all things veiled, softened and smoothed away. They are written as well with that terseness of means and sharpness of impression which is strain to the listener in the concert-hall and therefore dreaded by the "speak-easies" and the "go-easies" of both sexes, all ages and every nationality. No; "A Notte Alta," with its imagery of the solitary, icy, stressful and pangful night, of human hearts in deep affection ravished and rent, is not for tender ears, lazy minds and the everlastingly content with what was, is and (in their fond view) ever shall be. No more does the "Elegia Eroica" lament the sort of war that it is the custom to glorify; nor traverse the woes thereof which it is the custom to set in public view. A year ago, did not the audience that sits before the Philadelphia Orchestra in New York—probably the most hide-bound company in America toward novel music—reject with scorn "A Notte Alta?"

Perish the thought that to Honegger should succeed Casella as disturber of the social peace of Friday afternoon at Symphony Hall or as perturber of tired business-men there seeking "recreation" on Saturday evening. Accordingly the audience heard Mr. Casella as pianist in his own orchestral version of Albeñiz's "Spanish Rhapsody," and as conductor and composer in the trifles named "Pupazzetti" and in the familiar "Italian Rhapsody." The piano-part gave him no such opportunity as the evening before the Concerto of Mozart afforded. Albeñiz's—or Casella's—piano through the "Spanish Rhapsody" is little more than one more instrument, more or less conspicuously added to the orchestra. Now and then it cleaves the tonal mass. Now and then it rides and whips the other instrumental voices. Again it adds its own flare of color; while once or twice in a way, it actually sounds a motiv or proclaims a rhythm. Whatever fell to it lay easily within Mr. Casella's abilities. Assiduous was he to hold it in balance with the other instruments; adept with its color; clear and clanging when, as they say in bridge, it really had the lead. Yet these were the works of the intelligent and practised virtuoso and musician, not of the diviner and recreator of Mozart in a half-forgotten Concerto.

As conductor, in turn, Mr. Casella—to make a paradox—is both remarkable and commonplace. By the testimony of the eye, here is one more composer conducting—with hazy beat, none too much solicitude for parted choirs or individualized instruments, none too clear a notion of means to ends. Yet by the testimony of the ear, Mr. Casella is making "Italia" sound as never before it has sounded in this town. As the pedantic analysts say, he is "exposing the motivs," whence the music upsprings and unfolds, and they become as though charactered anew. The Neapolitan street-tunes cut, flash, cleave their way into rhythmic being. With one and all, Mr. Casella accents the striding, feverish, gutter-note. Or he bares the lament of the sulphur-miners and it is knife-like. Or he sings the melody of the Good Friday hymn and the simple ecstasy touches the heart. Now love may be in Sicily a fierce, a savage thing, and fiercely, savagely does Mr. Casella make it sound. Period, by period, division by division, "Italia" is becoming the tone-poem that it really is. Here go the rattle and the flare of Neapolitan streets; and here go also and with infinitely deeper impression—the pangs, the plangencies, the bitter-sweet ecstasies of this Sicily in tones. Ever about the music crackle like little tongues of tonal flame harmonies and timbres, modulation and progression. Of course "Italia" is "early Casella"; but not a whit—"the composer conducting"—do the years diminish the pulsing vitality, the graphic power, of the music.

"Pupazetti" are another affair. Originally, this music of marionettes was five little pieces for two pianos. Now it is five little pieces for orchestra. not so numerous as it is variegated and pliant of voice. One piece marches in the puppets; in another the puppet-mother sings lullaby; or the dolls make sardonically merry in a Serenade; testify to their wooden angular loves; or go for the sport of it to a noisy and manifold fair. Mr. Casella writes of them as with an affectionate humor. With his hand he strokes them; while with his eye he mocks them. Like every Italian he likes them; even pins to their music the diminutives of affection. Brief indeed are the orchestral pieces—terse in the fashion dear to the modernists. Incisive also are they as well. Every modulation "counts"; every play of harmony or timbre tells. It is as though Mr. Casella were amusing himself with the utmost concision of quasi-humorous fancy making music. The listener smiles at the jerking march of the puppets uneasy; at the creak of their love-making; at the snap and cackle of their fun-making. So, perhaps, would Mr. Casella set foil to the whirling rhythms, the flaring color, the flaming languor, the flamboyant frenzies of Albeniz plus—and largely plus—himself.

H. T. P.

TRANS. M

[71]

SYMPHONY HALL. Today at [illegible] Boston Symphony Orchestra, concert in aid of the pension fund. Wagner program. Overtures to "Rienzi" and "Tannhauser"; preludes to "Lohengrin" and "Die Meistersinger"; "Siegfried Funeral Music" from "Goetterdammerung"; "Wotan's Farewell" and "Magic Fire Music" from "Die Walkuere"; songs with orchestra, "Traume" and "Schmerzen," Wagner; "Lament of Andromache" from "Achilles," Max Bruch. Soloists, Sigrid Onegin, contralto, and Charles H. Bennett, baritone.

Friday at 2:30 and Saturday at 8:15. Boston Symphony Orchestra, 18th program. Concerto Grosso in D major, Handel; "A Faust Symphony," Liszt. The Harvard Glee Club will assist. Tenor soloist, Arthur Hackett.

Great curiosity is felt by many who missed hearing Onegin's recital here, which roused the enthusiasm of amateur as well as professional music critics, about the Metropolitan's wonderful new contralto. They can satisfy it by hearing her at the Pension Fund Wagner program today.

In a little essay on conductors printed in last Sunday's New York Times, and signed by Richard Aldrich, its musical editor, occur the following remarks about Karl Muck: "Karl Muck is still an active figure in German orchestral music; and there have been few or no finer conductors heard in New York than he," and again in the same article: "It is a rare thing to find a man like Dr Muck, who had his musical tastes and preferences like everybody else, but who kept them sternly suppressed when he made his programs. He played impartially all schools that he thought offered good music and he was one of the few men who could and would give as good a performance he had little sympathy with as of any he had." Boston has had ample opportunity to feel the truth of these remarks.

GLOBE - MAR 4

Alfredo Casella Guest of Boston Symphony

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its seventeenth concert yesterday afternoon in Symphony Hall. The program:

Mendelssohn—Overture, "The Hebrides."
Glazounoff—Symphony No. 4 in E flat.
Albeniz—Spanish Rhapsody for Piano and Orchestra (orchestrated by Casella).
Casella—"Pupazzetti," Five Pieces for Marionettes.
Casella—"Italia" Rhapsody, Op. 11.

There was a time when the music of the Russians was a revelation by reason of its brilliant orchestration, the piquancy of its thematic material. Ears accustomed to the orchestra of Beethoven, Schumann, even Wagner, found delight in this music because of the novel employment and combinations of the instruments, and almost any piece by a Russian composer was certain to be an effective addition to a repertory which had over long been confined too exclusively to the so-called "classics". Now that many of these devices of orchestration have become an everyday affair, the listener seeks for something more substantial than mere effects of color, and, in a calmer frame of thought, is not led to such enthusiasm as in days of yore, unless he finds, beneath this surface glitter, music of solid structure and real poetic content.

Glazounoff's Symphony is a case in point. A few years ago, this music, by its very brilliancy, would have carried all before it, and even yesterday it almost succeeded in doing so. Nevertheless, there is much in it which is essentially commonplace, much that is, after all, but fine-sounding stuff without much musical worth. The introduction and parts of the first allegro are characteristically Russian, and for that reason charm, but the scherzo and final movement contain many measures of padding, manufactured according to familiar German formulas. When all is said and done, only a composer of the very first rank can sustain the interest in a fully developed symphonic movement, and even Beethoven, great as his genius was, did not always succeed in this respect in his longer movements. No unprejudiced listener will hesitate to admit that there are many tiresome repetitions even in the third and fifth symphonies, repetitions brought about by a too great attention to details of form, details which were considered important at the time, but which the years and a changed attitude on the part of the musical public have proved to be unessential and conventional. But the genius of a Beethoven could overcome these difficulties and shine forth in spite of them. Not so Glazounoff, a composer far below Beethoven as a symphonic writer, and so we find in this symphony pages of an exceeding dullness, pages given over to musical sermonizing which adds little to the interest of the composition.

The second half of the concert was given over to Alfredo Casella, the Italian composer, conductor and pianist. Mr. Casella is an interesting and outstanding figure in the musical world, though his talents, great as they are, would hardly seem to warrant so much time devoted to them in a symphony concert. As a composer he was represented by his set of five pieces for marionettes, "Pupazzetti," and his rhapsody "Italia," both of which he conducted. He also played the piano part in Albeniz's Spanish Rhapsody, which he has orchestrated.

The "Pupazzetti" are amusing little pieces, scarcely to be taken seriously. They show cleverness in the handling of modern harmonies but there is little in them to distinguish them from much other music in similar vein. They are not so daring as Strayinsky or Milhaud, though they venture further [illegible] than the compositions of other contempor[illegible] "Italia" is notable chiefly for the brilliancy of its orchestration, which is that of a master hand. In the final section there is much that is superfluous. Denza's Neapolitan song sets the feet to dancing, but after all it furnishes but slender material for extended development.

Mr. Casella's orchestration of the Spanish Rhapsody is singularly restrained for a transcriber of such unquestioned gifts. Musically, this rhapsody is loosely constructed, being but a succession of Spanish tunes, succeeding one another without particular design. It furnished the pianist little opportunity for other than technical display, and that of a conventional sort. As a pianist Mr. Casella will doubtless appear to better advantage in the recital which he purposes giving later in the season.

S. M.

MONITOR MAR. 3.

SIGRID ONEGIN DELIGHTS AUDIENCE

Wagner Program by Boston Symphony Orchestra

Crowded House for the Pension Fund Concert

A Wagner program and the presence of Sigrid Onegin, the Metropolitan Opera's wonderful new contralto, as soloist combined to attract throngs to Symphony Hall yesterday afternoon for the Pension Fund concert of the Boston Symphony Orchestra. The hall was jammed to capacity, and to judge by the congested lobby around the box office just before the performance began, hundreds were turned away—this despite the competition of Galli-Curci at the Opera House and the People's Orchestra across the way at the St James.

One hopes Mr Monteux will see that choice of program and assisting artist have much to do with the success of these special concerts.

Despite a curious choice of numbers, which passed by Wagnerian opera to select a monotonous and insipid "Lament of Andromache" from the late Max Bruch's "Achilles," Mme Onegin swept her audience off its feet by the unparalleled power and beauty of her voice, which is an organ with no resemblance worth noting to any other heard here of late years. There were countless recalls for her, though nearly everyone present must have known that no encores could be permitted at a Boston Symphony concert.

She also sang with orchestra two Wagner songs, the unfamiliar and not wholly successful "Schmerzen" and the hackneyed "Traeume." In these she showed deep if not subtle emotion, and capable musicianship. There are technical faults in her singing. She seems a made rather than a born musician, but with vocal riches like hers she may expect to be forgiven much, even by professional critics.

Mr Monteux and the orchestra gave a performance of the "Rienzi" overture of such vigorous and appropriate dramatic intensity that the audience was stirred to extraordinarily energetic applause.

The prelude to "Die Meistersinger" was worse played than the writer has yet heard it at a concert of this orchestra. There were several unexpected and undesirable innovations in the performance which one hopes were accidents and not "new readings," though they consisted in giving prominence to details usually subordinate.

The nearer to ordinary opera house routine Wagner's music is, the better Mr Monteux conducts it. When it reaches the heights of the "Siegfried Funeral Music" he gets too excited to keep a steady tempo and accurate dynamics. When it is a stock piece one fears he does not rehearse it sufficiently. Whatever the cause, Mr Monteux's conducting of Wagner's greater works is almost invariably ineffective, comparatively speaking.

GLOBE MAR. 5.

SECOND PENSION FUND CONCERT

Boston Symphony Orchestra Gives Program of Wagner's Music

MME. ONEGIN AND MR. BENNETT SING

For the second "pension fund" concert of the season, Mr. Monteux arranged a program of Wagner's music, with the addition of Andromache's Lament from the third part of Bruch's "Achilles," sung by Mme. Sigrid Onegin.

Wagner……………Overture to "Rienzi"
Wagner……………Prelude to "Lohengrin"
Bruch..Lament of Andromache from "Achilles"
MME. ONEGIN
Wagner……………Overture to "Tannhauser"
Wagner,
Prelude to "The Mastersingers of Nuremberg"
Wagner……………Songs with Orchestra
1. "Schmerzen"
2. "Traume"
MME. ONEGIN
Wagner,
Death of Siegfried and Funeral March from "Dusk of the Gods"
Wagner,
Wotan's Farewell and Magic Fire Music from "The Valkyrie"
Wotan—CHARLES H. BENNETT

Before even mounting the steps of Symphony hall one felt an exciting atmosphere of expectancy, as of something great to come. Indoors this [illegible] room, and the audience seemed unusually alive. Right through the concert this element of alertenes laster. The Rienzi overture and the Tannhauser caused such rousing applause that Mr. Monteux invited the orchestra to stand and share it. Mme. Onegin was recalled again and again, an honest tribute to her singing, not a teasing clamor for more. The spirit abroad in Symphony hall must have brought content to everybody who had a hand in the occasion. It is rarely enough aroused, in very truth.

But there was music yesterday to rouse it. Do not the throng in Symphony hall, and the enthusiasm it brought to bear, tell a tale? And the moral of that tale is surely this: To draw large audiences and to hold those audiences bound, programs must consist for the most part of music that for the vast majority of music lovers possesses the great quality of being alive—or into which, at all events, a conductor or a performer of genius can still infuse the breath of life. Great music of the past most of us still want to hear; music of the present that may prove great, we needs must hear, if musically we would grow. Music, though, that is emotionally stirring to the people of today, music that can bring thrills of joy or pain to men and women who are living, loving, suffering—this is the music that must make the mainstay of programs if people are to be lured to the concert hall. If, as in the case of Wagner, such music rejoices as well in beauty that is supreme, so much the better. But beauty alone, or an interest of the intellect, except for an audience of specialists, will not serve. Concert-givers who think otherwise imagine a vain thing.

The performance yesterday needs few words. Especially remarkable seemed the brilliant playing of the "Rienzi" overture, the superb close of the "Tannhauser," and the last part of the "Walkure" excerpt. Mme. Onegin, more artistically restrained than she was at her recent recital, by her beautiful voice, admirable technique and warmth of style, brought the audience to a high pitch of enthusiasm. Mr. Bennett sang with taste and intelligence, giving its full value to the impressive phrase where Wotan kisses away Brunnhilde's divinity.

R. R. G.

HERALD - MAR 5

The program of the Symphony concerts tomorrow afternoon and Saturday evening will comprise Handel's Concerto Grosso, No. 5, for string orchestra and string quartet; and Liszt's great symphony, "Faust," with the Harvard Glee Club for the chorus music and Arthur Hackett, tenor. The last performance of the symphony was in March, 1917, in memory of Pauline Agassiz Shaw, when Mr. Townsend's chorus took part, and Mr. Hackett was the tenor.

HERALD - MAR. 8

HARVARD GLEE WITH SYMPHONY

Male Chorus Most Effective in Liszt's "Faust"

BY OLIN DOWNES

It will be a long time before the writer forgets the impression made upon him, and, evidently, upon the audience, by the singing of the Harvard Glee Club in the finale of Liszt's "Faust" symphony, at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon, in Symphony Hall.

This music had not been sung before in Boston with such beauty, freshness, and sonority of tone, but what meant much more was the high and sincere spirit of the interpretation. This was no band of singers required to execute in more or less perfunctory fashion a part of a modern composer's score. The young men knew what they were singing. They felt it, and they conveyed what they felt with the unblemished sincerity of their years.

Their performance was a fitting capstone of a remarkable composition, and the conclusion of a brilliant concert. It offered additional testimony to the wonderful accomplishments of Dr. Archibald Davison of the Harvard music faculty. When young men from various localities and positions in life meet, and are trained, and express themselves as yesterday, it says much for the rising generation and for a university which fosters such a spirit.

Extraordinarily Impressive

The programme of the concert consisted of the Handel "Concerto grosso," No. 5, in D major and the "Faust" Symphony. For us this symphony grows more significant with repetition and better acquaintance. Dr. Muck made certain cuts in the score which made for desirable condensation. Mr. Monteux, if memory serves, restored some of the passages which had been eliminated. We thought his tempi in the opening of the first movement and in certain other phases somewhat too fast, so that the phrases [illegible] not o[illegible]

The [illegible] most effec[illegible] the spirit of Liszt, and it was not only the Glee Club but Mr. Monteux who made the final pages say so much. He achieved here, in very full measure, the ceremonious manner which, with Liszt, is sometimes shoddy, and sometimes, as in this "Faust" symphony, extraordinarily impressive.

The symphony itself looms greater with the years. We think it the most remarkable composition of Liszt for orchestra, and we include in this estimate the symphonic poems as well as the far inferior "Dante" symphony. The "Faust's" symphony is long. It is pretentious, if you like, Liszt is always that. But it is superbly proportioned, and so prophetic and completely of tomorrow in its technic that one can scarcely imagine such works as the "Zarathustra" or "Eulenspiegel" of Strauss, or, indeed, a good half of the musical scores of today, without it. Liszt selected his subject matter with an artist's intuition.

First Faust, the dreamer, longing for he knows not what, tormented by his scepticism on the one hand and the visions of the faith, the youth, the purity of Gretchen on the other. Gretchen, simple, trusting, the simple girl, and the wonderful introduction of the Faust motives which show in this music just as the image of Faust showed in the mirror that Gretchen holds before her in one version of the tale. Then Mephistofeles, the "spirit of denial," the malignant and sneering parody of the Faust music, and, for a final musical tableau, the "chorus mysticus," the woman soul leading upward and on.

Of Astounding Audacity

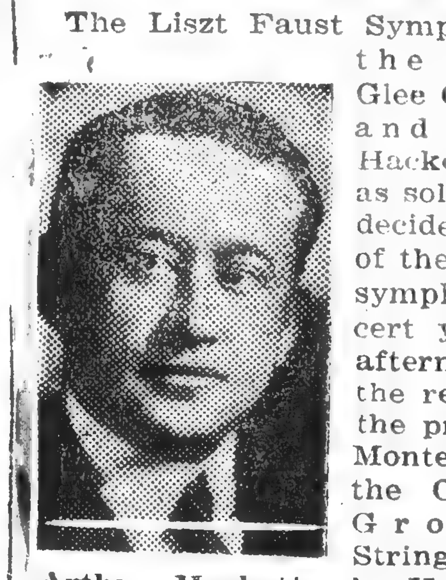
The composer's inspiration responds to each of these suggestions, and his technic, in the "Faust" symphony, is completely mature. It stands today, quality which will cause it long to remain on programmes and in the minds of lovers of music.

The audience recalled Mr. Monteux, the soloist, Mr. Hackett, the Glee Club, the orchestra itself, for long minutes after the end of the concert.

POST - MAR. 10.

GLEE CLUB ASSISTS AT SYMPHONY

By ZOE FABER.


Arthur Hackett.

The Liszt Faust Symphony, with the Harvard Glee Club chorus and Arthur Hackett, tenor, as soloist, were a decided feature of the eighteenth symphony concert yesterday afternoon. For the remainder of the program Mr. Monteux chose the Concerto Grosso for String Orchestra by Handel.

A great many people who were two or three minutes late were deprived of the pleasure of the entire five movements of the music since obviously, strict orders had been given that the doors were not to be opened. The soloists of the Concerto were R. Burgin and J. Theodorowicz, violins G. Fourel, viola, and J. Bedetti, cello. It was beautifully played.

The Faust symphony was impressive, both as to orchestra and chorus. The voice of Mr. Hackett was effective in spite of a slight cold. The audience seemed far more enthusiastic over the second movement, "Gretchen" than about the first.

But it was really in the third and last, the "Mephistopheles" that the climax of the whole is reached. The combination of a skilled orchestra, an experienced chorus, a splendid soloist and an organ make for sonority that is immensely impressive. The concert will be repeated tonight. It is well worth hearing because it is an unusual symphony concert.

AMER. MAR. 10.

18TH CONCERT OF SYMPHONY

Harvard Glee Club and Arthur Hackett, Tenor, Assist Orchestra

PROGRAM TO BE REPEATED TONIGHT

By PHILIP HALE

The 18th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The orchestra was assisted by Arthur Hackett, tenor, and the Harvard glee club. The program was as follows: Handel, Concerto Grosso No. 5, D major, for string orchestra and string quartet (Messrs. Burgin, Theodorowicz, Fourel and Bedetti), edited by [illegible]

After Handel has been idolized for years in England, it is now the fashion in some quarters to underrate him. He is accused of retarding the development of music in that country from the time of Purcell. The irreverent speak of him as a bigwig. As a matter of fact, Handel in these days is known chiefly in England by his "Messiah," which no doubt is performed there, as here, in a perfunctory manner. His orchestral works are seldom named on a program. The wealth of his operatic treasury of airs is little explored.

Whenever we hear a concerto of Handel's we recognize the truth of John F. Runciman's bold statement that Handel is the most superb personage in the history of music. Runciman used the word "superb" in its original meaning. The concerto of yesterday is of the proud, exalted kind. It was Handel's delight occasionally to give the indication "pomposo" to characterize the spirit of a movement; but his "pomp" was not the circus pomp in which Liszt too frequently indulged. There is no tinsel, no smell of the sawdust in Handel's music. The Introduction to this concerto has true pomp and majesty. It might serve as a prelude to the magnificent statement: "Belshazzar, the King, made a great feast to a thousand of his lords, and drank wine before the thousand."

As for the Largo, it might be played before a reading of "Paradise Lost." No one, not even Beethoven, has produced the same effect of unearthly solemnity with as simple means. There is an incomparable serenity, a spiritual beauty in this solemnity, as if it was the utterance of a mighty archangel.

And in the lighter movements of the concerto there is a human touch far different from the Gothic feeling of his contemporary Bach.

The Concerto was finely played. Mr. Monteux may well be proud of his strings as well as of the orchestra which he has formed and moulded into one euphonious, plastic and eloquent instrument.

What a pity that Liszt did not have the gift of self-criticism! What a pity that the "Faust" Symphony could not be put in a duck-press that the superfluities might be removed! It is, indeed, a colossal work, imaginative, with one movement, "Gretchen," charged constantly with beauty of the highest order; there is no denying the ingenuity of the purely orchestral portion of the last movement, which for some reason or other did not have yesterday the ironic bite that has characterized previous performances; but in the first and the third movements there are many measures of an inconsequentially portentous nature—as if one were heard crying—"In the name of the Prophet—figs!" Endless repetitions of trifling phrases weary the ear and check the attention. There are countless pauses—so many that they lose impressiveness—and dull curiosity as to what is to follow.

The Glee Club sang with an imposing tonal body in the forte and fortissimo passages, and with a regard for the nuances elsewhere. Mr. Hackett again sang the solo measures intelligently. His voice has such a beautiful quality; he uses it, as a rule, so skilfully and effectively that it was disappointing to hear yesterday occasional unsteadiness of tone.

The concert will be repeated tonight. There will be no concerts next week. The program of March 16 and 17 is as follows: Beethoven, Overture to "Coriolanus," and violin concerto (Mr. Burgin); Koechlin, Three Chorales: Goossens, Scherzo "Tam O'Shanter"; Debussy, Suite "Printemps."

HERALD - MAR. 10

Harvard Club At Symphony

At this week's Symphony concerts the outstanding feature is Liszt's "Faust" symphony, performed with the assistance of Arthur Hackett, tenor, and the Harvard Glee Club. The performance yesterday afternoon was one of the best on record, due to the spirited and sympathetic work of orchestra, chorus and soloist. Monteux, Mr. Hackett and Dr. Davison of the glee club shared in the ovation that followed. The symphony is one of Liszt's master works, poetic, dramatic, marvelously lyrical. Handel's "Concerto Grosso," for string orchestra, was also a great treat.

ADVTSR. MAR. 10.

GLEE CLUB SINGS AT SYMPHONY CONCERT

Harvard Students Aid in Liszt's "Faust Symphony"

Boston Globe Mar. 10

If any further confirmation of the high standard of musical achievement reached by the Harvard Glee Club under its present leadership was needed, yesterday's appearance with the Boston Symphony Orchestra in Liszt's "A Faust Symphony" supplied it. The male chorus in the last movement was sung extraordinarily well, with technical accuracy and emotional energy, rousing prolonged and hearty applause. Dr Davison was warmly received by the audience when he came out on the stage at the end of the performance. Mr Monteux had, of course, conducted, since the chorus is an integral part of the symphony.

The tenor solo gave Arthur Hackett a chance to do the best singing he has yet offered a Boston audience. His voice has gained both resonance and sweetness. His assistance, like that of the Glee Club, contributed notably to the success of the performance. The movement in which the singers aided the orchestra was yesterday by far the most impressive of the three, though it has not always seemed so in the past.

This symphony is the most ambitious and the most original of Liszt's larger works. Yesterday it seemed longer and less brilliant than when the revised version discovered by Dr Muck was first played here. More incisive and more subtly varied dynamics would have improved the performance.

The tumultuous passion of Faust, the tender innocence of Gretchen, and the glittering harshness of Mephistopheles were not as well characterized by the orchestra and Mr Monteux as one had hoped they would be. But memory may have played the listener a trick in making him certain that former performances of this symphony were far more extraordinary than yesterday's was, except for the chorus and tenor.

The only other number was a Handel concerto grosso for string orchestra, in D major, edited by Kogel. The solo violins were Richard Burgin and Julius Theodorowicz, the viola Georges Fourel, the violoncello Jean Bedetti. This quartet played with a beauty of tone and a subtle musicianship beyond that attained by the rest of the strings. One felt that the tone of the mass of strings was not solid enough, not of fine and beautiful texture. The men did not keep absolutely together. The sum of their individual slight roughnesses of tone, and their almost infinitesimal failures to follow exactly the conductor's beat produced a rather heavy and lumpish effect. In this piece also dynamics and phrasing, for which Mr Monteux may be held largely responsible, were unsatisfactory at times.

It should be added that any failures of the present orchestra are not and cannot be solely the fault of the conductor, who without skilful and eager cooperation from the players is obviously not in a position to reach the highest possible standard of artistry.

There are no Symphony concerts next week. March 23 and 24 Richard Burgin is to play the Beethoven violin concerto. The other numbers now scheduled are Debussy's "Printemps," Goosens' "Tam o' Shanter," three chorales by Koechlin, and Beethoven's "Coriolan" overture.

SYMPHONY CONCERT

AFTER YEARS LISZT'S "FAUST" AGAIN

A Music in Which Mr. Monteux Has Still to Ripen—Too Literal, Too Expository a Performance—The Harvard Glee Club's Notable Share—And Always the Romantic Virtue of Many a Page

NO easy job was Mr. Monteux's at the Symphony Concert yesterday afternoon. Until Dr. Muck's day Liszt's "Faust Symphony" haunted the shelves rather than the stage of Symphony Hall. Seldom did conductors venture it; not too clearly did hearers recall it. Dr. Muck warmly admired the music; spared no pains, missed no merit, in performance. Speedily the "Faust Symphony" became one of the show-pieces of both orchestra and conductor; while repetition upon repetition hardly lessened it as event in the musical year. With Dr. Muck's departure, Faust, Gretchen and Mephistopheles slept again in the library; but Liszt's imaging of them, as lined and colored by the conductor, lingered in many a memory. The Symphony is one to attract Mr. Monteux. Yet five years has he waited to revive it, less conscious, perhaps, of the inevitable comparisons than disposed to wait until he, his orchestra and his audience were in full readiness.

As probabilities go, Mr. Monteux has lately rehearsed and yesterday conducted in the "Faust Symphony" for the first times; while in outcome with it he stands exactly as he did with one or another fragment from Wagner's music-dramas. When, of old, he essayed the Prelude to "Tristan" or the final scene from "Götterdämmerung," there were audible shortcomings a-plenty. Yet, as clearly, he answered to the substance and the spirit of the music, in degree conveying both to his hearers. The gist of Wagner was in him; he needed only ampler study, more expert adjustments, a larger ease and confidence, in order to impart and enhance it.

So, in fact, has Mr. Monteux ripened in the playing of Wagner's music until many a performance of it praises him. With it, however, his perpetual pitfall is over-excitement. He is ardent for the piece in hand, above all for the upspringing mood and emotion. With it he would drench orchestra and audience. In the exciting pursuit of this goal, he forgets to hold the performance in the clarity, the plasticity [illegible] which are as essential as the [illegible] result is such a blurred and [illegible] version of the Prelude to [illegible] that of last Sunday. [illegible] he becomes [illegible]

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Faust himself no more baffles Liszt than he has baffled all and sundry—Goethe himself included. If there is a futile restlessness, a busy rhetoric gradually wearing out itself, in Liszt's "character-picture," along with them also go both the ardor and the splendor of romance. Liszt's Faust pulses and glows; while even Wagner's no more than broods and writhes. Faust, Gretchen, Mephortopheles, born in the medium of poetry, are perpetual incitement to the artist who would shift them to his own channel, recreate them in his own spirit. For once, choosing and choosing wisely, Liszt was content to invest them with a music of romantic characterization and in the "Faust Symphony" he wrote it. As judgments go, Schumann's "Faust," though in these days none may hear it, is presumed to come closest to Goethe's inner substance and spirit. Yet none so well as Liszt has vitalized in tones Goethe's characters and rewoven in music their romantic vesture.

H. T. P.

TRANS, MAR. 10.

Friday afternoon, March 23, in Symphony Hall, the nineteenth of the afternoon concerts of the Symphony Orchestra, with Mr Monteux conducting. Upon the programme he has set pieces by an English and a French composer of the younger generation. From the Parisian, Koechlin, none of whose symphonic music has been heard here, he takes three Chorales for Orchestra. From the Londoner, Goossens, he chooses a Scherzo, suggested by Burns's tale of Tam o'Shanter. Beethoven's Overture, "Coriolanus," his Concerto for Violin with Mr. Burgin to play the solo-part; and Debussy's Suite, "Spring," round out the list.

TRANS. MAR. 10.

"Guests" at Symphony

This year the management of the Boston Symphony Orchestra have made practically a new departure in inviting visiting composers and conductors to lead the orchestra as "guests" at certain pairs of subscription concerts. Enesco, the Roumanian, and last Saturday week, Casella, the Italian, have led performances of their own compositions. At the next pair of Symphony concerts comes Mr. Bruno Walter, famous for the last 11 years as conductor of the music festivals at Munich.

This is a reversal, and a very important one, from the ideas of Major Higginson. Those ideas were born largely of the needs of the orchestra during the period of its early development. It was certainly not advisable, until the Boston Symphony became perfected in its ensemble and its technical equipment, that "guest" conductors should take the band in hand and interrupt the slow perfecting of the mechanism which comes of routine and of grinding toil under a single guiding hand.

Those days are now happily past. When Mr. Gericke left Boston the Symphony Orchestra was perhaps the finest organization of its kind in the world. Following the Muck debacle, and the strike of certain players technical standards necessarily fell. Mr. Monteux has rebuilt, almost from the bottom, the Boston Symphony Orchestra. It is today at its old standard of technical excellence, and in addition it has acquired under this leader a suppleness and responsiveness to the wishes of the man at the baton—whoever he may be—which make the musical leadership of the Symphony concerts the dream of every European conductor of the hour.

Because of these conditions it is a good thing for the orchestra, the audiences and the regular conductor of the concerts that there should be occasionally the intermission in his labors brought about by the appearance, for one programme, of a "guest" leader of ability and renown.

Walter Dislikes Cuts

Mr. Walter, recently arriving in America, had this to say to an interviewer who asked him his opinion of cuts in the performance of long operas and the like. "The length of the operas was no bogey to the leisurely festival audience in Munich, for whom performances might begin at 4 o'clock. The works were not 'cut,' as they must be for your business man auditor. I am not in favor of the practice of 'cutting,' at any rate unless with the utmost discretion. An entire movement of a work may sometimes be omitted, but the ruthless snipping away of pages can be only disastrous. In opera, even where a whole act is pruned away, the artistic contrast of the units is disturbed. With classic works for the symphony, tampering is of course anathema! A creature deprived of legs or organs is something less than a genuine member of the species, is it not?"

What Would Beethoven Do?

"Raphael, if brought to life in a bushman family, would have drawn curiously realistic cattle on the walls of caves as well as [illegible] bushman women. Had [illegible]

he would have composed some of those delightful cacophonous melodies which the seeker for the quaint and unusual pretends to enjoy in Chinatown."—"Early Civilization," Goldenweiser.

No doubt. And if Bill, our friend the Pullman porter, had only lived in Vienna a century ago, he would have written the Ninth Symphony. And do you know Charley the jazz hound? Can't you just imagine him, sometime before Christ, with a toga and a harp, writing the "Iliad"?

POST-MAR. 11.

SYMPHONY PROGRAM

Following the tour by the Boston Symphony orchestra, which will occupy this week, the next Symphony concerts in Symphony hall will be on Friday afternoon and Saturday evening, March 23 and 24. The soloist will be Richard Burgin, concert master of the orchestra, who will play Beethoven's concerto. Mr. Monteux will introduce this by Beethoven's overture to "Coriolanus." He will also present three chorales by Koechlin, the scherzo, "Tam o'Shanter," by the noted English composer, Goossens, and close the concert with Debussy's early orchestral suite, "Printemps."

EXTRA SYMPHONY

Ester Ferrabini Jacchia, the noted operatic singer, will appear as soloist at the fourth concert of the Monday evening series by the Boston Symphony orchestra, Mr. Monteux conductor, in Symphony Hall on March 26. The success of this, the second season of the series, is assured by the great audiences that fill the hall. The program will probably be as follows:

Rimsky-Korsakov—Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a night"), op. 35.
Bach—Prelude, Adagio and Gavotte in Rondo Form (arranged for strings by Sigismund Bachrich).
Godard—Air of Leonora from "Tasso."
Verdi—Aria, "Ritorna Vincitor," from "Aida."
Respighi—Ballad of the Gnomides (first time in Boston).

HERALD-MAR. 11.

FOURTH MONDAY SYMPHONY

Ester Ferrabini Jacchia, the noted operatic singer, will appear as soloist at the fourth concert of the Monday evening series by the Boston Symphony Orchestra, Pierre Monteux conductor. This will take place in Symphony hall on March 26.

TRAV. MAR. 10.

BRUNO WALTER WILL CONDUCT

To Be Guest Conductor of Symphony Mar. 30-31

At the instance of Mr. Monteux, the conductor, and the trustees, the Boston Symphony Orchestra has invited to appear with it as "guest" conductor for the Symphony concerts of March 30 and 31, the distinguished director, until last year, of the Munich Music Festivals, Bruno Walter.

This will be Mr. Walter's first appearance in Boston. He was born in Berlin in 1876. After conducting with great success at Hamburg, Breslau, Cologne, Presburg, Riga and other central European cities, and working in close collaboration with the celebrated Gustav Mahler, Mr. Walter became conductor of the Berlin Royal Opera, and in 1901 director of the Vienna State Opera. He held this position till 1913, after which he became general music director of the Munich Music Festivals, a post he held for nine years.

At the Symphony concerts of the 30th and 31st Mr. Walter will conduct performances of Weber's "Euryanthe" overture, Mozart's Symphony in D major, Richard Strauss' "Till Eulenspiegel," and Beethoven's 4th concerto for piano and orchestra, with Arthur Schnabel solo pianist.

POST-MAR. 13.

FOR new departure Mr. Monteux has set a novel piece on the programme of the next Symphony Concert—on March 26—in the "Monday Series." It will begin with the riches of Rimsky-Korsakov's "Scheherazade," continue more sedately with a Suite for Strings from Bach and two operatic airs, to be sung by Mme. Ferrabini-Jacchia; end wildly with Respighi's "Ballad of the Gnomes," to be played for the first time in an Eastern city. It was this piece that Mr. Taylor of The World heard in Cincinnati in his recent wanderings among Western orchestras and of which he wrote:

> Respighi's score is the most drastic, the most individual and the most successful thing of his that I have yet heard. Here is none of the sun-drenched sparkle and twilight charm of "The Fountains of Rome." Instead, there is the yelling laughter of demons, the howls of a tormented troll, the orgiastic frenzy of forbidden rites. There is a funeral march near the close like the trampling feet of the damned and a whirling devil-dance at the end that is sheer madness. The scoring is as diabolically clever as the music. Respighi calls for a huge orchestra full of pianos and celestas and contrabasses, E-flat clarinets and all sorts of monsters, and he paints from this unwieldy palette with complete mastery.

TRANS. MAR. 15.

LARGE CROWD ATTESTS APPROVAL OF ORCHESTRA

Boston Symphony Concert Fitting Close of Wilson-Greene Series.

By John George Harris.

As the last number of the Wilson-Greene series, the Boston Symphony Orchestra, Pierre Monteux, conductor, gave its long-heralded concert at the City Auditorium last night. An extremely large audience, probably the largest of the season, attended this closing concert and attested its approval in such manner as to leave no doubt of the high opinion held of the Boston organization.

The program embraced the Fourth Symphony of Tschaikowsky in four movements, the Strauss tone poem, "Don Juan"; Vaughn Williams' Fantasia on a Theme by Thomas Tallis, and "Les Preludes" of Liszt. No encores were given.

It would be difficult to say which numbers of this superlative program were the most appreciated. Certainly the applause which followed the second and third movements of the symphony demonstrated that these exceedingly tuneful offerings were mentally grasped and emotionally welcomed. The pizzicati of the Scherzo were extremely delicate in execution, and M. Monteux' control of his forces was at its best.

In general comment upon the work of the Boston artists, it may be remarked that their precision is always an attribute to be admired, and perfect response to their conductor was always signally evident. Exceptionally good strings have likewise been a feature of this famous orchestra, and last night's concert found this quality emphasized.

The disadvantages of the Auditorium were marked last night—pardon a recurrence to this threadbare subject—in the disarray of the various parts. The basses were far up the mountain side; the drums and their accessories likewise poised at a high altitude, so much so that one marveled that M. Monteux knew at times where to look for them. But he invariably found them and led them in unerringly. It occurred to me, however, that an artist afflicted with aerophobia might have played under some discomfort.

Last night's concert was a fitting close of the Wilson-Greene series, and we hope we can look forward to another series during the coming season.

RICHMOND.TIMES. MAR. 13.

SYMPHONY PROGRAM

Richard Burgin, concert master of the Boston Symphony Orchestra, will appear as soloist at the next pair of concerts to be given at Symphony Hall next Friday afternoon and Saturday evening. He will be heard in Beethoven's famous violin concerto. Pierre Monteux will also conduct Beethoven's overture, "Coriolanus," Koechlin's "Three Chorales," Goosen's "Tam o' Shanter" and Debussy's "Prlintemps."

AMER. MAR. 17.

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EXTRA SYMPHONY

Mme. Ester Ferrabini Jacchia, the celebrated operatic soprano, is to appear as soloist with the Boston Symphony orchestra at the fourth concert of the extra Monday evening series to be given in Symphony hall on March 26. She will sing arias of Godard and Verdi. The principal number on the program will be Romsky-Korsakov's Symphonic Suite, "Scheherazade."

TRAV. MAR. 17.

GLEE CLUB SINGS AT SYMPHONY CONCERT

Harvard Students Aid in Liszt's "Faust Symphony"

Boston Globe Mar. 10

If any further confirmation of the high standard of musical achievement reached by the Harvard Glee Club under its present leadership was needed, yesterday's appearance with the Boston Symphony Orchestra in Liszt's "A Faust Symphony" supplied it. The male chorus in the last movement was sung extraordinarily well, with technical accuracy and emotional energy, rousing prolonged and hearty applause. Dr Davison was warmly received by the audience when he came out on the stage at the end of the performance. Mr Monteux had, of course, conducted, since the chorus is an integral part of the symphony.

The tenor solo gave Arthur Hackett a chance to do the best singing he has yet offered a Boston audience. His voice has gained both resonance and sweetness. His assistance, like that of the Glee Club, contributed notably to the success of the performance. The movement in which the singers aided the orchestra was yesterday by far the most impressive of the three, though it has not always seemed so in the past.

This symphony is the most ambitious and the most original of Liszt's larger works. Yesterday it seemed longer and less brilliant than when the revised version discovered by Dr Muck was first played here. More incisive and more subtly varied dynamics would have improved the performance.

The tumultuous passion of Faust, the tender innocence of Gretchen, and the glittering harshness of Mephistopheles were not as well characterized by the orchestra and Mr Monteux as one had hoped they would be. But memory may have played the listener a trick in making him certain that former performances of this symphony were far more extraordinary than yesterday's was, except for the chorus and tenor.

The only other number was a Handel concert grosso for string orchestra, in D major, edited by Kogel. The solo violins were Richard Burgin and Julius Theodorowicz, the viola Georges Fourel, the violoncello Jean Bedetti. This quartet played with a beauty of tone and a subtle musicianship beyond that attained by the rest of the strings. One felt that the tone of the mass of strings was not solid enough, not of fine and beautiful texture. The men did not keep absolutely together. The sum of their individual slight roughnesses of tone, and their almost infinitesimal failures to follow exactly the conductor's beat produced a rather heavy and lumpish effect. In this piece also dynamics and phrasing, for which Mr Monteux may be held largely responsible, were unsatisfactory at times.

It should be added that any failures of the present orchestra are not and cannot be solely the fault of the conductor, who without skilful and eager cooperation from the players is obviously not in a position to reach the highest possible standard of artistry.

There are no Symphony concerts next week. March 23 and 24 Richard Burgin is to play the Beethoven violin concerto. The other numbers now scheduled are Debussy's "Printemps," Goosens' "Tam o' Shanter," three chorales by Koechlin, and Beethoven's "Coriolan" overture.

SYMPHONY CONCERT

AFTER YEARS LISZT'S "FAUST" AGAIN

A Music in Which Mr. Monteux Has Still to Ripen—Too Literal, Too Expository a Performance—The Harvard Glee Club's Notable Share—And Always the Romantic Virtue of Many a Page

NO easy job was Mr. Monteux's at the Symphony Concert yesterday afternoon. Until Dr. Muck's day Liszt's "Faust Symphony" haunted the shelves rather than the stage of Symphony Hall. Seldom did conductors venture it; not too clearly did hearers recall it. Dr. Muck warmly admired the music; spared no pains, missed no merit, in performance. Speedily the "Faust Symphony" became one of the show-pieces of both orchestra and conductor; while repetition upon repetition hardly lessened it as event in the musical year. With Dr. Muck's departure, Faust, Gretchen and Mephistopheles slept again in the library; but Liszt's imaging of them, as lined and colored by the conductor, lingered in many a memory. The Symphony is one to attract Mr. Monteux. Yet five years has he waited to revive it, less conscious, perhaps, of the inevitable comparisons than disposed to wait until he, his orchestra and his audience were in full readiness.

As probabilities go, Mr. Monteux has lately rehearsed and yesterday conducted in the "Faust Symphony" for the first times; while in outcome with it he stands exactly as he did with one or another fragment from Wagner's music-dramas. When, of old, he essayed the Prelude to "Tristan" or the final scene from "Götterdämmerung," there were audible shortcomings a-plenty. Yet, as clearly, he answered to the substance and the spirit of the music, in degree conveying both to his hearers. The gist of Wagner was in him; he needed only ampler study, more expert adjustments, a larger ease and confidence, in order to impart and enhance it.

So, in fact, has Mr. Monteux ripened in the playing of Wagner's music until many a performance of it praises him. With it, however, his perpetual pitfall is over-excitement. He is ardent for the piece in hand, above all for the upspringing mood and emotion. With it he would drench orchestra and audience. In the exciting pursuit of this goal, he forgets to hold the performance in the clarity, the plasticity the proportion which are as essential as the eloquence. The result is such a blurred and interlaced version of the Prelude to "Meistersinger" as that of last Sunday. [illegible] other extreme, he becomes [illegible] as though he were [illegible] paragraph

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Throughout Liszt's music these faults and limitations are discoverable, though they less pervade the "Faust Symphony" than many another piece. The "character-picture" of Faust is diffuse and repetitious. We listeners hear, know and feel while Liszt is still multiplying his persuasions. Intellect, imagination make the music of Mephistopheles derision of the music of Gretchen and Faust; yet, clearly enough, Liszt likes the smart rhetoric of this procedure. The music of Gretchen, beautiful as it is, bears an audible suggestion of effect of the theatre. It is of Liszt operatic, even though he writes a symphonic music. There is not a doubt that Puccini admires it. Set the final music of esctasy beside the final pages of "Parsifal," beside certain pages of Franck and Liszt's largeness begins to hide an appreciable emptiness. In a tonal fresco of the dimensions of the "Faust Symphony," this and that thread will be spun thin and slacken; this or that color will run pale and fade. Wisely Liszt did not try to be other than he was.

Yet by these same tokens in Liszt also [illegible] the romantic virtues and they are the enduring virtues of the "Faust Symphony." Since Gretchen, transfigured and redeeming, must enter into the close of most Faust legends, Liszt makes the incarnation in his mystical chorus. Contrast it with other ways and other musics, and there is no questioning the quality of his imagination. As long as composers write, they will have Mephistopheles in tones. Even in these days, Mr. Busoni is at work upon his own particular "Faust." Recall the usual aspect and substance of Goethe's devil in music and see how much Liszt, with these mocking transformations, has the better of his fellows alike in invention and method. Berlioz, Boito, Gounod—in degree romantics all—drew also on music paper their Marguerite. Set her in all these variants beside Liszt's Gretchen, and they pale beside his intensities. The moment of inspiration is the final glory to the romantic composer, the romantic practitioner of any art. It came not too often upon Liszt; but surely upon this music of Gretchen it descended, and beauty of substance and beauty of image were as one. Print does well with the legend of Gretchen; here in music lives and moves the spiritual presence that Goethe—and Liszt with him—also imagined.

Faust himself no more baffles Liszt than he has baffled all and sundry—Goethe himself included. If there is a futile restlessness, a busy rhetoric gradually wearing out itself, in Liszt's "character-picture," along with them also go both the ardor and the splendor of romance. Liszt's Faust pulses and glows; while even Wagner's no more than broods and writhes. Faust, Gretchen, Mephortopheles, born in the medium of poetry, are perpetual incitement to the artist who would shift them to his own channel, recreate them in his own spirit. For once, choosing and choosing wisely, Liszt was content to invest them with a music of romantic characterization and in the "Faust Symphony" he wrote it. As judgments go, Schumann's "Faust," though in these days none may hear it, is presumed to come closest to Goethe's inner substance and spirit. Yet none so well as Liszt has vitalized in tones Goethe's characters and rewoven in music their romantic vesture.

H. T. P.

TRANS, MAR. 10.

Friday afternoon, March 23, in Symphony Hall, the nineteenth of the afternoon concerts of the Symphony Orchestra, with Mr. Monteux conducting. Upon the programme he has set pieces by an English and a French composer of the younger generation. From the Parisian, Koechlin, none of whose symphonic music has been heard here, he takes three Chorales for Orchestra. From the Londoner, Goossens, he chooses a Scherzo, suggested by Burns's tale of Tam o'Shanter. Beethoven's Overture, "Coriolanus," his Concerto for Violin with Mr. Burgin to play the solo-part; and Debussy's Suite, "Spring," round out the list.

TRANS. MAR. 10.

"Guests" at Symphony

This year the management of the Boston Symphony Orchestra have made practically a new departure in inviting visiting composers and conductors to lead the orchestra as "guests" at certain pairs of subscription concerts. Enesco, the Roumanian, and last Saturday week, Casella, the Italian, have led performances of their own compositions. At the next pair of Symphony concerts comes Mr. Bruno Walter, famous for the last 11 years as conductor of the music festivals at Munich.

This is a reversal, and a very important one, from the ideas of Major Higginson. Those ideas were born largely of the needs of the orchestra during the period of its early development. It was certainly not advisable, until the Boston Symphony became perfected in its ensemble and its technical equipment, that "guest" conductors should take the band in hand and interrupt the slow perfecting of the mechanism which comes of routine and of grinding toil under a single guiding hand.

Those days are now happily past. When Mr. Gericke left Boston the Symphony Orchestra was perhaps the finest organization of its kind in the world. Following the Muck debacle, and the strike of certain players technical standards necessarily fell. Mr. Monteux has rebuilt, almost from the bottom, the Boston Symphony Orchestra. It is today at its old standard of technical excellence, and in addition it has acquired under this leader a suppleness and responsiveness to the wishes of the man at the baton—whoever he may be—which make the musical leadership of the Symphony concerts the dream of every European conductor of the hour.

Because of these conditions it is a good thing for the orchestra, the audiences and the regular conductor of the concerts that there should be occasionally the intermission in his labors brought about by the appearance, for one programme, of a "guest" leader of ability and renown.

Walter Dislikes Cuts

Mr. Walter, recently arriving in America, had this to say to an interviewer who asked him his opinion of cuts in the performance of long operas and the like. "The length of the operas was no bogey to the leisurely festival audience in Munich, for whom performances might begin at 4 o'clock. The works were not 'cut,' as they must be for your business man auditor. I am not in favor of the practice of 'cutting,' at any rate unless with the utmost discretion. An entire movement of a work may sometimes be omitted, but the ruthless snipping away of pages can be only disastrous. Iu opera, even where a whole act is pruned away, the artistic contrast of the units is disturbed. With classic works for the symphony, tampering is of course anathema! A creature deprived of legs or organs is something less than a genuine member of the species, is it not?"

What Would Beethoven Do?

"Raphael, if brought to life in a bushman family, would have drawn curiously realistic cattle on the walls of caves as well as steatopygous bushman women. Had Beethoven been a Chinaman, he would have composed some of those delightful cacophonous melodies which the seeker for the quaint and unusual pretends to enjoy in Chinatown."—"Early Civilization," Goldenweiser.

No doubt. And if Bill, our friend the Pullman porter, had only lived in Vienna a century ago, he would have written the Ninth Symphony. And do you know Charley the jazz hound? Can't you just imagine him, sometime before Christ, with a toga and a harp, writing the "Iliad"?

POST-MAR. 11.

SYMPHONY PROGRAM

Following the tour by the Boston Symphony orchestra, which will occupy this week, the next Symphony concerts in Symphony hall will be on Friday afternoon and Saturday evening, March 23 and 24. The soloist will be Richard Burgin, concert master of the orchestra, who will play Beethoven's concerto. Mr. Monteux will introduce this by Beethoven's overture to "Coriolanus." He will also present three chorales by Koechlin, the scherzo, "Tam o'Shanter," by the noted English composer, Goossens, and close the concert with Debussy's early orchestral suite, "Printemps."

EXTRA SYMPHONY

Ester Ferrabini Jacchia, the noted operatic singer, will appear as soloist at the fourth concert of the Monday evening series by the Boston Symphony orchestra, Mr. Monteux, conductor, in Symphony Hall on March 26. The success of this, the second season of the series, is assured by the great audiences that fill the hall. The program will probably be as follows:

Rimsky-Korsakov—Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a night"), op. 35.
Bach—Prelude, Adagio and Gavotte in Rondo Form (arranged for strings by Sigismund Bachrich).
Godard—Air of Leonora from "Tasso."
Verdi—Aria, "Ritorna Vincitor," from "Aida."
Respighi—Ballad of the Gnomides (first time in Boston).

HERALD-MAR. 11.

FOURTH MONDAY SYMPHONY

Ester Ferrabini Jacchia, the noted operatic singer, will appear as soloist at the fourth concert of the Monday evening series by the Boston Symphony Orchestra, Pierre Monteux conductor. This will take place in Symphony hall on March 26.

TRAN MAR. 10.

BRUNO WALTER WILL CONDUCT

To Be Guest Conductor of Symphony Mar. 30-31

At the instance of Mr. Monteux, the conductor, and the trustees, the Boston Symphony Orchestra has invited to appear with it as "guest" conductor for the Symphony concerts of March 30 and 31, the distinguished director, until last year, of the Munich Music Festivals, Bruno Walter.

This will be Mr. Walter's first appearance in Boston. He was born in Berlin in 1876. After conducting with great success at Hamburg, Breslau, Cologne, Presburg, Riga and other central European cities, and working in close collaboration with the celebrated Gustav Mahler, Mr. Walter became conductor of the Berlin Royal Opera, and in 1901 director of the Vienna State Opera. He held this position till 1913, after which he became general music director of the Munich Music Festivals, a post he held for nine years.

At the Symphony concerts of the 30th and 31st Mr. Walter will conduct performances of Weber's "Euryanthe" overture, Mozart's Symphony in D major, Richard Strauss' "Till Eulenspiegel," and Beethoven's 4th concerto for piano and orchestra, with Arthur Schnabel solo pianist.

POST-MAR. 13.

FOR new departure Mr. Monteux has set a novel piece on the programme of the next Symphony Concert—on March 26—in the "Monday Series." It will begin with the riches of Rimsky-Korsakov's "Scheherazade," continue more sedately with a Suite for Strings from Bach and two operatic airs, to be sung by Mme. Ferrabini-Jacchia; end wildly with Respighi's "Ballad of the Gnomes," to be played for the first time in an Eastern city. It was this piece that Mr. Taylor of The World heard in Cincinnati in his recent wanderings among Western orchestras and of which he wrote:

> Respighi's score is the most drastic, the most individual and the most successful thing of his that I have yet heard. Here is none of the sun-drenched sparkle and twilight charm of "The Fountains of Rome." Instead, there is the yelling laughter of demons, the howls of a tormented troll, the orgiastic frenzy of forbidden rites. There is a funeral march near the close like the trampling feet of the damned and a whirling devil-dance at the end that is sheer madness. The scoring is as diabolically clever as the music. Respighi calls for a huge orchestra full of pianos and celestas and contrabasses, E-flat clarinets and all sorts of monsters, and he paints from this unwieldy palette with complete mastery.

TRANS. MAR. 15.

LARGE CROWD ATTESTS APPROVAL OF ORCHESTRA

Boston Symphony Concert Fitting Close of Wilson-Greene Series.

By John George Harris.

As the last number of the Wilson-Greene series, the Boston Symphony Orchestra, Pierre Monteux, conductor, gave its long-heralded concert at the City Auditorium last night. An extremely large audience, probably the largest of the season, attended this closing concert and attested its approval in such manner as to leave no doubt of the high opinion held of the Boston organization.

The program embraced the Fourth Symphony of Tschaikowsky in four movements, the Strauss tone poem, "Don Juan"; Vaughn Williams' Fantasia on a Theme by Thomas Tallis, and "Les Preludes" of Liszt. No encores were given.

It would be difficult to say which numbers of this superlative program were the most appreciated. Certainly the applause which followed the second and third movements of the symphony demonstrated that these exceedingly tuneful offerings were mentally grasped and emotionally welcomed. The pizzicati of the Scherzo were extremely delicate in execution, and M. Monteux' control of his forces was at its best.

In general comment upon the work of the Boston artists, it may be remarked that their precision is always an attribute to be admired, and perfect response to their conductor was always signally evident. Exceptionally good strings have likewise been a feature of this famous orchestra, and last night's concert found this quality emphasized.

The disadvantages of the Auditorium were marked last night—pardon a recurrence to this threadbare subject—in the disarray of the various parts. The basses were far up the mountain side; the drums and their accessories likewise poised at a high altitude, so much so that one marveled that M. Monteux knew at times where to look for them. But he invariably found them and led them in unerringly. It occurred to me, however, that an artist afflicted with aerophobia might have played under some discomfort.

Last night's concert was a fitting close of the Wilson-Greene series, and we hope we can look forward to another series during the coming season.

RICHMOND.T.

SYMPHONY PROGRAM

Richard Burgin, concert master of the Boston Symphony Orchestra, will appear as soloist at the next pair of concerts to be given at Symphony Hall next Friday afternoon and Saturday evening. He will be heard in Beethoven's famous violin concerto. Pierre Monteux will also conduct Beethoven's overture, 'Coriolanus," Koechlin's "Three Chorales," Goosen's "Tam o' Shanter" and Debussy's "Prlintemps."

AMER.

SYMPHONY PROGRAM

Richard Burgin, concert master of the Boston Symphony Orchestra, will appear as soloist at the next pair of concerts to be given at Symphony Hall next Friday afternoon and Saturday evening, March 23 and 24. He will be heard in Beethoven's famous Violin Concerto.

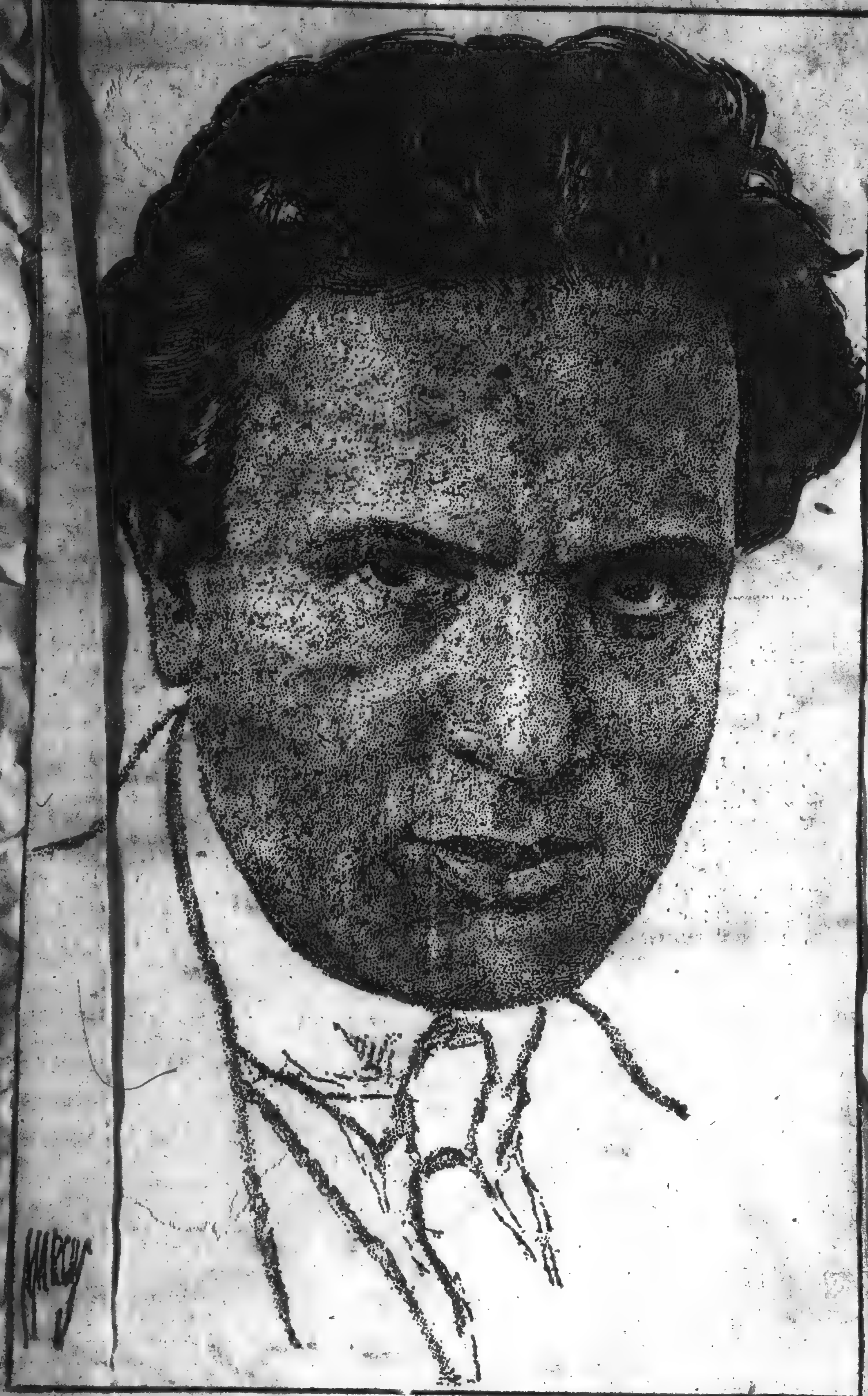
EXTRA SYMPHONY

Mme. Ester Ferrabini Jacchia, the celebrated operatic soprano, is to appear as soloist with the Boston Symphony orchestra at the fourth concert of the extra Monday evening series to be given in Symphony hall on March 26. She will sing arias of Godard and Verdi. The principal number on the program will be Romsky-Korsakov's Symphonic Suite, "Scheherazade."

TRAV. MAR. 17.

…uest-Conductor at the Symphony Concerts

Bruno Walter Soon to Lead the Orchestra



FOR the first time through forty-two years, the Symphony Orchestra has called to its concerts a conductor who is not composer as well. The guest is Bruno Walter, and he will lead the band on the afternoon of Friday, March 30, and the evening of Saturday, March 31. Of old he was minor conductor at the Royal Opera at Berlin; thence he passed to the Court Opera at Vienna as first conductor through the directorship of Mahler. From Vienna, Munich called him to be master-musician of the State Theatres. Last autumn he quit that post and, this winter, under invitations from various orchestras, he came to the United States. In New York, Mr. Walter has twice led Mr. Damrosch's band; in Detroit, Cleveland and Minneapolis he has also been guest. Now, by invitation of the trustees of the Symphony Orchestra, of the management and of Mr. Monteux in particular, he comes to Boston. After the manner of visiting conductors, he has set for his concerts at Symphony Hall a programme of familiar and semi-familiar pieces: Mozart's Symphony in D major, unheard since Dr. Muck's day; Weber's Overture to his opera, "Euryanthe"; Strauss's tone-poem, "Till Eulenspiegel"; and the Fourth Concerto of Beethoven for Piano and Orchestra with Mr. Schnabel, likewise to be heard for the first times in Boston, to play the solo-part.

"Mr. Walter's methods as conductor," wrote Mr. Aldrich a month ago in the New York Times, "are of the simplest. His movements are direct and explicit, intended to obtain results already known and accomplished at rehearsal. He has nothing for public view, either in the expression of his back or the curve of his left arm. He seeks the finest and subtlest exposition of the outline, delicate contrasts, significant phrasing, pulsing rhythms, subtle modifications of tempo—modifications that were not thrown at the listener's head, but were such as to be felt, rather than noticed. His 'readings' are the 'readings' of a sensitive musician." By these signs Mr. Walter is a conductor of parts and quality. Calling him to their concerts, the controlling powers of the Symphony Orchestra wisely depart from a policy that of old was too chary of interesting guests. And there is no progress like the progress that liberalizes itself.

H. T. P.

TRANS. MAR. 10.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Richard Burgin, who will play Beethoven's violin concerto. Pierre Monteux will present two novelties, Koechlin's "Three Chorales" and the Scherzo "Tam O'Shanter," by Eugene Goosens. Debussy's "Printemps" suite and Beethoven's "Coriolanus" overture are other numbers.

MONDAY SYMPHONY

Rimsky-Korsakov's Symphonic Suite, "Scheherazade" will be the feature of the next Monday Symphony concert, on March 26. The soloist will be Madame Esther Ferrabini Jacchia, who will sing arias from Godard's "Le Tasse" and Verdi's "Aida." Bach's Prelude, Adagio and Gavotte for string orchestra and the "Ballad of the Gnomides," by Respighi, are other numbers.

ADV. SR. MAR. 18.

Bruno Walter, one of the most noted of living orchestral conductors, has been invited by the trustees of the Boston Symphony Orchestra to conduct the concerts in the regular series March 30 and 31. Mr Walter came to this country last Fall after resigning his position as general musical director of the Bavarian National Theatres, in which he had succeeded Felix Mottl in 1914. He has been very highly praised by the leading New York reviewers as guest conductor of the New York Symphony Society. His program here will include Weber's "Euryanthe" overture, Mozart's D major Symphony (K. [illegible]), Beethoven's G minor piano concerto, with Arthur Schnabel as pianist, and Richard Strauss' "Till Eulenspiegel." Very seldom in the history of the orchestra has a guest conductor directed a whole program. The latest instance was Vincent d'Indy last season.

The fourth Monday Symphony concert, March 26, offers a new piece by Respighi, whose "Fountain of Rome" greatly pleased Boston audiences two years ago; "Scheherazade," by Rimsky-Korsakov; a Bach suite, and arias from Godard's "Tasso" and Verdi's "Aida" to be sung by Mme Ester Ferrabini-Jacchia, whose "Carmen" with the San Carlo opera is a pleasant memory for many of the local musical public.

GLOBE - MAR. 18.

FROM
NEWS, FEB 17 1923
Providence, R. I.

BOSTON SYMPHONY IN MUSIC LEAGUE CONCERT SUNDAY

Pierre Monteux, conductor of the Boston Symphony Orchestra, whose musicians will be heard tomorrow afternoon in the first of the series of Providence Music League concerts in the Albee Theatre, has chosen numbers to be playedby Richard Burgin, first violinist of the Boston Symphony is in keeping with the main programme.

Of especial interest are the two orchestra selections, Chabrier's "Overture 1812," and Tchaikowsky's Rhapsody "Espana," both of which, on two different occasions this winter have been played by the Monteux orchestra. They both are placed at the end of the programme tomorrow. In two of the regular symphony series in Infantry Hall this winter they have been used at the closing numbers with much success.

Mendelssohn's concerto in E minor will be the principal number supplied by Mr. Burgin.

The programme follows:

Overture, "The Roman Carnival," op. 9, Berlioz; Symphony "From the New World," No. 5, in E minor, op. 95 (two movements), Dvorak, Largo, Scherzo; "Les Preludes," Symphonic Poem, No. 3 (after Lamartine), Liszt; Concerto in E minor for violin, op. 64 (two movements), Andante, Allegretto non troppo, Allegro molto vivace; Rhapsody, "Espana," Chabrier; Overture, Solemnelle, "1812," op. 49, Tschaikowsky.

Tickets for the series of three concerts offered by the Providence Music League, the backer of which has remained a mystery, are sold for 40 cents. This makes the concerts about 13 cents each. The sole idea in promoting the series is to give to many persons with musical tastes a chance to hear some of the best artists although they cannot afford the prices usually charged. It is hoped that the interest in the league will grow so fast as to make a continuation of this work possible.

The league has sold the tickets through various persons and agencies which could put the promoters in touch with people who really appreciate good music but who are not financially able to pay the regular prices which an orchestra such as the Boston Symphony must charge or such as most of the great singers and musicians are paid.

The other concerts will be held on March 18 and on April 15, both in the Albee Theatre. At the first of these Lucy Marsh, soprano; Miquelle Longy, 'cellist, and Rose and Charlotte Presel, pianists, will be heard. In the second concert Mme. Sigrid Onegin, contralto, of the Metropolitan Opera House, will be the soloist.

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
FEB 17 1923

CLARA CLEMENS SOLOIST AT NEXT SYMPHONY CONCERT

Will Sing Three Numbers at Infantry Hall Feb. 27.

Clara Clemens, the celebrated soprano, will be the soloist at the fourth Boston Symphony concert, the last but one of the Providence season, at Infantry Hall on Tuesday evening, Feb. 27. She is a daughter of the late Mark Twain and wife of the pianist Gabrilowitsch and last summer extended the course of her tours to Europe, where she gave an historical cycle of seven song recitals in Munich, winning immediate attention. She will sing the aria from Wagner's "Rienzi," "My Life Fades in Its Bosom," and the two songs, "Phidyle," by Duparc, and "Hopak," by Moussorgsky.

Pierre Monteux will open the concert with the symphony of Cesar Franck, the Belgian master, declared to be the greatest symphonic achievement of the French school of music and often called the finest of modern symphonies. Another work bearing national characterictics is the symphonic poem, "The Moldau," by Smetana, the Czech composer, which is inspired by the river which is bound up with every Bohemian's pride for his country.

The evening will close with two numbers from the music dramas of Wagner—the Prelude to "Lohengrin" and the Prelude to "The Mastersingers of Nuremberg."

NEWS, FEB 17 1923
Providence, R. I.

CLARA CLEMENS WITH SYMPHONY HERE FEBRUARY 27

The fourth Boston Symphony concert, and last but one of the Providence season, is to be given in Infantry Hall on Tuesday evening, Feb. 27. The soloist for this concert will be Clara Clemens, the celebrated mezzo-soprano, who is likewise known as the daughter of Mark Twain and husband of the pianist Gabrilowitsch. Clara Clemens will sing with the orchestra the aria from Wagner's "Rienzi," "My Life Fades in Its Blossom," and the two songs, "Phidyle" by Duparc and "Hopak" by Moussorgsky.

Pierre Monteux will open the concert with the symphony of Cesar Franck, the Belgian master, which is acknowledged to be the greatest symphonic achievement of the French school of music and is often called the finest of modern symphonies.

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FROM
Times
NEW YORK CITY

The Boston Orchestra played an orchestral suite by Edward Ballantine of Cambridge, Mass., entitled "From the Garden of Hellas," in four movements, some being transcriptions of songs with piano accompaniment. The composer is an instructor in the musical department of Harvard College. At the same concert was played Turina's two "Fantastic Dances," Turina being one of the latest contributions of Spain to modern music. According to Philip Hale in The Boston Herald, certain Frenchmen have been more successful in giving us Spain in music. "Hearing Turina's music, we kept wishing that the orchestra were playing Chabrier's 'Espana' or Debussy's 'Iberia.'"

N. Y.
HERALD
FEB 18 1923

"American and Barbarian."

Germans have been coming to this country for many years and saturating themselves with knowledge of how things musical are done here, but when they have returned to their own land they have found it convenient to keep their information to themselves and to disseminate only misinformation. When Mr. Gericke, for instance, went home to live in Vienna he speedily learned that if he did not wish his neighbors to classify him with Ananias he would do well to keep quiet about the Boston Symphony Orchestra. It was useless for him to tell the Viennese that it was a great organization. They knew better. It was American and therefore barbarian.

The writer is not in possession of facts about what Arthur Nikisch did, but it is perfectly safe to say that his views about the Boston Symphony Orchestra had to be aired with great discretion. All this was at a time when the Boston orchestra was without any question the best in the world. But to the German mind this was simply inconceivable. It could not be the best because it was not German and Germany was the only country which knew how to play symphonies.

From FEB 22 1923
EVENING MAIL
New York City

Boston Ensemble.

Of exceeding interest is the announcement that the second of the series of interpretative concerts, under the auspices of the Simmons College Endowment Fund will be broadcasted from Jordan Hall this evening. These are given by the Boston Symphony Ensemble, the well-known organization of prominent members from the Boston Symphony Orchestra, under the direction of able Augusto Vannini, conductor, who has been associated with the parent organization for over twenty years, and Henry Gidean, who will comment on the specially chosen programme, treating the subject, "Formal Beauty in Music."

R. I.
BULLETIN
ISSUE OF
FEB 24 1923

CLARA CLEMENS SOLOIST AT NEXT SYMPHONY CONCERT

Principal Number to Be Cesar Franck's Masterpiece.

The Boston Symphony Orchestra will give its next concert here next Tuesday evening in Infantry Hall at 8:15. The soloist will be Clara Clemens, daughter of Mark Twain and wife of Gabrilowitsch. Pierre Monteux has made the feature of the programme Cesar Franck's masterpiece.

Musical Bohemia will be represented by the symphonic poem of Smetana, "Vltava" ("The Moldau"). Two Wagnerian numbers, preludes to "Lohengrin" and "The Meistersingers of Nuremberg," will conclude the concert.

Clara Clemens will sing the aria, "My Life Fades at Its Blossom," from Wagner's "Rienzi," and the songs, "Phydile," by Duparc, and "HoPpak," by Moussorgsky.

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
FEB 24 1923

CLARA CLEMENS
Soloist with
BOSTON SYMPHONY
At INFANTRY HALL Tuesday Even

PROVIDENCE
R. I.
JOURNAL
FEB 24 1923

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PROVIDENCE
R. I.
JOURNAL
FEB 25 1923

Boston Symphony Here Tuesday

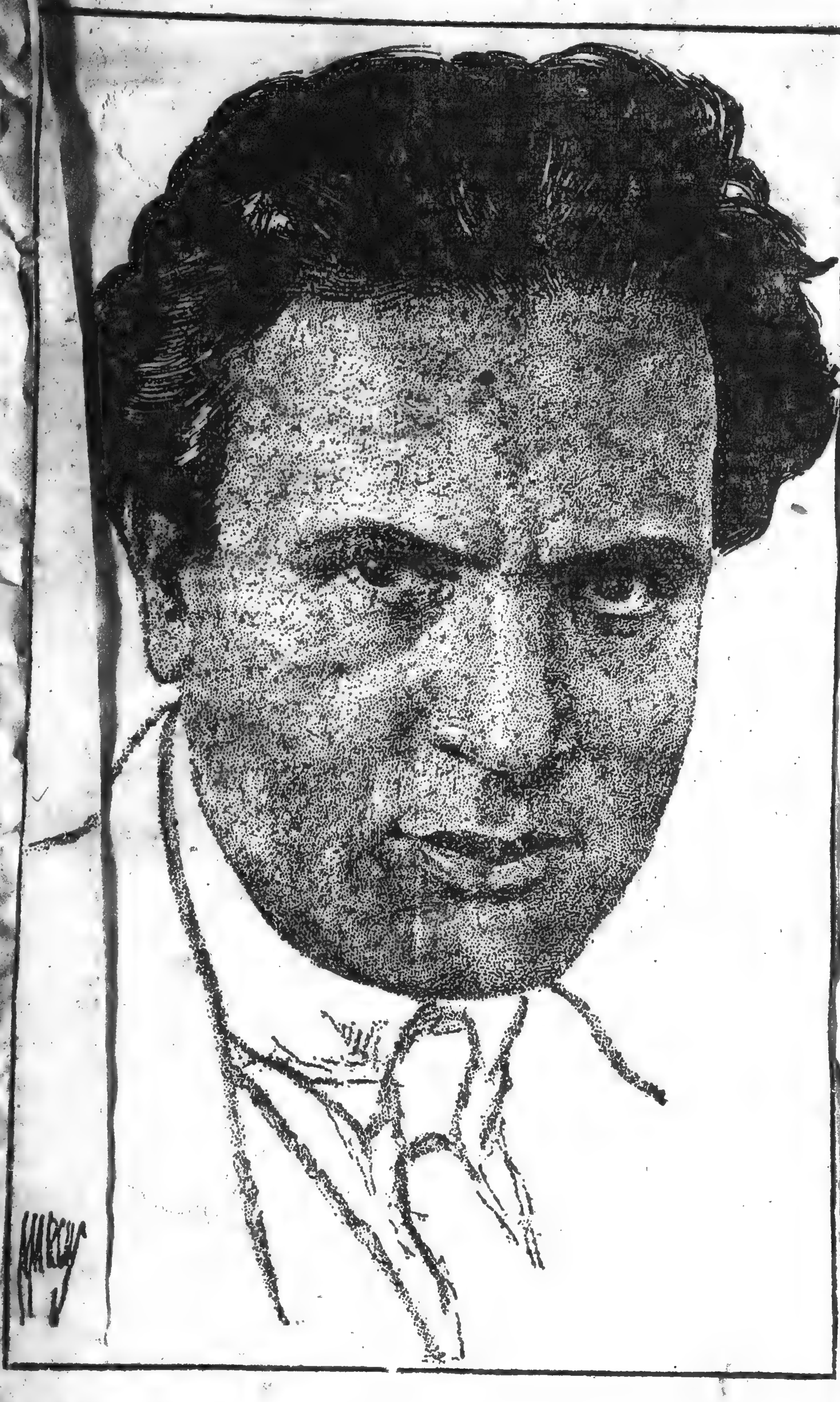
Next Tuesday night's concert by the Boston Symphony Orchestra in Infantry Hall will be the next to the last of the present season. It will start at 8:15 o'clock.

Mr. Monteux will give the first hearing in Providence in a number of seasons of the famous symphony in D-minor, by Cesar Franck, one of the most popular and likewise considered one of the most inspired masterpieces of the French school. He will also conduct Smetana's symphonic poem, "The Moldau," and two Wagnerian numbers, the preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

The soloist is Clara Clemens, mezzo-soprano, daughter of Mark Twain and wife of Gabrilowitsch, who will sing the aria, "My Life Fades at Its Blossom," from Wagner's "Rienzi," and songs "Phydile," by Duparc, and "Hopac," by Moussorgsky.

uest-Conductor at the Symphony Concerts

Bruno Walter Soon to Lead the Orchestra



FOR the first time through forty-two years, the Symphony Orchestra has called to its concerts a conductor who is not composer as well. The guest is Bruno Walter, and he will lead the band on the afternoon of Friday, March 30, and the evening of Saturday, March 31. Of old he was minor conductor at the Royal Opera at Berlin; thence he passed to the Court Opera at Vienna as first conductor through the directorship of Mahler. From Vienna, Munich called him to be master-musician of the State Theatres. Last autumn he quit that post and, this winter, under invitations from various orchestras, he came to the United States. In New York, Mr. Walter has twice led Mr. Damrosch's band; in Detroit, Cleveland and Minneapolis he has also been guest. Now, by invitation of the trustees of the Symphony Orchestra, of the management and of Mr. Monteux in particular, he comes to Boston. After the manner of visiting conductors, he has set for his concerts at Symphony Hall a programme of familiar and semi-familiar pieces: Mozart's Symphony in D major, unheard since Dr. Muck's day; Weber's Overture to his opera, "Euryanthe"; Strauss's tone-poem, "Till Eulenspiegel"; and the Fourth Concerto of Beethoven for Piano and Orchestra with Mr. Schnabel, likewise to be heard for the first times in Boston, to play the solo-part.

"Mr. Walter's methods as conductor," wrote Mr. Aldrich a month ago in the New York Times, "are of the simplest. His movements are direct and explicit, intended to obtain results already known and accomplished at rehearsal. He has nothing for public view, either in the expression of his back or the curve of his left arm. He seeks the finest and subtlest exposition of the outline, delicate contrasts, significant phrasing, pulsing rhythms, subtle modifications of tempo—modifications that were not thrown at the listener's head, but were such as to be felt, rather than noticed. His 'readings' are the 'readings' of a sensitive musician." By these signs Mr. Walter is a conductor of parts and quality. Calling him to their concerts, the controlling powers of the Symphony Orchestra wisely depart from a policy that of old was too chary of interesting guests. And there is no progress like the progress that liberalizes itself.

H. T. P.

TRANS. MAR. 10.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Richard Burgin, who will play Beethoven's violin concerto. Pierre Monteux will present two novelties, Koechlin's "Three Chorales" and the Scherzo "Tam O'Shanter," by Eugene Goosens. Debussy's "Printemps" suite and Beethoven's "Coriolanus" overture are other numbers.

MONDAY SYMPHONY

Rimsky-Korsakov's Symphonic Suite, "Scheherazade" will be the feature of the next Monday Symphony concert, on March 26. The soloist will be Madame Esther Ferrabini Jacchia, who will sing arias from Godard's "Le Tasse" and Verdi's "Aida." Bach's Prelude, Adagio and Gavotte for string orchestra and the "Ballad of the Gnomides," by Respighi, are other numbers.

ADT SR. MAR. 18.

Bruno Walter, one of the most noted of living orchestral conductors, has been invited by the trustees of the Boston Symphony Orchestra to conduct the concerts in the regular series March 30 and 31. Mr Walter came to this countr last Fall after resigning his position a general musical director of the Bavaria National Theatres, in which he ha succeeded Felix Mottl in 1914. He ha been very highly praised by the leadin New York reviewers as guest conducto of the New York Symphony Society. His program here will include Weber's "Euryanthe" overture, Mozart's D major Symphony, (K. [illegible]; Beethoven' G minor piano concerto, with Arthu Schnabel as pianist, and Richar Strauss' "Till Eulenspiegel." Very seldom in the history of the orchestra has a guest conductor directed a whole program. The latest instance was Vincent d'Indy last season.

The fourth Monday Symphony concert, March 26, offers a new piece by Respighi, whose "Fountain of Rome" greatly pleased Boston audiences two years ago; "Scheherezade," by Rimsky-Korsakoy; a Bach suite, and arias from Godard's "Tasso" and Verdi's "Aida" to be sung by Mme Ester Ferrabini-Jacchia, whose "Carmen" with the San Carlo opera is a pleasant memory for many of the local musical public.

GLOBE - MAR. 18.

FROM
NEWS, FEB 17 1923
Providence, R. I.

BOSTON SYMPHONY IN MUSIC LEAGUE CONCERT SUNDAY

Pierre Monteux, conductor of the Boston Symphony Orchestra, whose musicians will be heard tomorrow afternoon in the first of the series of Providence Music League concerts in the Albee Theatre, has chosen numbers to be playedby Richard Burgin, first violinist of the Boston Symphony is in keeping with the main programme.

Of especial interest are the two orchestra selections, Chabrier's "Overture 1812," and Tchaikowsky's Rhapsody "Espana," both of which, on two different occasions this winter have been played by the Monteux orchestra. They both are placed at the end of the programme tomorrow. In two of the regular symphony series in Infantry Hall this winter they have been used at the closing numbers with much success.

Mendelssohn's concerto in E minor will be the principal number supplied by Mr. Burgin.

The programme follows:

Overture, "The Roman Carnival," op. 9, Berlioz; Symphony "From the New World," No. 5, in E minor, op. 95 (two movements), Dvorak, Largo, Scherzo; "Les Preludes," Symphonic Poem, No. 3 (after Lamartine), Liszt; Concerto in E minor for violin, op. 64 (two movements), Andante, Allegretto non troppo, Allegro molto vivace; Rhapsody, "Espana," Chabrier; Overture, Solemnelle, "1812," op. 49, Tschaikowsky.

Tickets for the series of three concerts offered by the Providence Music League, the backer of which has remained a mystery, are sold for 40 cents. This makes the concerts about 13 cents each. The sole idea in promoting the series is to give to many persons with musical tastes a chance to hear some of the best artists although they cannot afford the prices usually charged. It is hoped that the interest in the league will grow so fast as to make a continuation of this work possible.

The league has sold the tickets through various persons and agencies which could put the promoters in touch with people who really appreciate good music but who are not financially able to pay the regular prices which an orchestra such as the Boston Symphony must charge or such as most of the great singers and musicians are paid.

The other concerts will be held on March 18 and on April 15, both in the Albee Theatre. At the first of these Lucy Marsh, soprano; Miquelle Longy, 'cellist, and Rose and Charlotte Presel, pianists, will be heard. In the second concert Mme. Sigrid Onegin, contralto, of the Metropolitan Opera House, will be the soloist.

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
FEB 17 1923

CLARA CLEMENS SOLOIST AT NEXT SYMPHONY CONCERT

Will Sing Three Numbers at Infantry Hall Feb. 27.

Clara Clemens, the celebrated mezzo-soprano, will be the soloist at the fourth Boston Symphony concert, the last but one of the Providence season, at Infantry Hall on Tuesday evening, Feb. 27. She is a daughter of the late Mark Twain and wife of the pianist Gabrilowitsch and last summer extended the course of her tours to Europe, where she gave an historical cycle of seven song recitals in Munich, winning immediate attention. She will sing the aria from Wagner's "Rienzi," "My Life Fades in Its Bosom," and the two songs, "Phidyle," by Duparc, and "Hopak," by Moussorgsky.

Pierre Monteux will open the concert with the symphony of Cesar Franck, the Belgian master, declared to be the greatest symphonic achievement of the French school of music and often called the finest of modern symphonies. Another work bearing national characterictics is the symphonic poem, "The Moldau," by Smetana, the Czech composer, which is inspired by the river which is bound up with every Bohemian's pride for his country.

The evening will close with two numbers from the music dramas of Wagner—the Prelude to "Lohengrin" and the Prelude to "The Mastersingers of Nuremberg."

NEWS, FEB 17 1923
Providence, R. I.

CLARA CLEMENS WITH SYMPHONY HERE FEBRUARY 27

The fourth Boston Symphony concert, and last but one of the Providence season, is to be given in Infantry Hall on Tuesday evening, Feb. 27. The soloist for this concert will be Clara Clemens, the celebrated mezzo-soprano, who is likewise known as the daughter of Mark Twain and husband of the pianist Gabrilowitsch. Clara Clemens will sing with the orchestra the aria from Wagner's "Rienzi," "My Life Fades in Its Blossom," and the two songs, "Phidyle" by Duparc and "Hopak" by Moussorgsky.

Pierre Monteux will open the concert with the symphony of Cesar Franck, the Belgian master, which is acknowledged to be the greatest symphonic achievement of the French school of music and is often called the finest of modern symphonies.

Another work bearing national characteritics is the symphonic poem, "The Moldau" by Smetana, the Czech composer, which is inspired by the river bound up with every Bohemian's pride for his country.

This evening will close with two numbers from the music dramas of Wagner—the prelude to "Lohengrin" and the prelude to "The Mastersingers of Nuremberg."

FROM

NEW YORK CITY

The Boston Orchestra played an orchestral suite by Edward Ballantine of Cambridge, Mass., entitled "From the Garden of Hellas," in four movements, some being transcriptions of songs with piano accompaniment. The composer is an instructor in the musical department of Harvard College. At the same concert was played Turina's two "Fantastic Dances," Turina being one of the latest contributions of Spain to modern music. According to Philip Hale in The Boston Herald, certain Frenchmen have been more successful in giving us Spain in music. "Hearing Turina's music, we kept wishing that the orchestra were playing Chabrier's 'Espana' or Debussy's 'Iberia.'"

N. Y.
HERALD

FEB 18 1923

"American and Barbarian."

Germans have been coming to this country for many years and saturating themselves with knowledge of how things musical are done here, but when they have returned to their own land they have found it convenient to keep their information to themselves and to disseminate only misinformation. When Mr. Gericke, for instance, went home to live in Vienna he speedily learned that if he did not wish his neighbors to classify him with Ananias he would do well to keep quiet about the Boston Symphony Orchestra. It was useless for him to tell the Viennese that it was a great organization. They knew better. It was American and therefore barbarian.

The writer is not in possession of facts about what Arthur Nikisch did, but it is perfectly safe to say that his views about the Boston Symphony Orchestra had to be aired with great discretion. All this was at a time when the Boston orchestra was without any question the best in the world. But to the German mind this was simply inconceivable. It could not be the best because it was not German and Germany was the only country which knew how to play symphonies.

From
EVENING MAIL FEB 22 1923
New York City

Boston Ensemble.

Of exceeding interest is the announcement that the second of the series of interpretative concerts, under the auspices of the Simmons College Endowment Fund, will be broadcasted from Jordan Hall this evening. These are given by the Boston Symphony Ensemble, the well-known organization of prominent members from the Boston Symphony Orchestra, under the direction of able Augusto Vannini, conductor, who has been associated with the parent organization for over twenty years, and Henry Gideon, who will comment on the specially chosen programme, treating the subject, "Formal Beauty in Music."

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
FEB 24 1923

CLARA CLEMENS SOLOIST AT NEXT SYMPHONY CONCERT

Principal Number to Be Cesar Franck's Masterpiece.

The Boston Symphony Orchestra will give its next concert here next Tuesday evening in Infantry Hall at 8:15. The soloist will be Clara Clemens, daughter of Mark Twain and wife of Gabrilowitsch. Pierre Monteux has made the feature of the programme Cesar Franck's masterpiece.

Musical Bohemia will be represented by the symphonic poem of Smetana, "Vltava" ("The Moldau"). Two Wagnerian numbers, preludes to "Lohengrin" and "The Meistersingers of Nuremberg," will conclude the concert.

Clara Clemens will sing the aria, "My Life Fades at Its Blossom," from Wagner's "Rienzi," and the songs, "Phydile," by Duparc, and "HoPpak," by Moussorgsky.

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
FEB 24 1923

CLARA CLEMENS
Soloist with
BOSTON SYMPHONY
At INFANTRY HALL Tuesday Ever

PROVIDENCE
R. I.
JOURNAL
FEB 24 1923

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PROVIDENCE
R. I.
JOURNAL
FEB 25 1923

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Boston Symphony Here Tuesday

Next Tuesday night's concert by the Boston Symphony Orchestra in Infantry Hall will be the next to the last of the present season. It will start at 8:15 o'clock.

Mr. Monteux will give the first hearing in Providence in a number of seasons of the famous symphony in D-minor, by Cesar Franck, one of the most popular and likewise considered one of the most inspired masterpieces of the French school. He will also conduct Smetana's symphonic poem, "The Moldau," and two Wagnerian numbers, the preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

The soloist is Clara Clemens, mezzo-soprano, daughter of Mark Twain and wife of Gabrilowitsch, who will sing the aria, "My Life Fades at Its Blossom," from Wagner's "Rienzi," and songs "Phydile," by Duparc, and "Hopac," by Moussorgsky.

PROVIDENCE
R. I.
JOURNAL

FEB 25 1923

Franck [illegible] Symphony Heads Boston Orchestra Programme

BY WARREN STOREY SMITH
Of the Faculty of the New England Conservatory of Music.

At the concert of the Boston Symphony Orchestra in Infantry Hall on Dec. 12 Mr. Monteux and his forces played as tribute to Cesar Franck (born at Liege, Belgium, Dec. 10, 1822), that composer's symphonic poem, "The Wild Huntsman." The Franck centenary concert in Boston brought performances not only of this piece and of another symphonic poem, "Les Aeolides," but also of the greatest of all Franck's compositions in any form, the Symphony in D minor, last played in Providence under M. Rabaud in April, 1919. This monumental composition heads the programme that Mr. Monteux has set for the concert in Infantry Hall next Tuesday evening, and although a little late to serve as memorial exercise in the strictest sense, yet any music by Franck is heard this season with a peculiar interest.

Composed in 1888, this Symphony in D minor was first publicly performed in February of the following year, at a concert of the Paris Conservatory. Vincent d'Indy, dean of the composers of modern France and chief among the many notable pupils of Franck, tells us that the subscribers to these concerts could "make neither head nor tail" of the symphony and that the "musical authorities" were in much the same case. Nor is this altogether a matter for wonder. Clear and beautiful as the symphony sounds to-day, it may well have seemed strange, anarchistic and inchoate to the conservative French musicians of the late '80s. Indeed, when the piece was first played in Boston a decade later it aroused a storm of protest—and one of the outraged even claimed that the music was "immoral."

But it is of such disturbing stuff that the works of genius are oftenest made. Had Franck's Symphony proved wholly acceptable to the learned professors at the Conservatoire in 1889 it would probably have had but little interest for us today. As it is, this music is surprisingly modern in treatment and effect. In Franck's orchestration there is a richness and variety of color that stimulates ears sated and jaded by the vivid, splurging tonal masses of contemporary music, while the great Belgian's harmony—though it be no longer daring and dissonant as such things are now measured—is still satisfying in its lushness and fascinating in its kaleidoscopic profusions.

A pregnant phrase of three notes (a phrase used with slight modification by both Beethoven and Wagner) begins the slow and mystical introduction of the first movement, and this phrase in quickened tempo becomes the kernel of the main body of the movement. Two other motives are here prominent—a vigorous, determined phrase, triumphantly asserted by the first trumpet and called by Mr. d'Indy the "motive of Faith," and a lovely lyric phrase that is the second theme (properly speaking, of the movement. An almost religious melody for English horn, accompanied by the harp, begins the ensuing allegretto and this and the music that follows has the atmosphere of a solemn festival, perhaps less Christian than pagan. A mysterious and ghostly passage in the middle of this movement takes the place of the traditional scherzo, which is missing from the symphony.

In the third and last movement Franck's muse soars aloft. A spiritually confident theme, such as he alone could have written, is heard at the outset, and in this movement comes again the motive of faith, as also, in majestic guise, comes the English horn theme of the allegreto. The close, following a marvellously built-up crescendo, is a paean of joy. In dark questioning the symphony begins; it ends in apocalyptic exaltation.

In the rest of Tuesday evening's programme the name of Wagner figures prominently. From Clara Clemens, the soloist, will be heard the exciting scene, "Gerechter Gott," and the aria, "In seine Bluthe bleicht mein Leben," from Wagner's youthful and often crude, often powerful opera, "Rienzi."

At the end of the concert will come the magnificent prelude to "The Mastersingers of Nuremberg," music-drama of the composer's ripe maturity, revealing his powers of invention and his surpassing technical skill at their fullest, and in singularly happy combination. As answer to his critics, who claimed that in building the new he destroyed or disregarded the old, did Wagner write his glorious comic opera of mediaeval Nuremberg, and in this amazing score he achieved feats of contrapuntal mastery that might have been envied even by Bach. It was last played in Providence by the Boston orchestra in 1915.

And between the young Wagner of "Rienzi" and the mature Wagner of "The Mastersingers" comes the Wagner of the prelude to "Lohengrin." In this introduction, in which is suggested the descent to earth of angels bearing the Holy Grail, Wagner wrote one of the most nearly perfect, one of the most truly beautiful of his purely orchestral pages. Here for the first time he revealed, in something approaching their full splendor, his well-nigh miraculous powers of orchestration. The prelude was given here by Mr. Monteux two seasons ago.

The other music of the evening may be more briefly dealt with here. The remaining orchestral number is the tone-poem, "The Moldau," from the cycle of six symphonic poems, "My Country," by Friedrich Smetana. In "The Moldau," best known of his symphonic pieces, this greatest of the Czech composers would celebrate the lordly stream that rises in the Bohemian forest, winds its way through Bohemian meadows, and flows on toward Prague. "The Moldau" was written in 1874, 10 years before Smetana, who had long been afflicted with deafness, ended his unhappy life in a madhouse. "The Moldau" has not been given by the orchestra in Providence since 1911.

Besides the aria from "Rienzi," Mme. Clemens sings two of the most widely and justly famed of modern songs—Duparc's "Phidyle" and a "Hopak" by Musorgsky. In his recently published book on the appreciation of music, Walter Spaulding, head of the music department at Harvard University, calls "Phidyle" the most beautiful of all songs—and mani would sustain this judgment. In the first three decades of his life Duparc, born in 1848 and the favorite pupil of Cesar Franck, composed 16 songs that need yield place to no music in this form from the hand of any composer now living. In 1885 a nervous affection made it necessary for Duparc to renounce his creative activity that promised so much and now, in his 76th year, he is still living in retirement in Switzerland, regretting the work that he was never able to perform. * * * Musorgsky's "Hopak," a wild Cossack dance, shows in characteristic vein the irregular genius of the most gifted, if not the most skilfull, of Russian composers.

FEB 25 192
TRIBUNE

Providence

The last appearance in Providence but one this season of the Boston Symphony Orchestra will take place in Infantry Hall next Tuesday evening, Feb. 27th, at 8:15.

Pierre Monteux will present at this concert the great symphony of Cesar Franck, which has not been heard here for some time, but which is regarded by many as the foremost achievement of the French school of music. When the Belgian master wrote this symphony in the early '90's, it was received with incredulity, but "Father Franck" was confident after hearing his score for the first time, and indeed it is now generally recognized as his masterpiece. Beginning in a mystery of sombre colors, it rised gradualy to a triumphant outburst of joyous exaltation.

Musical Bohemia will be represented on this program by the symphonic poem of Smetana "Vltava" ("The Moldau") This beautiful river, which runs through the heart of Bohemia and reflects its many and lovely landscapes, is intimately bound with every true Bohemian's national sentiments, and indeed here embodies the foremost aspirations of the composer, who has attained real importance.

Two Wagnerian numbers will close the concert, the preludes to "Lohengrin" and "The Maestersingers of Nuremberg."

The soloist will be Clara Clemens, mezzo-soprano, who is the daughter of Mark Twain and the wife of Gabrilowitsch, and who has attracted considerable attention by the rare intelligence of her interpretative powers in numerous recent recitals, notably in New York a few weeks ago. She will sing with the orchestra the aria "My Life Fades At Its Blosson" from Wagner's "Rienzi," and the songs "Phydile" by Duparc and "Hopak" by Moussorgsky.

NEW YORK
TIMES
FEB 25 1923

Of the performance of Schumann's "Rhenish" symphony by the Boston Symphony Orchestra, W. S. S. in The Boston Transcript says:

"It is almost a pity that Mr. Monteux did not give Bostonians an opportunity to pass upon the merits of Mr. Stock's version of the piece. Admitting the possible tastelessness of such revision, agreeing in general with the estimable Ebenezer Prout that in the matter of scoring we should take the classic as men take their wives 'for better or for worse,' the fact remains that the Third Symphony according to Schumann is sufficiently familiar here and that this music according to Stock might prove an interesting revelation."

But he continues: All the fault in this symphony does not lie in its instrumental presentation. "The sweep and impetus, the sheer elation of the theme of the opening Vivace are not to be denied, but its characteristic rhythm is too insistently pursued throughout the movement, and the resultant effect is that of a careless, headlong improvisation, not of a well-balanced, well-contrasted symphonic structure. Schumann seldom succeeded in developing his themes; he merely 'worried' them, and the ineptitude of this process distresses, though the theme itself, even on its thousandth reappearance, still makes its appeal."

Alfredo Casella will be much favored at the next Boston Symphony concert in Boston. He will play his arrangement of Albeniz's Spanish Rhapsody for piano and orchestra and will conduct his own "Pupazzetti" for orchestra, five pieces for marionettes and his orchestral rhapsody, "Italia."

Alfred Cortot played in Boston for the benefit of the Municipal School of Music at Rheims, under the auspices of the Boston branch of the American Friends of Musicians in France. At the same performance Walter Damrosch spoke describing a visit he paid last summer to the school at Rheims.

PORTLAND
ME.
EXPRESS
ISSUE OF
FEB 26 1923

THE MARVEL OF AMERICA

The unending popularity of the famous Boston Symphony Orchestra, who are scheduled for an appearance here in City Hall auditorium, under the auspices of the music commission, Wednesday evening, March 7, is not to be wondered at. The fame of this organization during the 40 years of its history has risen to pre-eminence. The perfection of the Boston Symphony performances have become the marvel of America, and even of the musical world at large. Nothing comparable is to be heard elsewhere. The genius of Pierre Monteux as conductor has added new qualities of beauty to the famous organization, and never have the concerts been more highly praised or evidently enjoyed than under his direction. Seats for the local concert are now selling at the City Hall box office, open daily from 10.30 to 11.30 a. m. Mail orders will be given prompt attention.

PORTLAND
ME.
PRESS HERALD
FEB 26 1923

BOSTON SYMPHONY ORCHESTRA.

The only appearance of the Boston Symphony Orchestra east of Boston this Winter, will be in Portland on March 7, which is to be the ninth concert in the Portland Municipal Music Commission's series. Many people in many cities and towns are planning to attend this concert. School musical associations are giving concerts for funds that they may go en masse and musical societies are negotiating for whole blocks of seats.

The Boston Symphony Orchestra has one hundred and one players. It has long ranked ahead of all other organizations of its kind in America, and is, by virtue of its supreme qualities known throughout the world. The fforty-first season of the Orchestra is proving successful in every respect. After the opening concerts the ensemble was acclaimed as sounding finer than ever before. As large a schedule as possible is being undertaken, including more than fifty concerts in Boston, fifteen in Greater New York, and others in the larger cities of the East.

Pierre Monteux, the conductor, has prepared for Portland a program of special interest, and the concert promises to be the largest event socially, as well as musically which Portland has known thus far this year. Although this is the first formal announcement of this concert, mail orders from many points in Northern New England have already been received. The Music Commission is prepared to give these orders prompt attention. They should be addressed to Room 59, City Hall, Portland

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PORTLAND
ME.
TELEGRAM
FEB 25 1923

ONLY APPEARANCE OF BOSTON SYMPHONY ORCHESTRA EAST OF HUB TO BE IN PORTLAND

Ninth Concert in Municipal Course Is Scheduled For March 7 at City Hall—Many Orders For Tickets Are Received—School Musical Clubs to Attend

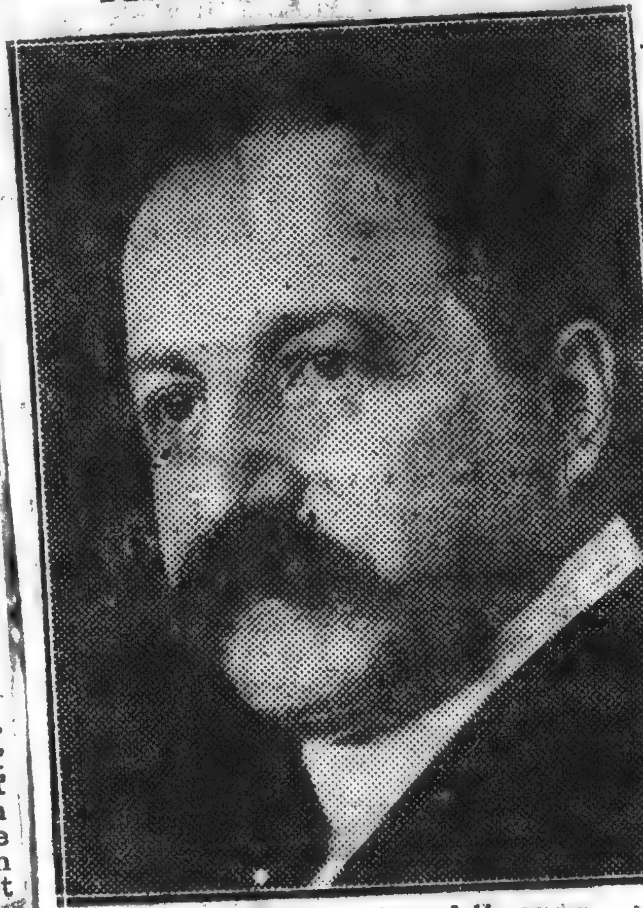

Photo by Brown, Brookline
PIERRE MONTEUX

The only appearance of the Boston Symphony Orchestra east of Boston this Winter will be in Portland City Hall Auditorium on March 7, which is to be the ninth concert in the Portland municipal music commission's series. Many people in neighboring cities and towns are planning to attend this concert. School musical associations are giving concerts for funds that they may attend en masse and musical societies are negotiating for whole blocks of seats.

The Boston Symphony Orchestra has 101 players. It has long ranked ahead of all other organizations of its kind in America, and is, by virtue of its supreme qualities known throughout the world. Its supremacy has been achieved through 40 years of endeavor in which wealth has been extended, high ideals maintained and the genius of one after another of the world's greatest conductors devoted to the gradual improvement of the ensemble. The most skillful musicians which Europe afforded were induced to join the ranks of the Boston Symphony Orchestra. There is a minimum of change from season to season in its personnel, which enables the orchestra by long association and practice to play with marvelous unanimity.

To hear a Boston Symphony concert is a doubly rare experience in that it brings before the auditor the fine wealth of symphonic music in an ideally perfect presentation. It is now evident in this, the third season, Pierre Monteux, the present conductor, is one of the most gifted the Boston Symphony Orchestra ever had. Never have the symphony programs and their performance by the orchestra been more evidently enjoyed and generally praised than under his direction.

The present 41st season of the orchestra is proving successful in every respect. After the opening concerts the ensemble was acclaimed as sounding finer than ever before. As large a schedule as possible is being undertaken, including more than 50 concerts in Boston, 15 in Greater New York and others in the larger cities of the East.

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NEW YORK
TRIBUNE
FEB 28 1923

Mengelberg Conducts

The program of the Philharmonic last night at the Metropolitan Opera House contained little that was new, but was planned with Mr. Mengelberg's usual feeling for contrast. The one novelty was a little pastoral, dreamy and tranquil in spirit, by Henri Rabaud, remembered here particularly for his year as conductor of the Boston Symphony Orchestra and for his Oriental opera "Marouf." Last night's composition was called "Eclogue: Virgilian Poem for Orchestra," and was inspired by lines from the first Eclogue, the spirit of which it faithfully translated into musical language. One could easily imagine Tityrus "stretched at ease, singing his happy loves" in pleasant and entirely undisturbing tonalities. It was as far removed from the classic grace and wealth of fancy of Weber's overture to "Der Freischütz," which preceded it, as it was from Ravel's "The Waltz," which followed. The second half of the evening was devoted to Strauss's "Hero's Life."

NEW YORK
N. Y. Brook
WORLD
ISSUE OF
MAR 4 1923

CALVE AT THE ACADEMY

Will Be Soloist at the Symphony Concert.

The fourth concert this season by the Boston Symphony Orchestra will be given at the Academy of Music the evening of March 16, with Emma Calve as soloist. Pierre Monteux will give Schubert's masterpiece, the Unfinished Symphony in B Minor, and he will conduct the humorous and fantastic tone poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks." American music will be represented by a performance of Loeffler's "La Mort de Tintagiles." The viola d'amore solo will be played by Richard Burgin.

The concert will close with the brilliant and colorful Roumanian rhapsody of Enesco.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
MAR [illegible] 1923

Two Boston Symphony concerts remain of the Brooklyn season, and the first of these will take place Friday evening, March 16, in the Academy of Music. The soloist will be Emma Calve, the celebrated French soprano. She will sing with the orchestra arias by Gluck and Handel.

Pierre Monteux will open the evening with a performance of Schubert's masterpiece of melodic beauty, the "Unfinished" Symphony in B minor, and will also conduct Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," a humorous and highly brilliant score based upon the medieval legend.

"La Mort de Tintagiles," the dramatic poem of Loeffler, in which the viola d'amore solo will be played by Richard Burgin, concert master of the orchestra, is also on the program, and, to close, the "Rumanian Rhapsody" of Enesco, the distinguished composer now visiting America. This score, based upon the folk tunes of his own people, is regarded as one of his most characteristic works.

BROOKLYN
N. Y.
EAGLE
ISSUE OF
MAR 4 1923

But two Boston Symphony concerts remain of the Brooklyn season, and the first of these will take place a week from Friday evening, March 16, in the Academy of Music. The soloist will be Emma Calve, the celebrated French soprano, known the world over as the creator of the role of Carmen. This celebrity has in her concert tours of America in the last two seasons made a wonderfully vivid impression upon our public, and indeed her compelling dramatic power and the scarcely equalled beauty of her voice are said to be at their very finest. She will sing with the orchestra arias by Gluck and Handel.

PROVIDENCE
R. I.
JOURNAL

FEB 25 1923

Franck [illegible] Symphony Heads Boston Orchestra Programme

BY WARREN STOREY SMITH
Of the Faculty of the New England Conservatory of Music.

At the concert of the Boston Symphony Orchestra in Infantry Hall on Dec. 12 Mr. Monteux and his forces played as tribute to Cesar Franck (born at Liege, Belgium, Dec. 10, 1822), that composer's symphonic poem, "The Wild Huntsman." The Franck centenary concert in Boston brought performances not only of this piece and of another symphonic poem, "Les Aeolides," but also of the greatest of all Franck's compositions in any form, the Symphony in D minor, last played in Providence under M. Rabaud in April, 1919. This monumental composition heads the programme that Mr. Monteux has set for the concert in Infantry Hall next Tuesday evening, and although a little late to serve as memorial exercise in the strictest sense, yet any music by Franck is heard this season with a peculiar interest.

Composed in 1888, this Symphony in D minor was first publicly performed in February of the following year, at a concert of the Paris Conservatory. Vincent d'Indy, dean of the composers of modern France and chief among the many notable pupils of Franck, tells us that the subscribers to these concerts could "make neither head nor tail" of the symphony and that the "musical authorities" were in much the same case. Nor is this altogether a matter for wonder. Clear and beautiful as the symphony sounds to-day, it may well have seemed strange, anarchistic and inchoate to the conservative French musicians of the late '80s. Indeed, when the piece was first played in Boston a decade later it aroused a storm of protest—and one of the outraged even claimed that the music was "immoral."

But it is of such disturbing stuff that the works of genius are oftenest made. Had Franck's Symphony proved wholly acceptable to the learned professors at the Conservatoire in 1889 it would probably have had but little interest for us today. As it is, this music is surprisingly modern in treatment and effect. In Franck's orchestration there is a richness and variety of color that stimulates ears sated and jaded by the vivid, splurging tonal masses of contemporary music, while the great Belgian's harmony—though it be no longer daring and dissonant as such things are now measured—is still satisfying in its lushness and fascinating in its kaleidoscopic profusions.

A pregnant phrase of three notes (a phrase used with slight modification by both Beethoven and Wagner) begins the [illegible] and mystical introduction of the first movement, and this phrase in quickened tempo becomes the kernel of the main body of the movement. Two other motives are here prominent—a vigorous, determined phrase, triumphantly asserted by the first trumpet and called by Mr. d'Indy the "motive of Faith," and a lovely lyric phrase that is the second theme (properly speaking, of the movement. An almost religious melody for English horn, accompanied by the harp, begins the ensuing allegretto and this and the music that follows has the atmosphere of a solemn festival, perhaps less Christian than pagan. A mysterious and ghostly passage in the middle of this movement takes the place of the traditional scherzo, which is missing from the symphony.

In the third and last movement Franck's muse soars aloft. A spiritually confident theme, such as he alone could have written, is heard at the outset, and in this movement comes again the motive of faith, as also, in majestic guise, comes the English horn theme of the allegreto. The close, following a marvellously built-up crescendo, is a paean of joy. In dark questioning the symphony begins; it ends in apocalyptic exaltation.

In the rest of Tuesday evening's programme the name of Wagner figures prominently. From Clara Clemens, the soloist, will be heard the exciting scene, "Gerechter Gott," and the aria, "In seine Bluthe bleicht mein Leben," from Wagner's youthful and often crude, often powerful opera, "Rienzi."

At the end of the concert will come the magnificent prelude to "The Mastersingers of Nuremberg," music-drama of the composer's ripe maturity, revealing his powers of invention and his surpassing technical skill at their fullest, and in singularly happy combination. As answer to his critics, who claimed that in building the new he destroyed or disregarded the old. did Wagner write his glorious comic opera of mediaeval Nuremberg, and in this amazing score he achieved feats of contrapuntal mastery that might have been envied even by Bach. It was last played in Providence by the Boston orchestra in 1915.

And between the young Wagner of "Rienzi" and the mature Wagner of "The Mastersingers" comes the Wagner of the prelude to "Lohengrin." In this introduction, in which is suggested the descent to earth of angels bearing the Holy Grail, Wagner wrote one of the most truly most nearly perfect, one of the most truly beautiful of his purely orchestral pages. Here for the first time he revealed, in something approaching their full splendor, his well-nigh miraculous powers of orchestration. The prelude was given here by Mr. Monteux two seasons ago.

The other music of the evening may be more briefly dealt with here. The remaining orchestral number is the tone-poem, "The Moldau," from the cycle of six symphonic poems, "My Country," by Friedrich Smetana. In "The Moldau," best known of his symphonic pieces, this greatest of the Czech composers would celebrate the lordly stream that rises n the Bohemian forest, winds its way through Bohemian meadows, and flows on toward Prague. "The Moldau" was written in 1874, 10 years before Smetana, who had long been afflicted with deafness ended his unhappy life in a madhouse. "The Moldau" has not been given by the orchestra in Providence since 1911.

Besides the aria from "Rienzi," Mme. Clemens sings two of the most widely and justly famed of modern songs—Duparc's "Phidyle" and a "Hopak" by Musorgsky. In his recently published book on the appreciation of music, Walter Spaulding, head of the music department at Harvard University, calls "Phidyle" the most beautiful of all songs—and mani would sustain this judgment. In the first three decades of his life Duparc, born in 1848 and the favorite pupil of Cesar Franck, composed 16 songs that need yield place to no music in this form from the hand of any composer now living. In 1885 a nervous affection made it necessary for Duparc to renounce his creative activity that promised so much and now, in his 76th year, he is still living in retirement in Switzerland, regretting the work that he was never able to perform. * * * Musorgsky's "Hopak," a wild Cossack dance, shows in characteristic vein the irregular genius of the most gifted, if not the most skilfull, of Russian composers.

FROM
FEB 25
TRIBUNE

Providence

The last appearance in Providence but one this season of the Boston Symphony Orchestra will take place in Infantry Hall next Tuesday evening, Feb. 27th, at 8:15.

Pierre Monteux will present at this concert the great symphony of Cesar Franck, which has not been heard here for some time, but which is regarded by many as the foremost achievement of the French school of music. When the Belgian master wrote this symphony in the early '90's, it was received with incredulity, but "Father Franck" was confident after hearing his score for the first time, and indeed it is now generally recognized as his masterpiece. Beginning in a mystery of sombre colors, it rised gradualy to a triumphant outburst of joyous exaltation.

Musical Bohemia will be represented on this program by the symphonic poem of Smetana "Vltava" ("The Moldau") This beautiful river, which runs through the heart of Bohemia and reflects its many and lovely landscapes, is intimately bound with every true Bohemian's national sentiments, and indeed here embodies the foremost aspirations of the composer, who has attained real importance.

Two Wagnerian numbers will close the concert, the preludes to "Lohengrin" and "The Maestersingers of Nuremberg."

The soloist will be Clara Clemens, mezzo-soprano, who is the daughter of Mark Twain and the wife of Gabrilowitsch, and who has attracted considerable attention by the rare intelligence of her interpretative powers in numerous recent recitals, notably in New York a few weeks ago. She will sing with the orchestra the aria "My Life Fades At Its Blosson" from Wagner's "Rienzi," and the songs "Phydile" by Duparc and "Hopak" by Moussorgsky.

NEW YORK
TIMES

FEB 25 1923

Of the performance of Schumann's "Rhenish" symphony by the Boston Symphony Orchestra, W. S. S. in The Boston Transcript says:

"It is almost a pity that Mr. Monteux did not give Bostonians an opportunity to pass upon the merits of Mr. Stock's version of the piece. Admitting the possible tastelessness of such revision, agreeing in general with the estimable Ebenezer Prout that in the matter of scoring we should take the classic as men take their wives 'for better or for worse,' the fact remains that the Third Symphony according to Schumann is sufficiently familiar here and that this music according to Stock might prove an interesting revelation."

But he continues: All the fault in this symphony does not lie in its instrumental presentation. "The sweep and impetus, the sheer elation of the theme of the opening Vivace are not to be denied, but its characteristic rhythm is too insistently pursued throughout the movement, and the resultant effect is that of a careless, headlong improvisation, not of a well-balanced, well - contrasted symphonic structure. Schumann seldom succeeded in developing his themes; he merely 'worried' them, and the ineptitude of this process distresses, though the theme itself, even on its thousandth reappearance, still makes its appeal."

Alfredo Casella will be much favored at the next Boston Symphony concert in Boston. He will play his arrangement of Albeniz's Spanish Rhapsody for piano and orchestra and will conduct his own "Pupazzetti" for orchestra, five pieces for marionettes and his orchestral rhapsody, "Italia."

Alfred Cortot played in Boston for the benefit of the Municipal School of Music at Rheims, under the auspices of the Boston branch of the American Friends of Musicians in France. At the same performance Walter Damrosch spoke describing a visit he paid last summer to the school at Rheims.

PORTLAND
ME.
EXPRESS
ISSUE OF
FEB 26 1923

THE MARVEL OF AMERICA

The unending popularity of the famous Boston Symphony Orchestra, who are scheduled for an appearance here in City Hall auditorium under the auspices of the music commission, Wednesday evening, March 7, is not to be wondered at. The fame of this organization during the 40 years of its history has risen to pre-eminence. The perfection of the Boston Symphony performances have become the marvel of America, and even of the musical world at large. Nothing comparable is to be heard elsewhere. The genius of Pierre Monteux as conductor has added new qualities of beauty to the famous organization, and never have the concerts been more highly praised or evidently enjoyed than under his direction. Seats for the local concert are now selling at the City Hall box office, open daily from 10.30 to 11.30 a. m. Mail orders will be given prompt attention.

PORTLAND
ME.
PRESS HERALD
FEB 26 1923

BOSTON SYMPHONY ORCHESTRA.

The only appearance of the Boston Symphony Orchestra east of Boston this Winter, will be in Portland on March 7, which is to be the ninth concert in the Portland Municipal Music Commission's series. Many people in many cities and towns are planning to attend this concert. School musical associations are giving concerts for funds that they may go en masse and musical societies are negotiating for whole blocks of seats.

The Boston Symphony Orchestra has one hundred and one players. It has long ranked ahead of all other organizations of its kind in America, and is, by virtue of its supreme qualities known throughout the world. The fforty-first season of the Orchestra is proving successful in every respect. After the opening concerts the ensemble was acclaimed as sounding finer than ever before. As large a schedule as possible is being undertaken, including more than fifty concerts in Boston, fifteen in Greater New York, and others in the larger cities of the East.

Pierre Monteux, the conductor, has prepared for Portland a program of special interest, and the concert promises to be the largest event socially, as well as musically which Portland has known thus far this year. Although this is the first formal announcement of this concert, mail orders from many points in Northern New England have already been received. The Music Commission is prepared to give these orders prompt attention. They should be addressed to Room 59 City Hall, Portland.

PORTLAND
ME.
TELEGRAM
FEB 25 1923

ONLY APPEARANCE OF BOSTON SYMPHONY ORCHESTRA EAST OF HUB TO BE IN PORTLAND

Ninth Concert in Municipal Course Is Scheduled For March 7 at City Hall—Many Orders For Tickets Are Received—School Musical Clubs to Attend

Photo by Brown, Brookline
PIERRE MONTEUX

The only appearance of the Boston Symphony Orchestra east of Boston this Winter will be in Portland City Hall Auditorium on March 7, which is to be the ninth concert in the Portland municipal music commission's series. Many people in neighboring cities and towns are planning to attend this concert. School musical associations are giving concerts for funds that they may attend en masse and musical societies are negotiating for whole blocks of seats.

The Boston Symphony Orchestra has 101 players. It has long ranked ahead of all other organizations of its kind in America, and is, by virtue of its supreme qualities known throughout the world. Its supremacy has been achieved through 40 years of endeavor in which wealth has been extended, high ideals maintained and the genius of one after another of the world's greatest conductors devoted to the gradual improvement of the ensemble. The most skillful musicians which Europe afforded were induced to join the ranks of the Boston Symphony Orchestra. There is a minimum of change from season to season in its personnel, which enables the orchestra by long association and practice to play with marvelous unanimity.

To hear a Boston Symphony concert is a doubly rare experience in that it brings before the auditor the fine wealth of symphonic music in an ideally perfect presentation. It is now evident in this, the third season, Pierre Monteux, the present conductor, is one of the most gifted the Boston Symphony Orchestra ever had. Never have the symphony programs and their performance by the orchestra been more evidently enjoyed and generally praised than under his direction.

The present 41st season of the orchestra is proving successful in every respect. After the opening concerts the ensemble was acclaimed as sounding finer than ever before. As large a schedule as possible is being undertaken, including more than 50 concerts in Boston, 15 in Greater New York and others in the larger cities of the East.

Pierre Monteux has prepared for Portland a program of special interest, and the concert promises to be the largest event socially, as well as musically which Portland has known thus far this year. Although this is the first formal announcement of this concert, mail orders from many points in Northern New England have already been received. The Music Commission is prepared to give these orders prompt attention. They should be addressed to Room 59, City Hall, Portland, Me.

NEW YORK
TRIBUNE
FEB 28 1923

Mengelberg Conducts

The program of the Philharmonic last night at the Metropolitan Opera House contained little that was new, but was planned with Mr. Mengelberg's usual feeling for contrast. The one novelty was a little pastoral, dreamy and tranquil in spirit, by Henri Rabaud, remembered here particularly for his year as conductor of the Boston Symphony Orchestra and for his Oriental opera "Marouf." Last night's composition was called "Eclogue: Virgilian Poem for Orchestra," and was inspired by lines from the first Eclogue, the spirit of which it faithfully translated into musical language. One could easily imagine Tityrus "stretched at ease, singing his happy loves" in pleasant and entirely undisturbing tonalities. It was as far removed from the classic grace and wealth of fancy of Weber's overture to "Der Freischütz," which preceded it, as it was from Ravel's "The Waltz," which followed. The second half of the evening was devoted to Strauss's "Hero's Life."

NEW YORK
N. Y. Brook
WORLD
ISSUE OF
MAR 4 1923

CALVE AT THE ACADEMY

Will Be Soloist at the Symphony Concert.

The fourth concert this season by the Boston Symphony Orchestra will be given at the Academy of Music the evening of March 16, with Emma Calve as soloist. Pierre Monteux will give Schubert's masterpiece, the Unfinished Symphony in B Minor, and he will conduct the humorous and fantastic tone poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks." American music will be represented by a performance of Loeffler's "La Mort de Tintagiles." The viola d'amore solo will be played by Richard Burgin.

The concert will close with the brilliant and colorful Roumanian rhapsody of Enesco.

BROOKLYN
N. Y.
CITIZEN
ISSUE
MAR 1923

Two Boston Symphony concerts remain of the Brooklyn season, and the first of these will take place Friday evening, March 16, in the Academy of Music. The soloist will be Emma Calve, the celebrated French soprano. She will sing with the orchestra arias by Gluck and Handel.

Pierre Monteux will open the evening with a performance of Schubert's masterpiece of melodic beauty, the "Unfinished" Symphony in B minor, and will also conduct Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," a humorous and highly brilliant score based upon the medieval legend.

"La Mort de Tintagiles," the dramatic poem of Loeffler, in which the viola d'amore solo will be played by Richard Burgin, concert master of the orchestra, is also on the program, and, to close, the "Rumanian Rhapsody" of Enesco, the distinguished composer now visiting America. This score, based upon the folk tunes of his own people, is regarded as one of his most characteristic works.

BROOKLYN
N. Y.
EAGLE
ISSUE OF
MAR 4 1923

But two Boston Symphony concerts remain of the Brooklyn season, and the first of these will take place a week from Friday evening, March 16, in the Academy of Music. The soloist will be Emma Calve, the celebrated French soprano, known the world over as the creator of the role of Carmen. This celebrity has in her concert tours of America in the last two seasons made a wonderfully vivid impression upon our public, and indeed her compelling dramatic power and the scarcely equalled beauty of her voice are said to be at their very finest. She will sing with the orchestra arias by Gluck and Handel.

TIMES MAR 4 1923
BROOKLYN, N. Y.

BOSTON SYMPHONY ORCHESTRA

The fourth and last concert but one of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, March 16, with Emma Calve appearing as soloist. Pierre Monteux will open the program with Schubert's immortal, melodious masterpiece, the "Unfinished" Symphony in B minor, and will also conduct the humorous and fantastic tone poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks." American music will be represented by a performance of Loeffler's "La Mort de Tintagiles," which has become as celebrated as the poem of Maeterlinck that inspired the music.

NEW YORK
TRIBUNE
MAR 4 1923

Concerts in Brooklyn

Sergei Rachmaninoff will give a piano recital to-morrow evening at the Brooklyn Academy of Music, under the auspices of the Brooklyn Academy of Arts and Sciences, while the last New York Symphony concert of the season in this series will be given next Saturday afternoon. The fourth concert of the Boston Symphony Orchestra on Friday evening, the 16th, will present Emma Calve as soloist in Gluck and Handel numbers, while a joint sonata recital will be given at the Academy, under Institute auspices, by Germaine Schnitzer, the pianist, and Olga Fonaroff, violinist.

PORTLAND
ME.
TELEGRAM
MAR 11 1923

The appearance of the Boston Symphony Orchestra in Portland for the ninth concert in the Winter's Municipal Course was a memorable event. The audience on Thursday evening was late in arriving on account of the Winter blizzard which had raged through the day. Taxis found their way with difficulty and all cars were late. Had the suburban lines been running, the capacity of the hall would have been taxed.

One of the orchestra's standard programs was given a—tribute to Portland's musical discernment and to the prestige of the municipal course and some very rare and unusual works were performed.

PORTLAND
ME.
TELEGRAM
MAR 11 1923

Pierre Monteux, leader of the Boston Symphony Orchestra, was the guest of Edwin H. Lemare, municipal organist, and Mrs. Lemare, at the Lafayette Hotel during his stay in town last week. Mr. Monteux remained over night, but the orchestral players all returned by special car to Boston directly after the concert Thursday evening.

WASHINGTON
D. C.
NEWS
ISSUE OF
Mar 14 19/23

BOSTON SYMPHONY

Monteaux's Musicians Play Caesar Franck's D Minor Symphony

By LOTTE B. PORTERFIELD

One of the pioneer musical organizations of America, the Boston Symphony Orchestra, appeared at Poli's yesterday afternoon, under the local management of Mrs. Wilson Greene.

After many vicissitudes, including several changes of directors, they have settled down under Pierre Monteux and play with a verve and passionate abandon that is truly remarkable.

The orchestra is not large, though well registered, and the tone is not always perfect, but its dramatic effects are thrilling.

The symphony was the beautiful one in D Minor by Caesar Franck. In this the themes were particularly well worked out, never being covered by the accompaniment. The remainder of the numbers were entirely from the works of Wagner, following the lead of the other orchestras this season. Too much praise cannot be given to Monteaux and his musicians for their reading of these scores.

N. Y.
HERALD
MAR 14 1923

Philadelphia Men Play New Music on Oriental Themes

Henry Eicheim's Cmposition Written for Mrs. Coolidge's Festival Heard Here.

By W. J. HENDERSON.

Despite the wind and weather and rumors that New York would next season have three new orchestras and a permanent German opera, the eighth concert of the Philadelphia Orchestra was accomplished last evening in Carnegie Hall in the presence of many auditors and to the accompaniment of sonorous applause. The program evolved by Mr. Stokowski consisted of Schubert's C Major symphony, Henry Eicheim's "Oriental Impressions" and Strauss's "Til Eulenspiegel."

Mr. Eicheim's composition—or as much of it as was heard—was a novelty. This musician was once upon a time a member of the Boston Orchestra, which he left to conduct the orchestra of Winchester, Mass. For a few years he has bent himself wholly to composition. When Mrs. Coolidge asked him to write something for her Pittsfield chamber music festival he created his "Oriental Impressions" in their original shape for a group of instruments about as large, but not of the same character, as a Chinese orchestra. It was performed at the Pittsfield festival of 1921.

Just as Deems Taylor did with his "Through the Looking Glass" Mr. Eicheim developed his work for a large orchestra and the Boston organization gave it a hearing on March 24, 1922. There are five movements or sketches in the suite, but only four were on the program last evening, namely, the Korean Sketch, the Siamese Sketch, the Chinese Sketch and Japanese Nocturne.

The nature of the suite suggests the imperative call of the inquiring mind for learned disquisition on the music of Japan, Korea, China and other Oriental countries. But if the inquiring mind will consult the "Encyclopedie de la Musique" fathered by the Paris Conservatoire it will find information in solid masses furnished by some of the foremost savants of France.

Mr. Stokowski must have looked at his watch in the intermission, for to the astonishment of the knowing after delivering two of the sketches he plunged into the first phrase of "Til Eulenspiegel," which may have sounded Chinese to some listeners, but had a familiar tang of the Paradeplatz to the writer, who glided swiftly to the street, for he knew that "Til Eulenspiegel" will be performed not less than three more times within the next five days.

There is no profit in comment on Mr. Eicheim's sketches. They are mere successions of fragmentary national themes, orchestrated with all the paraphernalia of gong, harps, triangles, [illegible] endeavor to [illegible]. But the singularity of the music greatly delighted the audience.

No doubt President Harding has done what he could to restore us to normalcy, but he has no influence in the world of art, where the Venus of Milo has been supplanted by the head of Medusa and the angels of Perugino by the gargoyles of Notre Dame.

Meanwhile the record of the day may close with the declaration that Schubert could have learned much from Mr. Stokowski's reading of the familiar symphony. It used to be a simple, lyrical, tuneful composition without passionate outbursts or periods of stormy emotion. But the process of the Americanization of Leopold Stokowski has brought with it revelations of priceless value. Last night was a grand one for trumpets, trombones and tympani, and the players of these instruments must now be sure that the C major smyphony of Schubert is one of the greatest works not written by Strauss.

WASHINGTON
D. C.
HERALD
ISSUE OF
MAR 14 1923

BOSTON SYMPHONY IN RETURN CONCERT

Monteux Baton Elicits Pallid Wagner Program at Poli's Theater.

FRANCK RENDITION IS GEM

Orchestra Responds With Exquisite Delineation of D Minor Number.

By JESSIE MacBRIDE.

The Boston Symphony Orchestra, in an all-orchestral program, returned for a single concert under its conductor, Pierre Monteux, at Poli's Theater yesterday afternoon. Anticipation was high when Monteux announced the great Caesar Franck symphony in D minor, and then Wagner in five great excerpts from the music-dramas.

It was doomed to disappointment in the latter part of the program. But of the pallid Wagner we shall speak later.

"MELODRAMATIC" RENDITION.

M. Monteux gave a reading of the great Franck symphony that made it a thing of palpitant mystery and exquisite melody. The great orchestra responded with an exquisite delineation that made this indeed a "melodrama" in the true sense of the word. It was at all times vital and alive. There were resonant plucked strings with fine woodwind themes, a spirit of the East in the allegretto with the violas rich against the winds.

Again one heard that forecast of the modern French school in the pastoral of the opening movement, and over it all melody and melody, soaring or interlaced with other themes in delicate balance. As a whole it was not as fluid as we have heard it, nor so big in climax or in rhythmic curve, but it was finely executed and finely delineated.

PALLID WAGNER.

It was a puzzling thing to discover just why it was that the Wagner program lacked what the Franck contained. The reception accorded the Wagner was increasingly cold. For the first time within memory the playing of the Tristan and Isolde "Love-Death" gave the writer no thrill. And why?

Wagner, in his iconoclastic "melos" surges ever on and on. There is ever the urge that vital emotion feels, there is ever a sort of breathless expectation—created with the change of tempi, and above all with that illusive suspended cadence that never seems to close.

M. Monteux was too orthodox, too fettered with form. His phrases closed in inelastic logic, his passion was weighted, his fatality did not awe.

IN ARIA FORM.

Instead of the rich textured orchestra of Wagner, there seemed something—not Wagner—that sang arias against impetuous backgrounds. But here were none of the dramatic people Wagner created in his score. Even the Siegfried horn lacked heroism. The return of the Rhine Maidens at the close was delicately lovely; but when the fire music returned, there was no flame.

The storm of "The Flying Dutchman" began with the glory of Wagner, but there was no virility in the speech of the Dutchman and considerable blare and indecision in the wind choirs. M. Monteux does not feel the pulse of the master. Dynamically, he was not dramatic. One wished he had played triplets sometimes, instead of three notes. Regrettably, this fine program lagged. It lacked accent, it did not pulsate, and that great [illegible] musical [illegible]

WASHINGTON
D. C.
~~HERALD~~ Star
ISSUE OF
MAR 14 1923

Boston Symphony Orchestra.

That traditionally famous American musical organization, the Boston Symphony Orchestra, gave a program of exacting compositions before a house filled to capacity at Poli's Theater yesterday afternoon. This was the first appearance of the Boston organization in Washington this year, although its 135th performance in the capital city.

The first half of the program was devoted to three movements of Cesar Franck's "Symphony in D Minor" which excited adverse comment upon the occasion of its first performance at the Conservatory in Paris. Even questions as to its being a real symphony has been raised by more than one music authority. It is a beautiful work. The opening movement (lento allegro non troppo) emphasizes the haunting, simple motive of the symphony in a mood that is as persistent as an elusive, recurring dream. The loveliest of the three movements is the second, (allegretto), which is opened with exquisite pizzicato notes by the strings. The third movement (allegro non troppo) returns to the elusive, nebulous effect so painstakingly brought out in the first movement and the whole symphony leaves an impression that is pastoral in its peacefulness.

Undoubtedly the stringed instruments were the leading division of the orchestra, under the guidance of Pierre Monteux. The brasses seemed somewhat weak and uncertain in the brilliant Wagnerian numbers on the second half of the program. The drums, however, were excellent and the reeds were good. The fire of Wagner, as exemplified under the leadership of Stokowski with the Philadelphia Symphony Orchestra when it recently gave Wagner's "Prelude and Liebestod," from "Tristan and Isolde," one of the group given yesterday by the Boston aggregation, was noticeably absent, but the religious solemnity of Wagner's masterpieces was in evidence and seemed particularly fitting to the Lenten season. Monteux's reading of the great German's work seems to bring out the great spiritual qualities of the composition rather than the throbbing emotional qualities.

The overture to "The Flying Dutchman," the two selections from "Tristan and Isolde," "Siegfried's Funeral Music," from "Dusk of the Gods," and "Siegfried's Ascent to Bruennhilde's Rock," "Morning Dawn," "Siegfried's Journey Up the Rhine" and "Dusk of the Gods—Prologue" were the selections chosen for the Wagnerian part of the program. M. Monteux's treatment of these numbers was the subject of much discussion after the concert.

WASHINGTON
D. C.
TIMES
ISSUE OF
MAR 14 1923

WAGNER FAILS TO AROUSE AUDIENCE

Boston Symphony Orchestra Concert Redeemed Only by Franck's Numbers.

By WILLIAM MOORE.

The only appearance of the Boston Symphony Orchestra in Washington this season was a distinct disappointment.

A large and expectant gathering of music lovers assembled in Poli's Theater to hear the much press-agented "Wagner program" Pierre Monteux planned for the edification of his auditors.

Whether Monteux's nationality is a handicap in his interpretation of the great German composer's work, or whether the elements dampened the ardour of the celebrated orchestra, we do not know. It was apparent, however, that Monteux and his musicians failed to thrill the audience as a gathering of Wagner enthusiasts should have been thrilled by the rendition of a program chosen from the best efforts of the master.

The one redeeming feature of the lengthy concert was Cesar Franck's delightful symphony in D Minor. Here the strings—the Boston Symphony has one of the best string choirs in this country—had ample opportunity for technical display and tonic perfection. Here Monteux rose to his true stature as a conductor; he was "at home."

The Franck symphony, which was presented once before this season, is in three movements—lent: allegro non troppo, allegretto and allegro non troppo. The symphony opens with a placid passage played by the stringed instruments, gradually increasing in fervor and bursting into the allegro.

The symphony pulsates with French imagery. Franck is firm, but not bombastic. He creates the most amazing melodies, which skip and prance from the instruments most delightfully and astonishingly.

The period following the intermission was given over exclusively to Wagner. The opening number was the prelude to "The Flying Dutchman." This failed to excite [illegible] Funeral Music [illegible] the [illegible] Bruennhilde's Rock were extremely drab.

NEW YORK
N. Y.
WORLD
ISSUE OF
MAR 14 1923

MUSIC

By Deems Taylor

THE PHILADELPHIANS.

Mahler's music has some use, after all. With a soul still seared by memories of the Mahler seventh symphony, one went apprehensively to Carnegie Hall last night to hear the Philadelphia Orchestra play Schubert's seventh—the "heavenly length" one in C major.

And, behold, a miracle. The symphony came and went, and had never sounded so short. For after Mahler's hour-and-a-half of bloated small talk, Schubert, with real ideas and a mere forty-five minutes in which to utter them, sounded almost curt by comparison. It was the Gettysburg address after the Congressional Record.

Not that the Schubert seventh is without redundancy. Some vandal with a black heart and a blue pencil could easily cut whole chapters out of the second and third movements without leaving a preceptible scar. Last night, however, one did not mind. Even after a third reiteration of a passage, one had only to think of Mahler, and be comforted. The Schubert seventh is too long, yes; but it is all music.

Mr. Stokowski gave it a gorgeously colored, eloquent reading, particularly in the second and last movements. In the first he indulged the brass just a bit too much, so that they flared rather than glowed in the orchestral fabric. The scherzo, we thought heretically enough, had less crispness than one would expect of the Philadelphians.

There were only two other numbers on the program, "Til Eulenspiegel," which gave the D clarinet a chance to close the evening, and Henry Eichheim's "Oriental Impressions"—the latter a first performance.

Mr. Eichheim, a violinist and conductor from Boston, wrote the sketches originally for the Pittsfield Festival of 1921, scoring them for a small combination of stringed, wind and percussion instruments with piano. Eva Gautier produced four of them at Aeolian Hall in November of the same year.

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What they do not convey is any sense of its meaning.

Mr. Eichheim has made some delightful notes. It remains now for him to turn them into music.

TIMES MAR 4 1923
BROOKLYN, N. Y.

BOSTON SYMPHONY ORCHESTRA

The fourth and last concert but one of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Friday evening, March 16, with Emma Calve appearing as soloist. Pierre Monteux will open the program with Schubert's immortal, melodious masterpiece, the "Unfinished" Symphony in B minor, and will also conduct the humorous and fantastic tone poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks." American music will be represented by a performance of Loeffler's "La Mort de Tintagiles," which has become as celebrated as the poem of Maeterlinck that inspired the music.

NEW YORK
TRIBUNE
MAR 4 1923

Concerts in Brooklyn

Sergei Rachmaninoff will give a piano recital to-morrow evening at the Brooklyn Academy of Music, under the auspices of the Brooklyn Academy of Arts and Sciences, while the last New York Symphony concert of the season in this series will be given next Saturday afternoon. The fourth concert of the Boston Symphony Orchestra on Friday evening, the 16th, will present Emma Calve as soloist in Gluck and Handel numbers, while a joint sonata recital will be given at the Academy, under Institute auspices, by Germaine Schnitzer, the pianist, and Olga Fonaroff, violinist.

PORTLAND
ME.
TELEGRAM
MAR 11 1923

The appearance of the Boston Symphony Orchestra in Portland for its ninth concert in the Winter's Municipal Course was a memorable event. The audience on Thursday evening was late in arriving on account of the Winter blizzard which had raged through the day. Taxis found their way with difficulty and all cars were late. Had the suburban lines been running, the capacity of the hall would have been taxed.

One of the orchestra's standard programs was given a—tribute to Portland's musical discernment and to the prestige of the municipal course, and some very rare and unusual works were performed.

PORTLAND
ME.
TELEGRAM
MAR 11 1923

Pierre Monteux, leader of the Boston Symphony Orchestra, was the guest of Edwin H. Lemare, municipal organist, and Mrs. Lemare, at the Lafayette Hotel during his stay in town last week. Mr. Monteux remained over night, but the orchestral players all returned by special car to Boston directly after the concert Thursday evening.

WASHINGTON
D. C.
NEWS
ISSUE OF
Mar 14 1/23

BOSTON SYMPHONY

Monteaux's Musicians Play Caesar Franck's D Minor Symphony

By LOTTE B. PORTERFIELD

One of the pioneer musical organizations of America, the Boston Symphony Orchestra, appeared at Poli's yesterday afternoon, under the local management of Mrs. Wilson Greene.

After many vicissitudes, including several changes of directors, they have settled down under Pierre Monteux and play with a verve and passionate abandon that is truly remarkable.

The orchestra is not large, though well registered, and the tone is not always perfect, but its dramatic effects are thrilling.

The symphony was the beautiful one in D Minor by Caesar Franck. In this the themes were particularly well worked out, never being covered by the accompaniment. The remainder of the numbers were entirely from the works of Wagner, following the lead of the other orchestras this season. Too much praise cannot be given to Monteaux and his musicians for their reading of these scores.

N. Y.
HERALD
MAR 14 1923

Philadelphia Men Play New Music on Oriental Themes

Henry Eicheim's Cmposition Written for Mrs. Coolidge's Festival Heard Here.

By W. J. HENDERSON.

Despite the wind and weather and rumors that New York would next season have three new orchestras and a permanent German opera, the eighth concert of the Philadelphia Orchestra was accomplished last evening in Carnegie Hall in the presence of many auditors and to the accompaniment of sonorous applause. The program evolved by Mr. Stokowski consisted of Schubert's C Major symphony, Henry Eicheim's "Oriental Impressions" and Strauss's "Til Eulenspiegel."

Mr. Eicheim's composition—or as much of it as was heard—was a novelty. This musician was once upon a time a member of the Boston Orchestra, which he left to conduct the orchestra of Winchester, Mass. For a few years he has bent himself wholly to composition. When Mrs. Coolidge asked him to write something for her Pittsfield chamber music festival he created his "Oriental Impressions" in their original shape for a group of instruments about as large, but not of the same character, as a Chinese orchestra. It was performed at the Pittsfield festival of 1921.

Just as Deems Taylor did with his "Through the Looking Glass" Mr. Eicheim developed his work for a large orchestra and the Boston organization gave it a hearing on March 24, 1922. There are five movements or sketches in the suite, but only four were on the program last evening, namely, the Korean Sketch, the Siamese Sketch, the Chinese Sketch and Japanese Nocturne.

The nature of the suite suggests the imperative call of the inquiring mind for learned disquisition on the music of Japan, Korea, China and other Oriental countries. But if the inquiring mind will consult the "Encyclopedie de la Musique" fathered by the Paris Conservatoire it will find information in solid masses furnished by some of the foremost savants of France.

Mr. Stokowski must have looked at his watch in the intermission, for to the astonishment of the knowing after delivering two of the sketches he plunged into the first phrase of "Til Eulenspiegel," which may have sounded Chinese to some listeners, but had a familiar tang of the Paradeplatz to the writer, who glided swiftly to the street, for he knew that "Til Eulenspiegel" will be performed not less than three more times within the next five days.

There is no profit in comment on Mr. Eicheim's sketches. They are mere successions of fragmentary national themes, orchestrated with all the paraphernalia of gong, harps, triangles, [illegible] scenes, while struggling [illegible] piring flutes endeavor to [illegible] outlines. But the singularity of the music greatly delighted the audience.

No doubt President Harding has done what he could to restore us to normalcy, but he has no influence in the world of art, where the Venus of Milo has been supplanted by the head of Medusa and the angels of Perugino by the gargoyles of Notre Dame.

Meanwhile the record of the day may close with the declaration that Schubert could have learned much from Mr. Stokowski's reading of the familiar symphony. It used to be a simple, lyrical, tuneful composition without passionate outbursts or periods of stormy emotion. But the process of the Americanization of Leopold Stokowski has brought with it revelations of priceless value. Last night was a grand one for trumpets, trombones and tympani, and the players of these instruments must now be sure that the C major smyphony of Schubert is one of the greatest works not written by Strauss.

WASHINGTON
D. C.
HERALD
ISSUE OF
MAR 14 1923

BOSTON SYMPHONY IN RETURN CONCERT

Monteux Baton Elicits Pallid Wagner Program at Poli's Theater.

FRANCK RENDITION IS GEM

Orchestra Responds With Exquisite Delineation of D Minor Number.

By JESSIE MacBRIDE.

The Boston Symphony Orchestra, in an all-orchestral program, returned for a single concert under its conductor, Pierre Monteux, at Poli's Theater yesterday afternoon. Anticipation was high when Monteux announced the great Caesar Franck symphony in D minor, and then Wagner in five great excerpts from the music-dramas.

It was doomed to disappointment in the latter part of the program. But of the pallid Wagner we shall speak later.

"MELODRAMATIC" RENDITION.

M. Monteux gave a reading of the great Franck symphony that made it a thing of palpitant mystery and exquisite melody. The great orchestra responded with an exquisite delineation that made this indeed a "melodrama" in the true sense of the word. It was at all times vital and alive. There were resonant plucked strings with fine woodwind themes, a spirit of the East in the allegretto with the violas rich against the winds.

Again one heard that forecast of the modern French school in the pastoral of the opening movement, and over it all melody and melody, soaring or interlaced with other themes in delicate balance. As a whole it was not as fluid as we have heard it, nor so big in climax or in rhythmic curve, but it was finely executed and finely delineated.

PALLID WAGNER.

It was a puzzling thing to discover just why it was that the Wagner program lacked what the Franck contained. The reception accorded the Wagner was increasingly cold. For the first time within memory the playing of the Tristan and Isolde "Love-Death" gave the writer no thrill. And why?

Wagner, in his iconoclastic "melos" surges ever on and on. There is ever the urge that vital emotion feels, there is ever a sort of breathless expectation—created with the change of tempi, and above all with that illusive suspended cadence that never seems to close.

M. Monteux was too orthodox, too fettered with form. His phrases closed in inelastic logic, his passion was weighted, his fatality did not awe.

IN ARIA FORM.

Instead of the rich textured orchestra of Wagner, there seemed something—not Wagner—that sang arias against impetuous backgrounds. But here were none of the dramatic people Wagner created in his score. Even the Siegfried horn lacked heroism. The return of the Rhine Maidens at the close was delicately lovely; but when the fire music returned, there was no flame.

The storm of "The Flying Dutchman" began with the glory of Wagner, but there was no virility in the speech of the Dutchman and considerable blare and indecision in the wind choirs. M. Monteux does not feel the pulse of the master. Dynamically, he was not dramatic. One wished he had played triplets sometimes, instead of three notes. Regrettably, this fine program lagged. It lacked accent, it did not pulsate, and that great harmonic web of eloquent musical speech that [illegible] Wagner was missed.

WASHINGTON
D. C.
~~HERALD~~ Star
ISSUE OF
MAR 14 1923

Boston Symphony Orchestra.

That traditionally famous American musical organization, the Boston Symphony Orchestra, gave a program of exacting compositions before a house filled to capacity at Poli's Theater yesterday afternoon. This was the first appearance of the Boston organization in Washington this year, although its 135th performance in the capital city.

The first half of the program was devoted to three movements of Cesar Franck's "Symphony in D Minor" which excited adverse comment upon the occasion of its first performance at the Conservatory in Paris. Even questions as to its being a real symphony has been raised by more than one music authority. It is a beautiful work. The opening movement (lento, allegro non troppo) emphasizes the haunting, simple motive of the symphony in a mood that is as persistent as an elusive, recurring dream. The loveliest of the three movements is the second, (allegretto), which is opened with exquisite pizzicato notes by the strings. The third movement (allegro non troppo) returns to the elusive, nebulous effect so painstakingly brought out in the first movement and the whole symphony leaves an impression that is pastoral in its peacefulness.

Undoubtedly the stringed instruments were the leading division of the orchestra, under the guidance of Pierre Monteux. The brasses seemed somewhat weak and uncertain in the brilliant Wagnerian numbers on the second half of the program. The drums, however, were excellent and the reeds were good. The fire of Wagner, as exemplified under the leadership of Stokowski with the Philadelphia Symphony Orchestra when it recently gave Wagner's "Prelude and Liebestod," from "Tristan and Isolde," one of the group given yesterday by the Boston aggregation, was noticeably absent, but the religious solemnity of Wagner's masterpieces was in evidence and seemed particularly fitting to the Lenten season. Monteux's reading of the great German's work seems to bring out the great spiritual qualities of the composition rather than the throbbing emotional qualities.

The overture to "The Flying Dutchman," the two selections from "Tristan and Isolde," "Siegfried's Funeral Music," from "Dusk of the Gods," and "Siegfried's Ascent to Bruennhilde's Rock," "Morning Dawn," "Siegfried's Journey Up the Rhine" and "Dusk of the Gods—Prologue" were the selections chosen for the Wagnerian part of the program. M. Monteux's treatment of these numbers was the subject of much discussion after the concert.

WASHINGTON
D. C.
TIMES
ISSUE OF
MAR 14 1923

WAGNER FAILS TO AROUSE AUDIENCE

Boston Symphony Orchestra Concert Redeemed Only by Franck's Numbers.

By WILLIAM MOORE.

The only appearance of the Boston Symphony Orchestra in Washington this season was a distinct disappointment.

A large and expectant gathering of music lovers assembled in Poli's Theater to hear the much press-agented "Wagner program" Pierre Monteux planned for the edification of his auditors.

Whether Monteux's nationality is a handicap in his interpretation of the great German composer's work, or whether the elements dampened the ardour of the celebrated orchestra, we do not know. It was apparent, however, that Monteux and his musicians failed to thrill the audience as a gathering of Wagner enthusiasts should have been thrilled by the rendition of a program chosen from the best efforts of the master.

The one redeeming feature of the lengthy concert was Cesar Franck's delightful symphony in D Minor. Here the strings—the Boston Symphony has one of the best string choirs in this country—had ample opportunity for technical display and tonic perfection. Here Monteux rose to his true stature as a conductor; he was "at home."

The Franck symphony, which was presented once before this season, is in three movements—lent: allegro non troppo, allegretto and allegro non troppo. The symphony opens with a placid passage played by the stringed instruments, gradually increasing in fervor and bursting into the allegro.

The symphony pulsates with French imagery. Franck is firm, but not bombastic. He creates the most amazing melodies, which skip and prance from the instruments most delightfully and astonishingly.

The period following the intermission was given over exclusively to Wagner. The opening number was the prelude to "The Flying Dutchman." This failed to excite [illegible] in its rendition, and Siegfried's Funeral March and the Ascent to Brunnhilde's Rock were extremely drab.

NEW YORK
N. Y.
WORLD
ISSUE OF
MAR 14 1923

MUSIC
By Deems Taylor

THE PHILADELPHIANS.

Mahler's music has some use, after all. With a soul still seared by memories of the Mahler seventh symphony, one went apprehensively to Carnegie Hall last night to hear the Philadelphia Orchestra play Schubert's seventh—the "heavenly length" one in C major.

And, behold, a miracle. The symphony came and went, and had never sounded so short. For after Mahler's hour-and-a-half of bloated small talk, Schubert, with real ideas and a mere forty-five minutes in which to utter them, sounded almost curt by comparison. It was the Gettysburg address after the Congressional Record.

Not that the Schubert seventh is without redundancy. Some vandal with a black heart and a blue pencil could easily cut whole chapters out of the second and third movements without leaving a preceptible scar. Last night, however, one did not mind. Even after a third reiteration of a passage, one had only to think of Mahler, and be comforted. The Schubert seventh is too long, yes; but it is all music.

Mr. Stokowski gave it a gorgeously colored, eloquent reading, particularly in the second and last movements. In the first he indulged the brass just a bit too much, so that they flared rather than glowed in the orchestral fabric. The scherzo, we thought heretically enough, had less crispness than one would expect of the Philadelphians.

There were only two other numbers on the program, "Til Eulenspiegel," which gave the D clarinet a chance to close the evening, and Henry Eichheim's "Oriental Impressions"—the latter a first performance.

Mr. Eichheim, a violinist and conductor from Boston, wrote the sketches originally for the Pittsfield Festival of 1921, scoring them for a small combination of stringed, wind and percussion instruments with piano. Eva Gautier produced four of them at Aeolian Hall in November of the same year.

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Mr. Eichheim has made some delightful notes. It remains now for him to turn them into music.

[76]

From MAR 16 1923
EVENING WORLD
New York City

Boston Symphony Orchestra Plays Program of Familiar Numbers.

By Frank H. Warren.

The Boston Symphony Orchestra, for its Thursday concert in Carnegie Hall, offered a program whose contents had marks of more or less familiarity. Chausson's B flat major Symphony reappears annually in some orchestra's repertoire, C. M. Loeffler's "La Mort de Tintagiles" makes occasional visits, while no commentator would be so bold as to classify as strangers either the "Tannhauser" overture or Strauss's "Till Eulenspiegel's Merry Pranks." The latter was played only last Tuesday by the Philadelphia band and the overture very naturally preceded the "Tannhauser" program last night in the Lexington Theatre.

Walter Damrosch, we believe, is the one who introduced Chausson's Symphony to New York and he occasionally repeats it. The work is claimed to show Wagner influence yet it has individuality of its own. It is romantic and poetic, is skilfully orchestrated and it seems to hold its own in the face of the modern onrush.

Mr. Loeffler stands close to the top among American composers. He is a tone painter and his "Tintagiles" shows an adept hand in building up orchestral effects.

The orchestra, under Pierre Monteux's guidance, flashed now and then in old time Boston manner. It seems to be coming back.

From MAR 16 1923
EVENING MAIL
New York City

CONCERT

By KATHAR

BOSTON SYMPHONY

INTENSITY is a quality even more necessary to the expression of mischief than to the emphasizing of a heavy climax. The latter can sometimes cloak itself in noise, at least to the point of decency, but when mischief isn't spry it is just soggy, and that's all there is to it.

Last night "Til Eulenspiegel's Merry Pranks" as played by the Boston Symphony at Carnegie Hall made us sympathize with the farmer who told his wife that he liked his pie with more insides and not so much dough. We woke up once, though the first time they smacked the cymbals; every one else in the neighborhood jumped, too. It is a difficult thing to get used to, even when you know it is coming.

"La Mort de Tintagiles" is becoming quite an old friend by now, and yet it is hard to refrain from once more mentioning the viole d'amour which it employs. This instrument, a large fiddle, with extra strings and a great spiky head, is spoken of as obsolete. Why?

Its tone seems to us particularly pleasing, rather plaintively sweet and silky in its quality, differing from the ordinary violin about as the marimba does from the xylophone. It seems a shame to relegate such a beautiful instrument to the museums. For our part we would suggest more viole d'amour in the future.

The "Tannhauser" overture was perhaps the most successful event of all going at is did with fine precision and a magnificent sweep to the climaxes.

From SUN

Address New York City

Date MAR 16 1923

Boston Sympony's Concert

Mr. Monteux Leads Glowing Chausson; Ernest Knoch Joins Germans as Conductor.

Last night, in Carnegie Hall, the Boston Symphony Orchestra played the fourth of its season's five Thursday evening concerts under Conductor Monteux. Though the program wore the flash of no actual novelty, all of it was of music of the day and generation, the *Tannhauser* [illegible] its only parent member.

"Till Eulenspiegel" was on the program—a Boston "Till" in contradistinction to a Philadelphia "Till" which Mr. Stokowski had brought us only two evenings before. This is a weeek of "Tills," as last week was all of Fauns. New York is running over with fantastic characters out of music—another of those ill effects of too much symphony. For our own part, we like Mr. Monteux's lyric little *Till* the best of the lot, even if his pranks were not quite so nimble-footed or impish.

Charles Martin Loeffler's "La Mort de Tintagiles," with its maeterlinckian drama, colored with such grim elaboration, had likewise been heard here this season before last night. The reading it now had was large—immense for a subject inspired by Marionette and voiced by a poem more wistful than lurid. Mr. Burgin, the concert master of the orchestra, upheld the viol d'amore solo, and the tone which the whole orchestra brought to it was highly dramatic.

The chief course of the evening, however, was Chausson's Symphony in B flat, a work which finds Mr. Monteux wholly at home and exultant. The beauties of it, Wagnerian though they frankly be, grow into fuller consciousness the more they are heard, and the fine quality of the orchestra, instrument for instrument, helped to the realization of them all. It was a glowing performance, one of the year's most memorable. It augured well for the "Faust" symphony on Saturday.

N. Y.
AMERICAN
ISSUE OF
MAR 16 1923

NEW YORK FACES LOSS OF BOSTON ORCHESTRA

Many Vacant Seats Greet the Symphony Organization in Its Fourth Concert Here Under Monteux's Direction

By MAX SMITH.

THE Boston Symphony Orchestra was in town last night to give its fourth and penultimate concert in Carnegie Hall.

More than a few seats downstairs stood vacant. That was a pity. Rumor has it that the famous organization may stay away from New York next year, believing that the supply of symphonic music in this city already has outstripped the demand. That would be regrettable.

Thanks largely, no doubt, to the efforts of Pierre Monteux, who had to meet difficult problems, the Boston Orchestra is now again one of the best in this country—a finely sonorous, euphoneous and flexible instrument.

It is true, that Monsieur Monteux cannot be ranked as a great conductor. What he lacks is magnetism, authority, compelling power.

But he is a genuine musician, an excellent musician—an intelligent, sympathetic, cultured—something that cannot be said of every wielder of the baton. He commands respect, even when he does not arouse enthusiasm.

Moreover, the Boston Orchestra is an institution. Its absence from New York would mean a distinct loss.

Chausson's Symphony in B flat major, opus 20, and Loeffler's "Mort de Tintagiles" revealed orchestra and conductor last night at their best. Strauss's "Till Eulenspiegel," played only the other night by the Quakers, lacked vigor and rhythmical precision. Wagner's "Tannhaeuser" overture brought the programme to a close.

N. Y.
TELEGRAPH
ISSUE OF
MAR 16 1923

BOSTON SYMPHONY IN INTERESTING PROGRAM

Muriel Tindal and Clara Clemens Sing a Lot of Songs of All Nations.

The Boston Symphony Orchestra returned to Carnegie Hall last evening with another program which displayed the happily progressive ideas of Conductor Monteux in that he offered the Chausson B flat major symphony for tthe "big works" and Loeffler's "La Mort de Tintagiles" for the viola d'amore with orchestra, Richard Burgin, a capital artist, being the soloist for this sweet departure from an overworked orchestral season. The orchestra played Strauss's "Till Eugenspiegel" and the overture to "Tannhauser."

Muriel Tindal's song recital at Aeolian Hall in the evening was really a concert because she enlisted violin, 'cello and piano features, but it was an interesting vocal list that she offered, with numbers by Astorgis, Bach, Wolf, Brahms, Beethoven, Fourdrain, Eisler and Rimsky-Korsakoff.

Clara Clemens's song recital at Town Hall in the evening was the most cosmopolitan lyric offering of the season, her third recital, and another proof of her talent for lyric research. Russian, French, German, Italian, Swedish, Scotch, Welsh, Irish and English songs punctuated a program that was more remarkable for its diversity than for its disti[illegible]oice or utterance.

NEW YORK
TRIBUNE
MAR 16 1923

Vintage of '90s Marks Boston Symphony List

Monteux Curbs His Liking for Novelty in First of Orchestra's Fourth Pair of Season's Concerts Here

Soprano Gives Recital

Tokatyan Adds New Gayety to 'Anima Allegra'; Germans Give 'Tannhauser'

Mr. Monteux laid a curb to his liking for novelty in planning the program for last night's concert of the Boston Symphony Orchestra, the first of its fourth pair for the season. With but one exception, and that by only a few years, it was all of the vintage of the '90s. That is to say, it was free from the extreme wickednesses of some of the terrible children of to-day, and also lacked some of the sturdy graces of earlier periods.

Chausson's Symphony in B flat, Strauss's "Till Eulenspiegel," Loeffler's "La Mort de Tintagiles" and Wagner's Overture to Tannhauser made up the list, all of it sufficiently familiar. It was all, except for the firmly built harmonies surviving in the Wagner Overture, music in which there was the spirit of innovation, though for the most part less conscious and less daring than that spirit has since become.

The evening was well begun with the Chausson Symphony, the product of a modern but not extremist school of composition. It is a work of musical substance reflecting intensity of feeling individually expressed. Mr. Monteux gave it an excellent and understanding performance. In this, as in the other numbers, there was careful attention to detail and if not always a thoroughly satisfactory building of climaxes, sufficient stress and [illegible] give character to the music.

The evening would have had a greater variety of interest had more widely differing schools of composition been represented. As it was there was a sertain monotony of musical expression which not even the waggishess of "Till" could relieve. The audience was of fair size and appreciative.

N. Y.
EVENING GLOBE
ISSUE OF
MAR 16 1923

OPERA AND O

By PITTS S

Pierre Monteux Conducts the Boston Symphony Orchestra in Carnegie Hall.

The programme chosen by Pierre Monteux for the concert of the Boston Symphony Orchestra in Carnegie Hall last evening consisted of Chausson's B flat symphony, Richard Strauss's "Till Eulenspiegel," Charles Martin Loeffler's "La Mort de Tintagiles," and Wagner's "Tannhäuser" overture. The symphony was played in the same hall earlier this season by the Philadelphia Orchestra. Strauss's orchestral rondo was played there last Tuesday night by the Philadelphians; it will be played there again Wednesday, Thursday, and Friday of next week by the New York Philharmonic. As to the "Tannhäuser" overture, it has not only figured here in other concert programmes this season, but with the visiting Germans giving "Tannhäuser" frequently according to the original Dresden version, we have been hearing it likewise in the opera house. There can be no possible doubt that orchestral conductors have great minds, they stick so insistently to the same channels.

Mr. Monteux gave an amiable reading of the first two movements of Chausson's symphonic recollections of Wagner and César Franck. But the last movement he conducted like a different Monteux. Indeed, I do not remember hearing this movement, which has a curious prevision in it of the second act of Montemezzi's opera "L'Amore dei Tre Re," so stirringly and so well played on any other occasion.

In contrast to the study in velocity which Mr. Stokowski made of "Till Eulenspiegel" Tuesday night, Mr. Monteux emphasized the sheer sensuous richness of Strauss's tonal fabric. The performance under his guidance was exceedingly euphonious.

It was interesting to hear again Mr. Loeffler's orchestral poem. The introductory pages now sound suavely commonplace, but from the first silvery wail of the viole d'amour there is music of a haunting, an unearthly, beauty. Only, the entire piece, according to our present tastes, is written in too big and thunderous a speech and is too steadily fully scored to be quite in keeping with Maeterlinck's peculiar terrorism, the one quality which has survived untarnished from the slump in the Belgian author's fame, perhaps the one quality in which he surpasses all other competitors. The performance was painstaking and finished. It might have been freer, less saccharine. The audience, which was of moderate size, applauded the work warmly. Mr. Burgin, concert-master of the orchestra, shared in the favor of the audience, and Mr. Loeffler himself bowed acknowledgments from a box.

A rather deliberate and tonally very beautiful performance of the more than familiar overture also won a great deal of applause. But applause was the order of the evening. After "Till Eulenspiegel" Mr. Monteux summoned his men to rise in token of the general appreciation of this cordiality.

An evening of mellow orchestral pleasure.

P. S.

From MAR 16 1923
Telegram
New York City

Monteux Conducts Chausson Symphony

Chausson's B flat symphony, which was overlooked by American conductors for a good many years, has been gaining in popularity in recent seasons. In fact, as it was played by the Boston Symphony Orchestra last night it sounded like a really fine, sonorous work. In form it is somewhat too wandering. Its themes are not of great distinction, but as Pierre Monteux directed it last night it was effective. The Boston Symphony Orchestra is rapidly regaining the position it lost when the war disrupted its personnel. The performance was superb. In addition to the Chausson symphony Mr. Monteux led his men through Strauss' "Till Eulenspiegel," Loeffler's "La Mort de Tintagiles" and Wagner's "Tannhaeuser" overture.

N. Y.
HERALD
MAR 16 1923

Loeffler Hears Boston Symphony Play His Music

Concert Here Shows Tone of Orchestra Is Still Beautiful.

By W. J. HENDERSON.

The fourth evening concert of the Boston Symphony Orchestra took place last night in Carnegie Hall. The program consisted of Chausson's familiar B flat symphony, Strauss's "Til Eulenspiegel," Charles Martin Loeffler's "Le Mort de Tintagiles" and Wagner's "Tannhaeuser" overture. This program provided promising musical entertainment for an attentive audience, but it does not invite critical reflections of wide dimensions. Perhaps there might be ponderings upon the rapidity with which different performances of "Til Eulenspiegel" come before New York music lovers, but what is the use of discussing this matter?

There might also be some repetition of early comment on the fine composition of Mr. Loeffler. Perhaps the most pregnant utterance would be that after twenty-five years no commentator who praised the work when it was first given is compelled to take anything back. The composition retains its first force. It still breathes the atmosphere of dread and mystery that is found in Maeterlinck's intense little marionette play. The work was heard last night apparently with great interest and the composer, who was present, received his due meed of applause.

As for the rest of the program, it is necessary only to say that the Boston orchestra shone through it as an instrument upon which a conductor of intellectual power and poetic imagination should be glad to play. The tone of the organization is still beautiful. There is an aristocratic quality about the utterance that neither time nor personal changes has taken away. The strings are yet admirable. The brass is not to be surpassed. The wood winds are even now worthy of the early fame of this body.

But the old balance and clarity are wanting. There is altogether too much blurring of lines, too much muddiness in phraseology, too little illumination of what should be high lights. It is unnecessary to say where the fault lies. Mr. Monteux, who conducts this orchestra, appears to be deeply averse to anything looking toward the exhibition of virtuosity and for that he is to b epraised. But it is possible to make music less soothing and more stimulating than he made it last evening. Certainly a duller performance of "Til Eulenspiegel" could not easily be given.

PORTLAND
ME.
PRESS HERALD
FEB 27 1923

BOSTON SYMPHONY ORCHESTRA

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From MAR 16 1923
EVENING WORLD
New York City

Boston Symphony Orchestra Plays Program of Familiar Numbers.

By Frank H. Warren.

The Boston Symphony Orchestra, for its Thursday concert in Carnegie Hall, offered a program whose contents had marks of more or less familiarity. Chausson's B flat major Symphony reappears annually in some orchestra's repertoire, C. M. Loeffler's "La Mort de Tintagiles" makes occasional visits, while no commentator would be so bold as to classify as strangers either the "Tannhauser" overture or Strauss's "Till Eulenspiegel's Merry Pranks." The latter was played only last Tuesday by the Philadelphia band and the overture very naturally preceded the "Tannhauser" program last night in the Lexington Theatre.

Walter Damrosch, we believe, is the one who introduced Chausson's Symphony to New York and he occasionally repeats it. The work is claimed to show Wagner influence yet it has individuality of its own. It is romantic and poetic, is skilfully orchestrated and it seems to hold its own in the face of the modern onrush.

Mr. Loeffler stands close to the top among American composers. He is a tone painter and his "Tintagiles" shows an adept hand in building up orchestral effects.

The orchestra, under Pierre Monteux's guidance, flashed now and then in old time Boston manner. It seems to be coming back.

From MAR 16 1923
EVENING MAIL
New York City

CONCERT

By KATHAR

BOSTON SYMPHONY

INTENSITY is a quality even more necessary to the expression of mischief than to the emphasizing of a heavy climax. The latter can sometimes cloak itself in noise, at least to the point of decency, but when mischief isn't spry it is just soggy, and that's all there is to it.

Last night "Til Eulenspiegel's Merry Pranks" as played by the Boston Symphony at Carnegie Hall made us sympathize with the farmer who told his wife that he liked his pie with more insides and not so much dough. We woke up once, though the first time they smacked the cymbals; every one else in the neighborhood jumped, too. It is a difficult thing to get used to, even when you know it is coming.

"La Mort de Tintagiles" is becoming quite an old friend by now, and yet it is hard to refrain from once more mentioning the viole d'amour which it employs. This instrument, a large fiddle, with extra strings and a great spiky head, is spoken of as obsolete. Why?

Its tone seems to us particularly pleasing, rather plaintively sweet and silky in its quality, differing from the ordinary violin about as the marimba does from the xylophone. It seems a shame to relegate such a beautiful instrument to the museums. For our part we would suggest more viole d'amour in the future.

The "Tannhauser" overture was perhaps the most successful event of all, going at is did with fine precision and a magnificent sweep to the climaxes.

From SUN

Address New York City

Date MAR 16 1923

Boston Sympony's Concert

Mr. Monteux Leads Glowing Chausson; Ernest Knoch Joins Germans as Conductor.

Last night, in Carnegie Hall, the Boston Symphony Orchestra played the fourth of its season's five Thursday evening concerts under Conductor Monteux. Though the program wore the flash of no actual novelty, all of it was of music of the day and generation, the *Tannhauser overture*

its only parent member.

"Till Eulenspiegel" was on the program—a Boston "Till" in contradistinction to a Philadelphia "Till" which Mr. Stokowski had brought us only two evenings before. This is a weeek of "Tills," as last week was all of Fauns. New York is running over with fantastic characters out of music—another of those ill effects of too much symphony. For our own part, we like Mr. Monteux's lyric little *Till* the best of the lot, even if his pranks were not quite so nimble-footed or impish.

Charles Martin Loeffler's "La Mort de Tintagiles," with its maeterlinckian drama, colored with such grim elaboration, had likewise been heard here this season before last night. The reading it now had was large—immense for a subject inspired by Marionette and voiced by a poem more wistful than lurid. Mr. Burgin, the concert master of the orchestra, upheld the viol d'amore solo, and the tone which the whole orchestra brought to it was highly dramatic.

The chief course of the evening, however, was Chausson's Symphony in B flat, a work which finds Mr. Monteux wholly at home and exultant. The beauties of it, Wagnerian though they frankly be, grow into fuller consciousness the more they are heard, and the fine quality of the orchestra, instrument for instrument, helped to the realization of them all. It was a glowing performance, one of the year's most memorable. It augured well for the "Faust" symphony on Saturday.

N. Y.
AMERICAN
ISSUE OF
MAR 16 1923

NEW YORK FACES LOSS OF BOSTON ORCHESTRA

Many Vacant Seats Greet the Symphony Organization in Its Fourth Concert Here Under Monteux's Direction

By MAX SMITH.

THE Boston Symphony Orchestra was in town last night to give its fourth and penultimate concert in Carnegie Hall.

More than a few seats downstairs stood vacant. That was a pity. Rumor has it that the famous organization may stay away from New York next year, believing that the supply of symphonic music in this city already has outstripped the demand. That would be regrettable.

Thanks largely, no doubt, to the efforts of Pierre Monteux, who had to meet difficult problems, the Boston Orchestra is now again one of the best in this country—a finely sonorous, euphoneous and flexible instrument.

It is true, that Monsieur Monteux cannot be ranked as a great conductor. What he lacks is magnetism, authority, compelling power.

But he is a genuine musician, an excellent musician—an intelligent, sympathetic, cultured—something that cannot be said of every wielder of the baton. He commands respect, even when he does not arouse enthusiasm.

Moreover, the Boston Orchestra is an institution. Its absence from New York would mean a distinct loss.

Chausson's Symphony in B flat major, opus 20, and Loeffler's "Mort de Tintagiles" revealed orchestra and conductor last night at their best. Strauss's "Till Eulenspiegel," played only the other night by the Quakers, lacked vigor and rhythmical precision. Wagner's "Tannhaeuser" overture brought the programme to a close.

N. Y.
TELEGRAPH
ISSUE OF
MAR 16 1923

BOSTON SYMPHONY IN INTERESTING PROGRAM

Muriel Tindal and Clara Clemens Sing a Lot of Songs of All Nations.

The Boston Symphony Orchestra returned to Carnegie Hall last evening with another program which displayed the happily progressive ideas of Conductor Monteux in that he offered the Chausson B flat major symphony for tthe "big works" and Loeffler's "La Mort de Tintagiles" for the viola d'amore with orchestra, Richard Burgin, a capital artist, being the soloist for this sweet departure from an overworked orchestral season. The orchestra played Strauss's "Till Eugenspiegel" and the overture to "Tannhauser."

Muriel Tindal's song recital at Aeolian Hall in the evening was really a concert because she enlisted violin, 'cello and piano features, but it was an interesting vocal list that she offered, with numbers by Astorgis, Bach, Wolf, Brahms, Beethoven, Fourdrain, Eisler and Rimsky-Korsakoff.

Clara Clemens's song recital at Town Hall in the evening was the most cosmopolitan lyric offering of the season, her third recital, and another proof of her talent for lyric research. Russian, French, German, Italian, Swedish, Scotch, Welsh, Irish and English songs punctuated a program that was more remarkable for its diversity than for its distinction of choice or utterance.

NEW YORK
TRIBUNE
MAR 16 1923

Vintage of '90s Marks Boston Symphony List

Monteux Curbs His Liking for Novelty in First of Orchestra's Fourth Pair of Season's Concerts Here

Soprano Gives Recital

Tokatyan Adds New Gayety to 'Anima Allegra'; Germans Give 'Tannhauser'

Mr. Monteux laid a curb to his liking for novelty in planning the program for last night's concert of the Boston Symphony Orchestra, the first of its fourth pair for the season. With but one exception, and that by only a few years, it was all of the vintage of the '90s. That is to say, it was free from the extreme wickednesses of some of the terrible children of to-day, and also lacked some of the sturdy graces of earlier periods.

Chausson's Symphony in B flat, Strauss's "Till Eulenspiegel," Loeffler's "La Mort de Tintagiles" and Wagner's Overture to Tannhauser made up the list, all of it sufficiently familiar. It was all, except for the firmly built harmonies surviving in the Wagner Overture, music in which there was the spirit of innovation, though for the most part less conscious and less daring than that spirit has since become.

The evening was well begun with the Chausson Symphony, the product of a modern but not extremist school of composition. It is a work of musical substance reflecting intensity of feeling individually expressed. Mr. Monteux gave it an excellent and understanding performance. In this, as in the other numbers, there was careful attention to detail and if not always a thoroughly satisfactory building of climaxes, sufficient stress and accent to give character to the music.

The evening would have had a greater variety of interest had more widely differing schools of composition been represented. As it was there was a sertain monotony of musical expression which not even the waggishess of "Till" could relieve. The audience was of fair size and appreciative.

N. Y.
EVENING GLOBE
ISSUE OF
MAR 16 1923

OPERA AND O

By PITTS S.

Pierre Monteux Conducts the Boston Symphony Orchestra in Carnegie Hall.

The programme chosen by Pierre Monteux for the concert of the Boston Symphony Orchestra in Carnegie Hall last evening consisted of Chausson's B flat symphony, Richard Strauss's "Till Eulenspiegel," Charles Martin Loeffler's "La Mort de Tintagiles," and Wagner's "Tannhäuser" overture. The symphony was played in the same hall earlier this season by the Philadelphia Orchestra. Strauss's orchestral rondo was played there last Tuesday night by the Philadelphians; it will be played there again Wednesday, Thursday, and Friday of next week by the New York Philharmonic. As to the "Tannhäuser" overture, it has not only figured here in other concert programmes this season, but with the visiting Germans giving "Tannhäuser" frequently according to the original Dresden version, we have been hearing it likewise in the opera house. There can be no possible doubt that orchestral conductors have great minds, they stick so insistently to the same channels.

Mr. Monteux gave an amiable reading of the first two movements of Chausson's symphonic recollections of Wagner and César Franck. But the last movement he conducted like a different Monteux. Indeed, I do not remember hearing this movement, which has a curious prevision in it of the second act of Montemezzi's opera "L'Amore dei Tre Re," so stirringly and so well played on any other occasion.

In contrast to the study in velocity which Mr. Stokowski made of "Till Eulenspiegel" Tuesday night, Mr. Monteux emphasized the sheer sensuous richness of Strauss's tonal fabric. The performance under his guidance was exceedingly euphonious.

It was interesting to hear again Mr. Loeffler's orchestral poem. The introductory pages now sound suavely commonplace, but from the first silvery wail of the viole d'amour there is music of a haunting, an unearthly, beauty. Only, the entire piece, according to our present tastes, is written in too big and thunderous a speech and is too steadily fully scored to be quite in keeping with Maeterlinck's peculiar terrorism, the one quality which has survived untarnished from the slump in the Belgian author's fame, perhaps the one quality in which he surpasses all other competitors. The performance was painstaking and finished. It might have been freer, less saccharine. The audience, which was of moderate size, applauded the work warmly. Mr. Burgin, concert-master of the orchestra, shared in the favor of the audience, and Mr. Loeffler himself bowed acknowledgments from a box.

A rather deliberate and tonally very beautiful performance of the more than familiar overture also won a great deal of applause. But applause was the order of the evening. After "Till Eulenspiegel" Mr. Monteux summoned his men to rise in token of the general appreciation of this cordiality.

An evening of mellow orchestral pleasure. P. S.

From MAR 16 1923
Telegram
New York City

Monteux Conducts Chausson Symphony

Chausson's B flat symphony, which was overlooked by American conductors for a good many years, has been gaining in popularity in recent seasons. In fact, as it was played by the Boston Symphony Orchestra last night it sounded like a really fine, sonorous work. In form it is somewhat too wandering. Its themes are not of great distinction, but as Pierre Monteux directed it last night it was effective. The Boston Symphony Orchestra is rapidly regaining the position it lost when the war disrupted its personnel. The performance was superb. In addition to the Chausson symphony Mr. Monteux led his men through Strauss' "Till Eulenspiegel," Loeffler's "La Mort de Tintagiles" and Wagner's "Tannhaeuser" overture.

N. Y.
HERALD
MAR 16 1923

Loeffler Hears Boston Symphony Play His Music

Concert Here Shows Tone of Orchestra Is Still Beautiful.

By W. J. HENDERSON.

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There might also be some repetition of early comment on the fine composition of Mr. Loeffler. Perhaps the most pregnant utterance would be that after twenty-five years no commentator who praised the work when it was first given is compelled to take anything back. The composition retains its first force. It still breathes the atmosphere of dread and mystery that is found in Maeterlinck's intense little marionette play. The work was heard last night apparently with great interest and the composer, who was present, received his due meed of applause.

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But the old balance and clarity are wanting. There is altogether too much blurring of lines, too much muddiness in phraseology, too little illumination of what should be high lights. It is unnecessary to say where the fault lies. Mr. Monteux, who conducts this orchestra, appears to be deeply averse to anything looking toward the exhibition of virtuosity and for that he is to b epraised. But it is possible to make music less soothing and more stimulating than he made it last evening. Certainly a duller performance of "Til Eulenspiegel" could not easily be given.

PORTLAND
ME.
PRESS HERALD
FEB 27 1923

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FROM FEB 2 7 1923

TRIBUNE

Providence

Fourth Symphony Concert To-night

The last appearance but one of the season in Providence by the Boston Symphony Orchestra will take place in Infantry Hall to-night at 8:15. The soloist will be Clara Clemens, who is known in private life as Mrs. Ossip Gabrilowitsch, and who is the daughter of Mark Twain. She is a mezzo-soprano and her voice and interpretations are reputed to be very beautiful. Pierre Monteux will present Franck's Symphony in D minor and will also conduct the symphonic poem, "Vltava" ("The Moldau") by Smetana, and two Wagner numbers, the Preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

PORTLAND
ME.
EXPRESS
ISSUE OF
FEB 2 7 1923

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NEWS, FEB 2 7 1923
Providence, R. I.

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PROVIDENCE
R. I.
BULLETIN
ISSUE OF
FEB 2 7 1923

FOURTH SYMPHONY CONCERT TO-NIGHT IN INFANTRY HALL

Clara Clemens Soloist.—Programme Includes Franck's Symphony.

The Boston Symphony Orchestra will give a concert at Infantry Hall to-night, beginning at 8:15 o'clock. The soloist will be Clara Clemens, who is known in private life as Mrs Ossip Gabrilowitsch, and who is the daughter of Mark Twain. She is a mezzo-soprano and will sing, with the orchestra, the aria, "My Life Fades in Its Blossom," from Wagner's "Rienz," and two songs, "Phydile," by Duparc, and "Hopak," by Moussorgsky.

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PROVIDENCE
R. I.
JOURNAL
FEB 2 7 1923

Clara Clemens

Daughter of Late Mark Twain Will Sing at Boston Symphony Concert in Infantry Hall To-night.

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FROM MAR 2 8 1923

TRIBUNE

Providence

Boston Symphony Gives Fourth Concert

Franck's Coloring of Harmony and Melody Included in Fine Program

The Boston Symphony gave its fourth concert of the season last night at Infantry Hall, Pierre Monteux conducting. The program included Cesar Franck's symphony in D-minor, three movements; Smetana's symphonic poem, "The Moldau," from "Ma Vlast" (My Country), Wagner's prelude to "Lohengrin," and the prelude to the "Mastersingers." Clara Clemens, daughter of Mark Twain, and wife of Ossip Gabrilowitz, was the soloist, singing a scene and an aria from Wagner's "Rienzi," Duparc's "Phydile," and Moussorgsky's "Hopak."

Franck's symphony is rich and beautiful in its conception, with sustained passages of compelling loveliness, written not only for the technical ear of the musical erudite, but also for the glorification of the emotions of the musical illiterate who cannot tell a crescendo from an allegro and who, as Dulcy says, know what they like. They could not help liking Franck's coloring of harmony and melody. Mr. Monteux squeezed all the beauty from this symphony of the Belgian.

Smetna's Moldu varies in mood from a rhythmical swing with full accompaniment of violins and horns to a deep melancholy dirge, then back into the full blare and fast movement of the dance tempo. It was read by Mr. Monteux with life and vigor. Wagner's prelude to "Lohengrin," one of the most beautiful pieces ever written despite the castigations of the critics that it is sloppy sentimentalism over Pilsner beer, was easily the most popular piece of the night. The sheer loveliness of the opening violins, soothing, rich, quiet, transports one from the ugly surroundings of an ugly hall to a plane that Wagner peopled with all the symbols of beauty. Then the entrance of the horns deepens the effect of the violins, and finally the entire orchestra combine to make ineffable music. The Mastersingers prelude ended a most delightful night of music.

Clara Clemens, the soloist, undertook a difficult scene and aria from Wagner. [illegible] least she gave the appea[illegible] so. She has a voice that is limited in range and is not effective above contralto. Her battle with some of the difficult Wagerian passages were not altogether successful. Parts of the Duparc piece were more suited to her voice, but when she strove to go beyond her limitations, she was sometimes a bit off. The Moussorgsky dance number was her most successful song, and even then she failed to satisfy an audience that was probably more curious than enthusiastic, thinking maybe of Miss. Clemens's distinguished father and of her talented husband rather than of her voice.

PROVIDENCE
R. I.
JOURNAL
FEB 2 8 1923

FRANCK SYMPHONY BRILLIANTLY PLAYED

Fourth Concert by Monteux Artists Given Before Diminished Audience.

CLARA CLEMENS SOLOIST

Smetana Symphonic Poem Flood of Easily Comprehensible Harmony. Players Afford Leader Utmost in Response

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the fourth concert of its series in Infantry hall last evening. Cesar Franck's symphony in D-minor was the evening's chief work with Smetana's symphonic poem, "The Moldau" and two Wagner preludes rounding out the orchestra portion of the programme.

Clara Clemens, mezzo soprano, was the soloist. The attendance while large, was not equal to that noted at the earlier concerts.

In the main it was a brilliant programme that M. Monteux presented. The numbers were given in the following order:

Symphony in D-minor.................Franck
  Lento, Allegro non troppo.
  Allegretto.
  Allegro non troppo.
Scene, "Just God!" and aria, "My Life Fades in Its Blossom," from "Rienzi," Act III, No. 9.................Wagner
Symphonic poem ("The Moldau") from "Ma Vlast" ("My Country"), No. 2.....Smetana
Songs with orchestra:
  "Phydile" ....Duparc
  "Hopak" ....Moussorgsky
Prelude to "Lohengrin" ....Wagner
Prelude to "The Mastersingers of Nuremberg" ....Wagner

Like many great orchestral works which later came to their own in public appreciation and favor, the Franck symphony received scant recognition at its first performance. The musical elect were not in sympathy with innovations in orchestral voicing such as were introduced by the composer in this score and it was some little time before the symphony's full worth was realized. To-day it stands as a monument to Franck's genius. The work is familiar to patrons of these concerts and last evening's performance was made thoroughly enjoyable under M. Monteux's artistic and sympathetic baton.

While this cultured and versatile leader is satisfying in his conceptions of the writings of various schools, it has always seemed that he possessed a deeper understanding, a more delicate appreciation, perhaps, of the modern French composers. At all events, his readings of their works, by seemingly intuitive sense, reveals the beauty, the refinement and grace which so enrich them.

The performance of the D-minor showed the players at their best, which is but another way of saying they responded with splendid precision and sympathy to their leader's wishes. The symphony's second and final movements are remarkable for their haunting thematic beauty, effective instrumentation and individuality.

TONE POEM MELODIOUS

The Smetana tone poem is more obvious music. It is music that may be easily assimilated at first hearing. Pleasing melodies are entwined in fairy-like fashion in the opening measures and one scarcely needs a programme book to follow the composer in his imaginative flights. "The Moldau" is one of a cycle of tone poems which are descriptive of the beauties of Bohemia. The river Moldau is the inspiration of this delightful piece of programme music. In this flowing tide of harmony the composer has painted the ever-changing scenes of his beloved stream. Again M. Monteux and his men gave a pleasing exhibition of expressive and finished ensemble. At the close the audience showed full appreciation of the players' efforts.

Mme. Clemens chose a fine aria in "My Life Fades in Its Blossom," from Wagner's "Rienzi." It is a song of great dramatic possibilities, and the orchestra furnishes a goodly portion of the effect. Mme. Clemens entered whole-heartedly into the spirit of the text and received much applause. The song "Phydile" is one that gives the singer opportunities for varied tone coloring and expressive use of the voice. Its restful character is enhanced by charming melody.

SOPRANO IS RECALLED

In contrast to this is the Russian song, "Hopak," of forceful style and brilliant throughout. Mme. Clemens's voice is smooth in quality and she uses it with considerable skill. That she found favor with her hearers was shown by several recalls after each appearance.

The two [illegible] were well [illegible]

The fo[illegible] real lightness an[illegible] in the strings and again at the end vanishing with the same delightful effect. That of "The Meistersingers" is of rugged power. Very brilliant, it concludes with energy and fire. A vigorous but smooth rendition of this number brought an end to a varied and interesting programme.

A. R. P.

From SUN

Address New York City

Date FEB 28

The next Saturday afternoon concert here by the Boston Symphony Orchestra on March 17 promises the "Faust" symphony of Liszt. Mr. Monteux will have the aid for this occasion of the Harvard Glee Club, and Arthur Hackett, who sang the solo part when the same orchestra played the famous work here last under Dr. Muck, will sing it again.

PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 1 1923

NEW PLAN FOR SEAT SALE

In order to facilitate the handling of the large number of applications for seats for the concert by the Boston Symphony Orchestra in City Hall auditorium, Wednesday evening, March 7, the Music Commission has found it necessary to arrange a seat sale for the entire five days remaining before the concert. The announcement is therefore made that City Hall box office will be open for the accommodation of patrons from now until the evening of the concert, daily from 9 a. m. to 4 p. m. On Saturday the box office will be open until noon only. Mail orders are being given attention in order of receipt. Applications by phone will be received until further notice. Patrons are advised not to delay in making reservations.

PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 2 [illegible]

SYMPHONY SEATS

The box office, City Hall, is now open daily, from 9 until 4 p. m. for the accommodation of purchasers of tickets for the Boston Symphony Orchestra concert, which will take place in City Hall auditorium, under Music Commission auspices, Wednesday evening, March 7. Not only has it been decided to keep the box office at City Hall open daily for the remainder of the time before the big concert, but seats will also be sold at Steinert's next Tuesday and Wednesday, an up-town and a down-town box office for the two final days being thought necessary in view of the volume of patronage which is indicated by the advance demand for tickets and the large number of mail orders being received. Orders by telephone (78072) will be received until further notice. Local patrons should not delay in making their reservations.

PORTLAND
ME.
PRESS HERALD
MAR 3 1923

SEATS UNTIL NOON ONLY

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To hear a Boston Symphony concert is a rare experience, in that it brings before the auditor the fine wealth of symphonic music in a perfect presentation. It is now evident in this, his third season, Pierre Monteux, the present conductor, is one of the most gifted the Boston Symphony Orchestra has ever had. Never have the symphony programs and their performance by the orchestra been more enjoyed and generally praised than under his direction.—Advt.

N. Y.
EVE. POST
ISSUE OF
MAR 3 1923

Symphony Orchestra

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For the Thursday evening concert Chausson's symphony, Loeffler's "La Mort de Tintagiles," Strauss's "Till Eulenspiegel," and the "Tannhäuser" overture.

New York City

Some Unusual Programs

Liszt's choral "Faust" [illegible] will be performed at the Bos[illegible] phony concert in Carnegie Ha[illegible] from Saturday, March 17. The [illegible] Glee Club is to assist, with [illegible] Hackett, tenor.

Handel's string concerto in D [illegible] will be played at the same co[illegible] while Pierre Monteux's program [illegible] Thursday, March 15, will include Chausson's symphony, Loeffler's "La Mort de Tintagiles," Strauss's "Till Eulenspiegel" and the "Tannhaeuser" overture.

POST

ress: Washington, D. C.

MAR 4 1923

Boston Symphony Orchestra.

By special arrangement the Boston Symphony orchestra of 100 players is to visit here and give a concert in Poli's theater Tuesday week at 4:30 under the management of Mrs. Wilson-Greene.

This historical organization has long ranked ahead of all others in America, and is, by virtue of its supreme qualities, known throughout the musical world. The supremacy has been achieved through 40 years of endeavor, in which wealth has been expended, high ideals maintained, and the genius of one after another of the world's greatest conductors devoted to the gradual improvement of the ensemble. The most skillful musicians which Europe afforded were induced to cross the ocean and join its ranks, and a minimum of change in the personnel from season to season has enabled them by long association and practice to play together with marvelous unanimity.

To hear a Boston Symphony concert is a doubly-rare experience, in that it brings before the auditor the fine wealth of symphonic music in an ideally perfect presentation. It is now evident in this, his third season, Pierre Monteux, the present conductor, is one of the most gifted the Boston Symphony orchestra has ever had. Never have the symphony programs and their performance by the orchestra been more evidently enjoyed and generally praised than under his direction.

From American MAR 4 192
Baltimore, Md.

Boston Symphony To Play March 14

Famous Orchestra Will Make Its Only Appearance Of Season At Lyric.

THE sole visit to Baltimore of the Boston Symphony Orchestra this season for a concert to be given in the Lyric Theatre on Wednesday evening, March 14, will be marked by a program of brilliance and interesting variety. Pierre Monteux, the illustrious conductor of the orchestra, will open it with the symphony of Franck in D minor, which is regarded by many as the foremost achievement of the French School of Music. When the Belgian master wrote this symphony it was received with incredulity, but "Father Franck" was confident of its success after hearing his score for the first time, and, indeed, it is now generally recognized as his maste[illegible] Beginning in a mystery [illegible] colors, it rises gradually to a [illegible] phant outburst of joyous exalta[illegible]

"La Mort de Tintagiles," the dr[illegible] matic poem of C. M. Loeffler, t[illegible] noted American composer, will a[illegible] be played, the viola d'amore part [illegible] be taken by Richard Burgin, the concertmaster of the orchestra. The closing number on the program will be Wagner's Overture to "Tannhauser."

The soloist at this concert will be Emma Calve, the celebrated French soprano, known the world over as the creator of the role of Carmen. This celebrity has in her concert tours of America in the last two seasons made a wonderfully vivid impression upon our public, and indeed her compelling dramatic power and the scarcely equalled beauty of her voice are said to be at their very finest. She will sing with the orchestra arias by Gluck and Handel.

FROM FEB 2 7 1923

TRIBUNE

Providence

Fourth Symphony Concert To-night

The last appearance but one of the season in Providence by the Boston Symphony Orchestra will take place in Infantry Hall to-night at 8:15. The soloist will be Clara Clemens, who is known in private life as Mrs. Ossip Gabrilowitsch, and who is the daughter of Mark Twain. She is a mezzo-soprano and her voice and interpretations are reputed to be very beautiful. Pierre Monteux will present Franck's Symphony in D minor and will also conduct the symphonic poem, "Vltava" ("The Moldau") by Smetana, and two Wagner numbers, the Preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

PORTLAND
ME.
EXPRESS
ISSUE OF
FEB 2 7 1923

BOSTON SYMPHONY PROGRAM

There are two ways of obtaining seats in advance for the Boston Symphony Orchestra concert, under Municipal auspices, in City Hall auditorium, Wednesday evening, March 7, namely, by mail, and by personal application at the box office, City Hall,

open daily from 10.30 to 11.30 a. m. There is much interest in the program which is announced as follows:

Beethoven, Overture to Leonore, No. 3, Op 72. Franck, Symphony in D minor, I. Lento; Allegro non troppo; II. Allegretto; III. Allegro non troppo. Strauss, Till Eulenspiegel's Merry Pranks, after the old-fashioned, Roguish Manner, in Rondo Form, for full orchestra, Op. 28. Vaughan Williams, Fantasia on a Theme by Thomas Tallis for rouble stringed orchestra. Enesco, Roumanian Rhapsody in A major, Op. 11, No.1. There will be an intermission of 10 minutes after the symphony.

NEWS, FEB 2 7 1923
Providence, R. I.

FOURTH SYMPHONY CONCERT TONIGHT

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The soloist will be Clara Clemens, who is known in private life as Mrs. Ossip Gabrilowitsch, and who is the daughter of Mark Twain. She is a mezzo-soprano and her voice and interpretations are reputed to be very beautiful. She will sing with the orchestra the aria "My Life Fades in its Blossom," from Wagner's "Rienzi,' and two songs, "Phydile," by Duparc and 'Hopak" by Moussorgsky.

Pierre Monteux will present Franck's Symphony in D minor and will also conduct the symphonic poem "Vltava" ("The Moldau") by Smetana, and two Wagner numbers, the preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
FEB 2 7 1923

FOURTH SYMPHONY CONCERT TO-NIGHT IN INFANTRY HALL

Clara Clemens Soloist.—Programme Includes Franck's Symphony.

The Boston Symphony Orchestra will give a concert at Infantry Hall to-night, beginning at 8:15 o'clock. The soloist will be Clara Clemens, who is known in private life as Mrs Ossip Gabrilowitsch, and who is the daughter of Mark Twain. She is a mezzo-soprano and will sing, with the orchestra, the aria, "My Life Fades in Its Blossom," from Wagner's "Rienz," and two songs, "Phydile," by Duparc, and "Hopak," by Moussorgsky.

Pierre Monteux will offer Franck's symphony in D-minor, and will also conduct the symphonic poem, "Vltava" ("The Moldau"), by Smetana, and two Wagnerian numbers, the preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

PROVIDENCE
R. I.
JOURNAL
FEB 2 7 1923

Clara Clemens

Daughter of Late Mark Twain Will Sing at Boston Symphony Concert In Infantry Hall To-night.

FOURTH SYMPHONY CONCERT TO-NIGHT IN INFANTRY HALL

Clara Clemens Soloist.—Programme Includes Franck's Symphony.

The Boston Symphony Orchestra will give a concert at Infantry Hall to-night, beginning at 8:15 o'clock. The soloist will be Clara Clemens, who is known in private life as Mrs. Ossop Gabrilovitsch, and who is the daughter of Mark Twain. She is a mezzo-soprano and will sing, with the orchestra, the aria, "My Life Fades in Its Blossom," from Wagner's "Rienz," and two songs, "Phydile," by Duparc and "Hopak," by Moussorgsky.

Pierre Monteux will offer Franck's symphony in D-minor, and will also conduct the symphonic poem, "Vltava" ("The Moldau"), by Smetana, and two Wagnerian numbers, the preludes to "Lohengrin" and "The Mastersingers of Nuremberg."

FROM MAR 2 8 1923

TRIBUNE

Providence

Boston Symphony Gives Fourth Concert

Franck's Coloring of Harmony and Melody Included in Fine Program

The Boston Symphony gave its fourth concert of the season last night at Infantry Hall, Pierre Monteux conducting. The program included Cesar Franck's symphony in D-minor, three movements; Smetana's symphonic poem, "The Moldau," from "Ma Vlast" (My Country), Wagner's prelude to "Lohengrin," and the prelude to the "Mastersingers." Clara Clemens daughter of Mark Twain, and wife of Ossip Gabrilowitz, was the soloist singing a scene and an aria from [illegible] "Rienzi," Duparc's "Phydile," and Moussorgsky's "Hopak."

Franck's symphony is rich and beautiful in its conception, with sustained passages of compelling loveliness, written not only for the technical ear of the musical erudite, but also for the glorification of the emotions of the musical illiterate who cannot tell a crescendo from an allegro and who, as Dulcy says, know what they like. They could not help liking Franck's coloring of harmony and melody. Mr. Monteux squeezed all the beauty from this symphony of the Belgian.

Smetna's Moldu varies in mood from a rhythmical swing with full accompaniment of violins and horns to deep melancholy dirge, then back into the full blare and fast movement of the dance tempo. It was read by Mr. Monteux with life and vigor. Wagner's prelude to "Lohengrin," one of the most beautiful pieces ever written despite the castigations of the criticasters that it is sloppy sentimentalism over Pilsner beer, was easily the most popular piece of the night. The sheer loveliness of the opening violins, soothing, rich, quiet, transport one from the ugly surroundings of an ugly hall to a plane that Wagner peopled with all the symbols of beauty. Then the entrance of the horn deepens the effect of the violins, and finally the entire orchestra combine to make ineffable music. The Mastersingers prelude ended a most delightful night of music.

Clara Clemens, the soloist, undertook a difficult scene and aria from Wagner. Now there are very few people who ca[illegible] [illegible] appealing. C[illegible] struggled valiantly with the [illegible] least she gave the appearance of doing so. She has a voice that is limited in range and is not effective above contralto. Her battle with some of the difficult Wagerian passages were not altogether successful. Parts of the Duparc piece were more suited to her voice, but when she strove to go beyond her limitations, she was sometimes a bit off. The Moussorgsky dance number was her most successful song, and even then she failed to satisfy an audience that was probably more curious than enthusiastic, thinking maybe of Miss Clemens's distinguished father and of her talented husband rather than of her voice.

PROVIDENCE
R. I.
JOURNAL
FEB 2 8 1923

FRANCK SYMPHONY BRILLIANTLY PLAYED

Fourth Concert by Monteux Artists Given Before Diminished Audience.

CLARA CLEMENS SOLOIST

Smetana Symphonic Poem Flood of Easily Comprehensible Harmony. Players Afford Leader Utmost in Response

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the fourth concert of its series in Infantry hall last evening. Cesar Franck's symphony in D-minor was the evening's chief work with Smetana's symphonic poem, "The Moldau" and two Wagner preludes rounding out the orchestra portion of the programme.

Clara Clemens, mezzo soprano, was the soloist. The attendance while large, was not equal to that noted at the earlier concerts.

In the main it was a brilliant programme that M. Monteux presented. The numbers were given in the following order:

Symphony in D-minor..................Franck
  Lento, Allegro non troppo.
  Allegretto.
  Allegro non troppo.
Scene, "Just God!" and aria, "My Life Fades in Its Blossom," from "Rienzi," Act III, No. 9..............................Wagner
Symphonic poem ("The Moldau") from "Ma Vlast" ("My Country"), No. 2.....Smetana
Songs with orchestra:
  "Phydile" ....Duparc
  "Hopak" ....Moussorgsky
Prelude to "Lohengrin" ....Wagner
Prelude to "The Mastersingers of Nuremberg" ....Wagner

Like many great orchestral works which later came to their own in public appreciation and favor, the Franck symphony received scant recognition at its first performance. The musical elect were not in sympathy with innovations in orchestral voicing such as were introduced by the composer in this score and it was some little time before the symphony's full worth was realized. To-day it stands as a monument to Franck's genius. The work is familiar to patrons of these concerts and last evening's performance was made thoroughly enjoyable under M. Monteux's artistic and sympathetic baton.

While this cultured and versatile leader is satisfying in his conceptions of the writings of various schools, it has always seemed that he possessed a deeper understanding, a more delicate appreciation, perhaps, of the modern French composers. At all events, his readings of their works, by seemingly intuitive sense, reveals the beauty, the refinement and grace which so enrich them.

The performance of the D-minor showed the players at their best, which is but another way of saying they responded with splendid precision and sympathy to their leader's wishes. The symphony's second and final movements are remarkable for their haunting thematic beauty, effective instrumentation and individuality.

TONE POEM MELODIOUS

The Smetana tone poem is more obvious music. It is music that may be easily assimilated at first hearing. Pleasing melodies are entwined in fairy-like fashion in the opening measures and one scarcely needs a programme book to follow the composer in his imaginative flights. "The Moldau" is one of a cycle of tone poems which are descriptive of the beauties of Bohemia. The river Moldau is the inspiration of this delightful piece of programme music. In this flowing tide of harmony the composer has painted the ever-changing scenes of his beloved stream. Again M. Monteux and his men gave a pleasing exhibition of expressive and finished ensemble. At the close the audience showed full appreciation of the players' efforts.

Mme. Clemens chose a fine aria in "My Life Fades in Its Blossom," from Wagner's "Rienzi." It is a song of great dramatic possibilities, and the orchestra furnishes a goodly portion of the effect. Mme. Clemens entered whole-heartedly into the spirit of the text and received much applause. The song "Phydile" is one that gives the singer opportunities for varied tone coloring and expressive use of the voice. Its restful character is enhanced by charming melody.

SOPRANO IS RECALLED

In contrast to this is the Russian song, "Hopak," of forceful style and brilliant throughout. Mme. Clemens's voice is smooth in quality and she uses it with considerable skill. That she found favor with her hearers was shown by several recalls after each appearance.

The two Wagner preludes were well played and [illegible] numbers. [illegible] contrasted with [illegible] the Meistersinger. The former is for the most part of ethereal lightness and delicacy beginning softly in the strings and again at the end vanishing with the same delightful effect. That of "The Meistersingers" is of rugged power. Very brilliant, it concludes with energy and fire. A vigorous but smooth rendition of this number brought an end to a varied and interesting programme.

A. F. P.

From SUN

Address New York City

Date FEB 28

The next Saturday afternoon concert here by the Boston Symphony Orchestra on March 17 promises the "Faust" symphony of Liszt. Mr. Monteux will have the aid for this occasion of the Harvard Glee Club, and Arthur Hackett, who sang the solo part when the same orchestra played the famous work here last under Dr. Muck, will sing it again.

PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 1 1923

NEW PLAN FOR SEAT SALE

In order to facilitate the handling of the large number of applications for seats for the concert by the Boston Symphony Orchestra in City Hall auditorium, Wednesday evening, March 7, the Music Commission has found it necessary to arrange a seat sale for the entire five days remaining before the concert. The announcement is therefore made that City Hall box office will be open for the accommodation of patrons from now until the evening of the concert, daily from 9 a. m. to 4 p. m. On Saturday the box office will be open until noon only. Mail orders are being given attention in order of receipt. Applications by phone will be received until further notice. Patrons are advised not to delay in making reservations.—Ad

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PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 2 1923

SYMPHONY SEATS

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PORTLAND
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PRESS HERALD
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N. Y.
EVE. POST
ISSUE OF
MAR 3 1923

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SUN MAR 3 1923

New York City

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POST

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From American MAR 4 192

Baltimore, Md.

Boston Symphony To Play March 14

Famous Orchestra Will Make Its Only Appearance Of Season At Lyric.

THE sole visit to Baltimore of the Boston Symphony Orchestra this season for a concert to be given in the Lyric Theatre on Wednesday evening, March 14, will be marked by a program of brilliance and interesting variety. Pierre Monteux, the illustrious conductor of the orchestra, will open it with the symphony of Franck in D minor, which is regarded by many as the foremost achievement of the French School of Music. When the Belgian master wrote this symphony it was received with incredulity, but "Father Franck" was confident of its success after hearing his score for the first time, and, indeed, it is now generally recognized as his masterpiece. Beginning in a mystery of somber colors, it rises gradually to a triumphant outburst of joyous exaltation.

"La Mort de Tintagiles," the dramatic poem of C. M. Loeffler, the noted American composer, will also be played, the viola d'amore part to be taken by Richard Burgin, the concertmaster of the orchestra. The closing number on the program will be Wagner's Overture to "Tannhauser."

The soloist at this concert will be Emma Calve, the celebrated French soprano, known the world over as the creator of the role of Carmen. This celebrity has in her concert tours of America in the last two seasons made a wonderfully vivid impression upon our public, and indeed her compelling dramatic power and the scarcely equalled beauty of her voice are said to be at their very finest. She will sing with the orchestra arias by Gluck and Handel.

WASHINGTON
D. C.
TIMES HERALD
MAR 4 1928

Boston Symphony in Single Concert

A SPLENDID concert is anticipated for the visit of the Boston Symphony Orchestra when that famous organization gives its single concert here this season, on Tuesday afternoon, March 13, in Poli's Theater, under the management of Mrs. Wilson-Greene.

The present season of the orchestra has been extraordinarily successful. As many concerts as the requirements of rehearsals allow have been undertaken, increasing the number to the maximum. In Boston sixty-nine concerts will be given, while the tour has included Canada and the Middle West.

Pierre Monteux has made a vivid impression. He is now in his fourth season as the conductor, receiving expressions of higher esteem than ever before.

Seats are on sale at Mrs. Wilson-Greene's concert bureau, at Droop's, Thirteenth and G streets.

ESTABLISHED 1861 MAR 4 192
From American
Baltimore, Md.

Noted Conductor

Pierre Monteux will direct the Boston Symphony Orchestra at its concert at the Lyric on March 14.

NEW YORK
TRIBUNE
MAR 4 1928

Coming Concerts Of New York and Boston Orchestras

Albert Spalding, the violinist, is announced as soloist for the New York Symphony Orchestra's concert, next Sunday afternoon, in Aeolian Hall, playing the D minor concerto, Op. 27, by Erno Dohnanyi. Mr. Damrosch and the orchestra will play a new suite, by Deems Taylor, entitled "Through the Looking Glass"—also to be played in Brooklyn on the 10th—besides Brahms's Academic Festival Overture and numbers by Johann and Josef Strauss. The novelty of this afternoon's New York Symphony concert at Aeolian Hall is Ernest Toch's "Fantastic Music of the Night," announced as having its first performance in America, which is dedicated to Frank Damrosch. The composer was born in Vienna in 1887 and, a self-taught musician, has won various prizes, including the Austrian state prize for composition, for four successive years. His compositions, all instrumental, include chamber music and orchestral works.

The Mahler Symphony, his seventh, on the programs of the Philharmonic Society next Thursday evening and Friday afternoon, is also announced as a first performance in New York. Alexander Siloti will be the soloist next Sunday afternoon at Carnegie Hall, playing Liszt's "Todtentanz," for piano and orchestra, which he will repeat on the following Sunday at the Metropolitan Opera House. Other numbers on Mr. Mengelberg's program for next Sunday will be Henry Hadley's Third Symphony, played in Brooklyn earlier in the season; "Piet Hein," a Dutch rhapsody, by Van Anrooy, and numbers by Weber and Johann Strauss. A symphony by Lazare Saminsky is announced for the next Philharmonic concert at the Metropolitan Opera House on the afternoon of the 18th.

Philharmonic subscriptions for next season may be made now at the society's offices in the Fisk Building, Fifty-seventh Street and Broadway. The Thursday evening concerts next year will be increased to eighteen, and conducted in pairs with the Friday afternoon series.

The next concerts here by the Boston Symphony Orchestra will be at Carnegie Hall on Thursday evening and Saturday afternoon, March 15 and 17. The Chausson B flat major Symphony will begin Mr. Monteux's program on Thursday, followed by Strauss's "Till Eulenspiegel," Loeffler's "La Mort de Tintagiles" and the "Tannhauser" overture. On Saturday, Mr. Monteux will lead Liszt's "Faust" Symphony, with the closing chorus given by the Harvard Glee Club, with Arthur Hackett, tenor, as soloist. Handel's Concerto Grosso, in D major, for strings, is the first part of the program.

NEW YORK
TIMES
MAR 4 1928

are seating capacity.

The Boston Symphony Orchestra played the overture to Rossini's opera of "Semiramide," which Philip Hale in The Boston Herald spoke of as "still an old and dear friend, known to us from boyhood days in our little village, when we played it in a four-hand piano arrangement with a maiden aunt. It is a good thing for the younger generation in the symphony audience to learn what delighted their fathers and their grandfathers. Nor need these younger listeners, who grow enthusiastic over the music of Milhaud and other ultra-modern composers turn up their noses at the great Rossini, who once ruled the musical world. Old-fashioned as it is, this overture is in the grand style, melodious, pompous, with the irresistible crescendos attributed to Rossini, but used more sparingly by a few composers before him."

NEW YORK
N. Y.
HERALD
MAR 4 1928

PLAY "FAUST SYMPHONY."

Liszt's largest orchestral work, the "Faust Symphony," will be performed by Pierre Monteux and the Boston Symphony Orchestra in Carnegie Hall, New York, a week from Saturday, March 17.

NEW YORK
TIMES
MAR 16 1928

MUSIC

By RICHARD ALDRICH.

The Boston Symphony Orchestra.

At every visit the Boston Symphony Orchestra makes to New York in these days it seems a finer orchestra; it played more beautiful tone, which now, in its lusciousness, transparency and delicate graduation of color, brings forth memories of the tone it had in the years of glory and true approximates thereto. So it played last evening in Carnegie Hall, when it came for the fourth visit of the season.

The program was a singularly attractive one, even though it did offer one of the numerous repetitions of Strauss's "Till Eulenspiegel," that are to be showered upon New York within so short a period. But it was a remarkably fine repetition; perhaps not one of such sweeping bravura as has been heard here but of a peculiarly mordant character, in which every voice, every phrase and every ironical and drastic turn was to be heard in its true significance; in which the line was unerringly preserved, and there was something of the balanced and open quality of chamber music, on a larger scale. And yet there was no dearth of the dazzling color. The piece seems, even under the strain of constant repetition, to be the one of Strauss's symphonic poems that shows least wear and tear.

Chausson's symphony, with which the program began, had also been heard here this season before; and also well-endured repetition. Few works of its school are so beautifully scored with such transparent, warm and glowing instrumentation. It was played with

formance created a deep impression upon the audience, which bestowed applause enough upon it for the orchestra to share.

The interest was maintained and increased by Charles Martin Loeffler's dramatic poem, "La Mort de Tintagiles." The composition has established its place as one of the finest products of American art. It is twenty-six years old, and there is not too much music produced within that time that has held its own so well as this has, that maintains its poignancy and intensity of emotional expressiveness through the changes of style and method that have supervened, and that is shown thereby to be something profoundly felt and uttered, and not merely a new fashion of utterance that new music will so often turn out to be.

It was thought to be the last word in "modernity" at its first production. It is still modern in that its appeal to listeners of today is unshaken. It now seems clear, direct, spontaneous and its manner of expression something inevitable as well as personal. It rises above the limitations of program music in its specially musical power and expressiveness, its suggestion of mood and foreboding, its denotement of impending fate and impotent tenderness. There is nothing new in all this; and yet it was all brought back again as new in the fervid and impassioned performance that Mr. Monteux gave it last evening. Mr. Burgin, the concert master of the orchestra, played the obbligato part for the viola d'amore with an exquisite and silvery beauty of tone; a part written with such masterly skill into its place in the score, with such restraint and yet with such full and precise expression of what is given it to express.

The performance aroused much enthusiasm among the listeners; and Mr. Monteux directed it toward Mr. Loefres, who had come from Medfield to hear it, and rose to bow in the box where he sat. The program was brought to an end with the overture of "Tannhäuser."

NEW YORK
N. Y.
EVE. POST
ISSUE OF
MAR 16 1928

Music

By Henry T. Finck

Operas and Concerts

The Boston Symphony Orchestra will offer its patrons a treat in Carnegie Hall to-morrow afternoon when Liszt's superb "Faust" symphony will be done, with the now famous Harvard Glee Club in the choral finale. Last night's concert of this orchestra had a familiar programme, including Chausson's B flat symphony, Loeffler's colorful "Mort de Tintagiles," Strauss's "Till Eulenspiegel," and the "Tannhäuser" overture. In Aeolian Hall a song recital was given by Muriel Tindal, a member of the Metroplitan Opera Company.

BROOKLYN
N. Y.
EAGLE
ISSUE OF
MAR 16 1928

CONCERTS AND OPERAS

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BROOKLYN
N. Y.
STANDARD UNION
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BALTIMORE,
MD.
NEWS
ISSUE OF
MAR 16 1928

Boston Symphony Concert

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By W. G. O.

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EAGLE
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The orchestral program included the ever welcome "unfinished" symphony of Schubert, Strauss' "Till Eulenspiegel," which has been played with less finish but more "punch" by some of the earlier German conductors; Loeffler's "Mort de Tintagiles" and Enesco's "Rumanian Rhapsody." Into the last two Mr. Monteux threw himself with enthusiasm and the men enjoyed the music with him and gave exquisite delicacy and finish. The enjoyment of the spirited "Rumanian Rhapsody," made from telling Rumanian folk songs, was heightened by remembering that the composer is the same Enesco who at the last of these concerts played the long and difficult Brahms violin concerto. The man is a fine artist, whether as composer or interpreter.

[79]

WASHINGTON
D. C.
TIMES HERALD
MAR 4 1928

Boston Symphony in Single Concert

A SPLENDID concert is anticipated for the visit of the Boston Symphony Orchestra when that famous organization gives its single concert here this season, on Tuesday afternoon, March 13, in Poli's Theater, under the management of Mrs. Wilson-Greene.

The present season of the orchestra has been extraordinarily successful. As many concerts as the requirements of rehearsals allow have been undertaken, increasing the number to the maximum. In Boston sixty-nine concerts will be given, while the tour has included Canada and the Middle West.

Pierre Monteux has made a vivid impression. He is now in his fourth season as the conductor, receiving expressions of higher esteem than ever before.

Seats are on sale at Mrs. Wilson-Greene's concert bureau, at Droop's, Thirteenth and G streets.

ESTABLISHED 1881 MAR 4 192

From American
Baltimore, Md.

Noted Conductor

Pierre Monteux will direct the Boston Symphony Orchestra at its concert at the Lyric on March 14.

NEW YORK
TIMES
MAR 4 1928

tire seating capacity.

"The Boston Symphony Orchestra played the overture to Rossini's opera of "Semiramide," which Philip Hale in The Boston Herald spoke of as "still an old and dear friend, known to us from boyhood days in our little village, when we played it in a four-hand piano arrangement with a maiden aunt. It is a good thing for the younger generation in the symphony audience to learn what delighted their fathers and their grandfathers. Nor need these younger listeners, who grow enthusiastic over the music of Milhaud and other ultra-modern composers turn up their noses at the great Rossini, who once ruled the musical world. Old-fashioned as it is, this overture is in the grand style, melodious, pompous, with the irresistible crescendos attributed to Rossini, but used more sparingly by a few composers before him."

NEW YORK
N. Y.
HERALD
MAR 4 1928

PLAY "FAUST SYMPHONY."

Liszt's largest orchestral work, the "Faust Symphony," will be performed by Pierre Monteux and the Boston Symphony Orchestra in Carnegie Hall, New York, a week from Saturday, March 17.

NEW YORK
TRIBUNE
MAR 4 1928

Coming Concerts Of New York and Boston Orchestras

Albert Spalding, the violinist, is announced as soloist for the New York Symphony Orchestra's concert, next Sunday afternoon, in Aeolian Hall, playing the D minor concerto, Op. 27, by Erno Dohnanyi. Mr. Damrosch and the orchestra will play a new suite, by Deems Taylor, entitled "Through the Looking Glass"—also to be played in Brooklyn on the 10th—besides Brahms's Academic Festival Overture and numbers by Johann and Josef Strauss. The novelty of this afternoon's New York Symphony concert at Aeolian Hall is Ernest Toch's "Fantastic Music of the Night," announced as having its first performance in America, which is dedicated to Frank Damrosch. The composer was born in Vienna in 1887 and, a self-taught musician, has won various prizes, including the Austrian state prize for composition, for four successive years. His compositions, all instrumental, include chamber music and orchestral works.

The Mahler Symphony, his seventh, on the programs of the Philharmonic Society next Thursday evening and Friday afternoon, is also announced as a first performance in New York. Alexander Siloti will be the soloist next Sunday afternoon at Carnegie Hall, playing Liszt's "Todtentanz," for piano and orchestra, which he will repeat on the following Sunday at the Metropolitan Opera House. Other numbers on Mr. Mengelberg's program for next Sunday will be Henry Hadley's Third Symphony, played in Brooklyn earlier in the season; "Piet Hein," a Dutch rhapsody, by Van Anrooy, and numbers by Weber and Johann Strauss. A symphony by Lazare Saminsky is announced for the next Philharmonic concert at the Metropolitan Opera House on the afternoon of the 18th.

Philharmonic subscriptions for next season may be made now at the society's offices in the Fisk Building, Fifty-seventh Street and Broadway. The Thursday evening concerts next year will be increased to eighteen, and conducted in pairs with the Friday afternoon series.

The next concerts here by the Boston Symphony Orchestra will be at Carnegie Hall on Thursday evening and Saturday afternoon, March 15 and 17. The Chausson B flat major Symphony will begin Mr. Monteux's program on Thursday, followed by Strauss's "Till Eulenspiegel," Loeffler's "La Mort de Tintagiles" and the "Tannhauser" overture. On Saturday, Mr. Monteux will lead Liszt's "Faust" Symphony, with the closing chorus given by the Harvard Glee Club, with Arthur Hackett, tenor, as soloist. Handel's Concerto Grosso, in D major, for strings, is the first part of the program.

NEW YORK
TIMES
MAR 16 1928

MUSIC

By RICHARD ALDRICH.

The Boston Symphony Orchestra.

At every visit the Boston Symphony Orchestra makes to New York in these days it seems a finer orchestra; it played more beautifully, and especially with a more beautiful tone, which now, in its lusciousness, transparency and delicate graduation of color, brings forth memories of the tone it had in the years of glory and true approximates thereto. So it played last evening in Carnegie Hall, when it came for the fourth visit of the season.

The program was a singularly attractive one, even though it did offer one of the numerous repetitions of Strauss's "Till Eulenspiegel," that are to be showered upon New York within so short a period. But it was a remarkably fine repetition; perhaps not one of such sweeping bravura as has been heard here but of a peculiarly mordant character, in which every voice, every phrase and every ironical and drastic turn was to be heard in its true significance; in which the line was unerringly preserved, and there was something of the balanced and open quality of chamber music, on a larger scale. And yet there was no dearth of the dazzling color. The piece seems, even under the strain of constant repetition, to be the one of Strauss's symphonic poems that shows least wear and tear.

Chausson's symphony, with which the program began, had also been heard here this season before; and also well-endured repetition. Few works of its school are so beautifully scored with such transparent, warm and glowing instrumentation. It was played with real fervor and intensity; and the performance created a deep impression upon the audience, which bestowed applause enough upon it for the orchestra to share.

The interest was maintained and increased by Charles Martin Loeffler's dramatic poem, "La Mort de Tintogiles." The composition has established its place as one of the finest products of American art. It is twenty-six years old, and there is not too much music produced within that time that has held its own so well as this has, that maintains its poignancy and intensity of emotional expressiveness through the changes of style and method that have supervened, and that is shown thereby to be something profoundly felt and uttered, and not merely a new fashion of utterance that new music will so often turn out to be.

It was thought to be the last word in "modernity" at its first production. It is still modern in that its appeal to listeners of today is unshaken. It now seems clear, direct, spontaneous and its manner of expression something inevitable as well as personal. It rises above the limitations of program music in its specially musical power and expressiveness, its suggestion of mood and foreboding, its denotement of impending fate and impotent tenderness. There is nothing new in all this; and yet it was all brought back again as new in the fervid and impassioned performance that Mr. Monteux gave it last evening. Mr. Burgin, the concert master of the orchestra, played the obbligato part for the viola d'amore with an exquisite and silvery beauty of tone; a part written with such masterly skill into its place in the score, with such restraint and yet with such full and precise expression of what is given it to express.

The performance aroused much enthusiasm among the listeners; and Mr. Monteux directed it toward Mr. Loefres, who had come from Medfield to hear it, and rose to bow in the box where he sat. The program was brought to an end with the overture of "Tannhäuser."

NEW YORK
N. Y.
EVE. POST
ISSUE OF
MAR 16 1928

Music

By Henry T. Finck

Operas and Concerts

The Boston Symphony Orchestra will offer its patrons a treat in Carnegie Hall to-morrow afternoon when Liszt's superb "Faust" symphony will be done, with the now famous Harvard Glee Club in the choral finale. Last night's concert of this orchestra had a familiar programme, including Chausson's B flat symphony, Loeffler's colorful "Mort de Tintagiles," Strauss's "Till Eulenspiegel," and the "Tannhäuser" overture. In Aeolian Hall a song recital was given by Muriel Tindal, a member of the Metroplitan Opera Company.

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N. Y.
EAGLE
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[79]

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
MAR 17 1928

MME CALVE HERE WITH THE BOSTON SYMPHONY

The Boston Symphony Orchestra, under the direction of Pierre Monteaux, with Mme. Calve as assisting artist, played at the Academy of Music last evening. Mme. Calve sang Gluck's "Divinities du Styx" from Alceste," and Beethoven "In Inesta Tomba Oscivia." This able artist needs no introduction to the music lovers of this borough. Her singing last evening was in keeping with her past excellent offerings. She was generously applauded.

For the rest of the program Mr. Monteaux selected Shubert's unfinished symphony; "Till Eulenspiegel's Merry Pranks," Strauss; Rumanian Rhapsody No. 2, Enesco, and "La Mart de Tintagiles," Loeffler, with Richard Burgin, concert master of the orchestra, playing the "Viole d'Amour" solo in the last number. All of these works except the "Rumanian Rhapsody" have been heard frequently during the current season. The latter was very pleasing to the ear.

Mr. Monteaux and his excellent organization delighted a large audience with their beauty of tone and delicacy of shading. From the tricky pranks of "Till Eulenspiegel" to the intensely dramatic passages of the "La Mort de Tintagiles" they displayed skill and brilliancy and left little to be desired.

MAR 17 1928
TIMES
BROOKLYN, N. Y.

Music Events

THE BOSTON SYMPHONY ORCHESTRA.

Under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences, the Boston Symphony Orchestra gave a concert last night at the Academy of Music which was good in spots. But, unfortunately, those spots did not occur frequently.

Some of the good spots occurred in the woodwind passages of Strauss' "Till Eulenspeigel's Pranks, after the old-fashioned, roguish manner, in Rondo Form." There is, indeed, a good bit of delightfully broad humor in this absurd composition, which calls forth the spectacle of a pantomimic clown grotesquely disporting himself. There were here and there good spots in Schubert's unfinished Symphony in B minor, too. But the crudities and rough edges of the orchestra's rendition of this sublime composition obliterated the finer passages. There was very little of the rich organ quality and all too much harshness and mechanical intensity.

Enesco's Roumanian Rhapsody, Op. 11, No. 2, gave evidence of being quite beyond the complete grasp of the orchestra which, more than once, in its desire to give a spirited, fiery rendition, skipped entirely out of the control of the conductor. The result were a few discords and momentary losses of unison.

Also on the program was Loeffler's "La Morte de Tintagiles," a dramatic poem after the drama of Maurice Maeterlinck, for orchestra and Viole d'Amour. The Viole d'Amour was played without any distinction by Richard Burgin, who seemed to have difficulty in keeping the strings in tune.

Emma Calve was the soloist. She sang Gluck's aria, "Divinities du Styx" from "Alceste," and BeethoVen's "In Questa Tomba Oscura," with a voice which in the upper registers was metallic and without color.

Pierre Monteux conducted.

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MAR 18 1928

Liszt's "Faust" symphony, with the final chorus sung by the Harvard Glee Club, and Arthur Hackett, tenor, was given by the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon, Pierre Monteux conducting. The programme's first half was devoted to a performance of Handel's D major concerto grosso for string orchestra, Messrs. Burgin, Theodorowicz, Fourel and Bedetti playing the solo violin, viola and violoncello parts.

Herman Menth, heard in matinee Aeolian Hall piano recital yesterday, played compositions by Scarlatti, Gluck-Brahms, Couperin, Liszt, Debussy and Brahms.

Scheduled for appearance last evening were the Paulist Choristers at Town Hall, and Anna Meitschik, contralto, and Michael Press, violinist, in joint recital at Carnegie

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N. Y.
AMERICAN
ISSUE OF
MAR 18 1928

Record Crowd Hears Boston Symphony in Attractive Programme

By GRENA BENNETT.

YESTERDAY afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall drew one of the largest audiences credited to the Hub band in several seasons. This might have been due to a particularly alluring programme or to the published rumor that the Bostonians may not visit New York next season.

Mr. Monteaux, with fine intelligence and understanding, directed his men through the gentle melodies of Haydn's Concerto Grosso, and after a brief pause presented Liszt's "Faust" Symphony, introducing Arthur Hackett, American tenor and the Harvard Glee Club in the charming final chorus.

NEW YORK
TIMES
MAR 18 1928

HARVARD GLEE CLUB SINGS WITH ORCHESTRA

Appears With the Boston Symphony at Carnegie Hall—Arthur Hackett Tenor Soloist.

Carnegie Hall was filled yesterday for the Boston Symphony Orchestra's last matinee but one this season, the big and socially brilliant audience being attracted perhaps not so much by a hunger to hear the rare "Faust" symphony of Liszt as it was by the further fact that Mr. Monteux had enlisted for the occasion fifty singers of the Harvard Glee Club. Both Monteux himself and Dr. Archibald T. Davison, the club's regular conductor, shared with the tenor soloist, Arthur Hackett, an enthusiastic recall to the stage at the close of the Symphony's hour and a half of performance.

Mr. Hackett sang admirably above chorus and orchestra, with crystal tone and diction, the "Ewig Weibliche," quotation from Goethe, which is equally Liszt's homage to the poet and his symphony's chief mark of distinction. The men of the glee club, singing over the players from a high platform at back of the stage, were responsive to Conductor Monteux's every nuance. Their tone, manful and meaningful, lent wings to words while adding a human "instrument" to the fine blend of orchestral harmony.

By way of preface, there was but one other work in the program, Handel's concerto grosso in D major for string orchestra only, with solo "leads" for Burgin and Theodorowicz among the violins, as well as Fourel, viola, and Bedetti, 'cello. The serene classic proved a graceful foil to Liszt's romance on the Faust, Gretchen and Mephisto themes.

HERALD
MAR 18 1928

HARVARD MEN SING IN SYMPHONY CONCERT

Boston Orchestra Gives Matinee Program.

The fourth matinee concert of the Boston Symphony Orchestra, Pierre Monteux conductor, was given yesterday at Carnegie Hall. The program comprised Handel's "Concerto Grosso" in D major, No. 5, for string orchestra and string quartet—Messrs. Burgin, Theodorowicz, Fourel and Bedetti—edited by Kogel, and "A Faust Symphony," in three character pictures (after Goethe), by Franz Liszt. In the symphony the final chorus was sung by the Harvard Glee Club, Archibald T. Davison leader, with Arthur Hackett, tenor, as the soloist.

Mr. Monteux's players did beautiful work in Handel's imposing and splendid Concerto Grosso. Their feeling for the music was especially charged with sympathetic understanding and their virtuosity as instrumentalists excellently displayed. The number was rewarded with liberal applause.

Liszt's "Faust Symphony," as played by the orchestra, was a highly finished one in suite of no few soporific movements. Amid the splendid passages of the long score many hollow and barren spots as left by the composer stood forth in a broad and glaring light. The manifold melodic beauties of the "Gretchen" movement came as a relief. The Harvard Glee Club showed masterly skill in the choral passages, which with Arthur Hackett's fine voice and admirable delivery in the solo work, made an artistic feature in the imposing and thrilling ensemble. The warm applause at the close of the performance was shared by Mr. Monteaux, Mr. Davison and Mr. Hackett.

NEW YORK
TRIBUNE
MAR 18 1928

Local Orchestras Approaching End Of Their Seasons

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Three pianists will also be heard, but at different times, during the week as soloists with the Philharmonic—Alexander Siloti this afternoon at the Metropolitan Opera House, repeating the Liszt arrangement of Schubert's "Wanderer" Fantasy; Mieczyslaw Munz at the popular-priced "educational" concert on Wednesday evening at Carnegie Hall, and Wilhelm Bachaus in the regular concerts there next Thursday evening and Friday afternoon. Lazar Saminsky's "Symphony of the Summits" will have what is announced as its first American performance this afternoon, while a first New York hearing of Pick-Mangiagalli's "Sortilege," a symphonic poem for piano and orchestra, is announced for Thursday and Friday. Mr. Mengelberg will conduct a program of Wagner and Strauss numbers at Carnegie Hall next Sunday afternoon, the 25th. Including this one, the Philharmonic season has three more weeks to run, the last concert being at the Metropolitan Opera House on April 8.

There are still two concerts by the Philadelphia Orchestra and one pair by the Boston Symphony to be heard during the present season.

BALTIMORE
MD.
EVENING SUN
MAR 15 1928

MUSIC

By J. O. L. (JO L

Boston Orchestra And Emma Calve.

The Boston Orchestra, Pierre Monteux conducting, appeared at the Lyric last evening after a twelve months' absence, ~~the assisting artist being Emma Calve, the famous French contralto.~~

The Boston Orchestra is today, just as it was before the war, a perfect instrument, the tone of which is now characterized by a perfectly wonderful richness and mellowness. It is moreover, a peculiarly sensitive instrument that responds in a living and extremely subtle way to the finely spiritual and inherently elevated moods of its present director, so that its performance throughout the evening was marked by the most exquisite dynamic variety, brilliance and richness. The extremely golden quality of the brass choir, which is so insistent but never obtrusive, the pure clarity of the wind instruments and the vibrant beauty of the strings are all things that combine to place this band in the very highest rank of orchestra organizations, so that from the point of view of pure musical efficiency and beauty the concert last evening must be regarded as one of the outstanding events of the winter.

It is surely a sad commentary on the musical understanding and appreciation of our Baltimore *amateurs* that so diminutive an audience assembled to hear this concert and that our own particular "golden horseshoe" of music lovers [illegible] conspicuous [illegible] absence.

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As a matter of fact the concert last evening was one of the most beautiful that has been given here in recent years. The orchestra played first the lovely D minor symphony of Cesar Franck, a musical tapestry that has been woven with a peculiar richness of harmonic device, a work that, while somewhat sombre in intent, is, nevertheless, characterized by a fine exhaltation and stirring beauty. Of special interest, too, was the Loeffler tone poem, a work inspired by Maeterlinck's "Mort de Tintagiles," and in which the solo voice is the insinuating and rarely heard *viole d'amour*, an antique instrument that was beautifully played by Richard Burgin. Loeffler's work is a little lacking in the mystic quality that Debussy gives to his "translations" of "Maeterlinck, and it seems at times a little too attenuated in its rare modernity, but it is a fine musical expression of a spiritual mood, and it was exquisitely played. Mr. Monteux's men also gave a superb reading of the "Thannhaeuser" overture.

Mme. Calve received an ovation. A commanding figure, she sings with a superb dignity and with that wonderful artistry that has always marked her performances, giving the great "Divinities du Styx" aria of Gluck in the broad, expansive, classic manner that alone makes works of this type interesting. If her upper register has lost something of its brilliance, it has lost little, if anything, of its round purity of tone, and her middle voice is still quite glorious.

Her *mezza voce* is exquisite, her singing of the beautiful "In questa tomba oscura" song of Beethoven (which she substituted for the Handelaria), and which she gave in this vibrant half voice, was one of those entirely beautiful exhibitions that make particular concerts memorable. It was the kind of thing that makes one all the more eager to hear this great artist in recital, in which she should still be supreme.

NEW YORK
TIMES
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NEW YORK
TRIBUNE
MAR 18 1928

Hackett and Harvard Club Heard With Orchestra

Collaborate With Boston Musicians in Splendid Performance of 'Faust Symphony'

The Boston Symphony Orchestra continued its fourth pair of concerts of the season yesterday afternoon at Carnegie Hall with a program that contained nothing new, but which was one of unusual quality and interest none the less. Prefaced by Handel's Concerto Grosso No. 5 in D, its principal item was Liszt's "Faust Symphony," in which Arthur Hackett, tenor, and the Harvard Glee Club collaborated.

The concerto was given a performance of finish and vigorous beauty that rightly received warm commendation, but there was perhaps greater interest in the symphony, which, because it requires the assistance of chorus and soloist in its last movement, is more difficult of performance and is infrequently heard. It repays effort, however, for while it is not without some theatricality and overelaboration, it is one of the things in which Liszt, the composer of ideas and the ability to give them plastic expression, survives, while the Liszt of the showy pieces by which he is more commonly known in the concert rooms is to a degree outmoded.

Mr. Monteux gave it yesterday a performance of flowing beauty. The virtuosity of the orchestra's various choirs was continually made evident, but without loss of balance. In the closing section the choral singing blended into the orchestral fabric almost imperceptibly, and gave its rather theatrical finale a quality of serene beauty. To this effect Mr. Hackett's intelligent singing of the solo part also contributed much. The large audience present was properly enthusiastic.

Record ... Boston ... Attractive Programme

By GRENA BENNETT.

YESTERDAY afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall drew one of the largest audiences credited to the Hub band in several seasons. This might have been due to a particularly alluring programme or to the published rumor that the Bostonians may not visit New York next season.

Mr. Monteaux, with fine intelligence and understanding, directed his men through the gentle melodies of Haydn's Concerto Grosso, and after a brief pause presented Liszt's "Faust" Symphony, introducing Arthur Hackett, American tenor and the Harvard Glee Club in the charming final chorus.

N.Y. AMER. MAR. 18.

CAMBRIDGE SYMPHONY

The seventh concert of the Boston Symphony orchestra, Mr. Monteux, conductor, in Sanders Theatre, Cambridge, will take place on Thursday evening, March 22, at 8 o'clock. Beethoven, overture to "Coriolanus"; Glazounov, Symphony No. 4, E flat; Handel-Kogel, Concerto Grosso No. 5, D major; Ravel, Spanish Rhapsody. Mme. Ferrabini-Jacchia, soprano, will sing Leonora's aria from Godard's "Tasso," and "Ritorna Vincitor," from Verdi's "Aida."

SYMPHONY PROGRAM

At the 19th pair of Symphony concerts by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening, the soloist will be Richard Burgin, concert master of the orchestra. He will play Beethoven's concerto. This will be preceded by Beethoven's Overture to "Coriolanus." Mr. Monteux will present two works hitherto unknown to Boston—Koechlin's "Three Chorales" and the Scherzo "Tam O'Shanter," by Eugene Goosens. The closing number will be Debussy's suite "Printemps."

MONDAY SYMPHONY

Rimsky-Korsakov's symphonic suite, "Scheherazade," will be the feature of the fourth Boston Symphony concert of the extra Monday evening series to be given on March 26 in Symphony hall. The soloist will be Mme. Esther Ferrabini-Jacchia, the soprano of operatic fame, who has appeared with much success as soloist with the orchestra. Mme. Jacchia will sing arias from Godard's "Tasso" and Verdi's "Aida." The celebrated "Scheherazade," based upon tales from the Arabian Nights, is looked upon as one of the most gorgeous, colorful and pictorial of modern Russian scores. It is replete with beautiful solo passages. Mr. Monteux will also present Bach's Prelude, Adagio and Gavotte arranged for strings by Bachrich, and a notable novelty, "Ballad of the Gnomides," by Respighi, the celebrated Italian composer, which will have its first performance in Boston.

BROOKLYN
N. Y.
EAGLE
ISSUE OF
MAR 19 1928

Other Events.

John Powell, the talented pianist and composer, gave an all-Chopin program—augmented by a half-a-dozen encores—at Aeolian Hall Saturday afternoon. He has an agreeable touch, fluent mechanism, and he is always a serious musician. His interpretative powers were perhaps at their best in the Barcarolle and the B minor Sonata.

Albert Spalding, another sterling American artist, gave a violin recital at Carnegie Hall Sunday afternoon, giving pleasure to a large audience by his splendid playing of an attractive program, which included works of Mozart and Franck and a number of arrangements by himself. Also, there were encores, to the number of seven. John Charles Thomas gave a song recital at Aeolian Hall, singing a varied program in his smooth and flowing style, beginning with a Handel aria and ending with a trashy song of Mana-Zucca. There was also a benefit concert by the New York Symphony Orchestra, which enlisted the services of Lucrezia Bori and Reinald Werrenrath.

Saturday afternoon Mr. Monteux conducted the Boston Symphony Orchestra in a splendid performance of Liszt's greatest work, the "Faust" symphony. W. H. HUMISTON.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
MAR 17 1928

MME CALVE HERE WITH THE BOSTON SYMPHONY

The Boston Symphony Orchestra, under the direction of Pierre Monteaux, with Mme. Calve as assisting artist, played at the Academy of Music last evening. Mme. Calve sang Gluck's "Divinities du Styx" from Alceste," and Beethoven "In Inesta Tomba Oscivia." This able artist needs no introduction to the music lovers of this borough. Her singing last evening was in keeping with her past excellent offerings. She was generously applauded.

For the rest of the program Mr. Monteaux selected Shubert's unfinished symphony; "Till Eulenspiegel's Merry Pranks," Strauss; Rumanian Rhapsody No. 2, Enesco, and "La Mart de Tintagiles," Loeffler, with Richard Burgin, concert master of the orchestra, playing the "Viole d'Amour" solo in the last number. All of these works except the "Rumanian Rhapsody" have been heard frequently during the current season. The latter was very pleasing to the ear.

Mr. Monteaux and his excellent organization delighted a large audience with their beauty of tone and delicacy of shading. From the tricky pranks of "Till Eulenspiegel" to the intensely dramatic passages of the "La Mort de Tintagiles" they displayed skill and brilliancy and left little to be desired.

MAR 17 1928
TIMES
BROOKLYN, N. Y.

Music Events

THE BOSTON SYMPHONY ORCHESTRA.

Under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences, the Boston Symphony Orchestra gave a concert last night at the Academy of Music which was good in spots. But, unfortunately, those spots did not occur frequently.

Some of the good spots occurred in the woodwind passages of Strauss' "Till Eulenspeigel's Pranks, after the old-fashioned, roguish manner, in Rondo Form." There is, indeed, a good bit of delightfully broad humor in this absurd composition, which calls forth the spectacle of a pantomimic clown grotesquely disporting himself. There were here and there good spots in Schubert's unfinished Symphony in B minor, too. But the crudities and rough edges of the orchestra's rendition of this sublime composition obliterated the finer passages. There was very little of the rich organ quality and all too much harshness and mechanical intensity.

Enesco's Roumanian Rhapsody, Op. 11, No. 2, gave evidence of being quite beyond the complete grasp of the orchestra which, more than once, in its desire to give a spirited, fiery rendition, skipped entirely out of the control of the conductor. The result were a few discords and momentary losses of unison.

Also on the program was Loeffler's "La Morte de Tintagiles," a dramatic poem after the drama of Maurice Maeterlinck, for orchestra and Viole d'Amour. The Viole d'Amour was played without any distinction by Richard Burgin, who seemed to have difficulty in keeping the strings in tune.

Emma Calve was the soloist. She sang Gluck's aria, "Divinities du Styx" from "Alceste," and BeethoVen's "In Questa Tomba Oscura," with a voice which in the upper registers was metallic and without color.

Pierre Monteux conducted.

STANDARD UNION
ISSUE OF
MAR 18 1928

Liszt's "Faust" symphony, with the final chorus sung by the Harvard Glee Club, and Arthur Hackett, tenor, was given by the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon, Pierre Monteux conducting. The programme's first half was devoted to a performance of Handel's D major concerto grosso for string orchestra, Messrs. Burgin, Theodorowicz, Fourel and Bedetti playing the solo violin, viola and violoncello parts.

Herman Menth, heard in matinee Aeolian Hall piano recital yesterday, played compositions by Scarlatti, Gluck-Brahms, Couperin, Liszt, Debussy and Brahms.

Scheduled for appearance last evening were the Paulist Choristers at Town Hall, and Anna Meitschik, contralto, and Michael Press, violinist, in joint recital at Carnegie Hall.

N. Y.
AMERICAN
ISSUE OF
MAR 18 1928

Record Crowd Hears Boston Symphony in Attractive Programme

By GRENA BENNETT.

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Mr. Monteaux, with fine intelligence and understanding, directed his men through the gentle melodies of Haydn's Concerto Grosso, and after a brief pause presented Liszt's "Faust" Symphony, introducing Arthur Hackett, American tenor and the Harvard Glee Club in the charming final chorus.

NEW YORK
TIMES
MAR 18 1928

HARVARD GLEE CLUB SINGS WITH ORCHESTRA

Appears With the Boston Symphony at Carnegie Hall—Arthur Hackett Tenor Soloist.

Carnegie Hall was filled yesterday for the Boston Symphony Orchestra's last matinee but one this season, the big and socially brilliant audience being attracted perhaps not so much by a hunger to hear the rare "Faust" symphony of Liszt as it was by the further fact that Mr. Monteux had enlisted for the occasion fifty singers of the Harvard Glee Club. Both Monteux himself and Dr. Archibald T. Davison, the club's regular conductor, shared with the tenor soloist, Arthur Hackett, an enthusiastic recall to the stage at the close of the Symphony's hour and a half of performance.

Mr. Hackett sang admirably above chorus and orchestra, with crystal tone and diction, the "Ewig Weibliche," quotation from Goethe, which is equally Liszt's homage to the poet and his symphony's chief mark of distinction. The men of the glee club, singing over the players from a high platform at back of the stage, were responsive to Conductor Monteux's every nuance. Their tone, manful and meaningful, lent wings to words while adding a human "instrument" to the fine blend of orchestral harmony.

By way of preface, there was but one other work in the program, Handel's concerto grosso in D major for string orchestra only, with solo "leads" for Burgin and Theodorowicz among the violins, as well as Fourel, viola, and Bedetti, 'cello. The serene classic proved a graceful foil to Liszt's romance on the Faust, Gretchen and Mephisto themes.

HERALD
MAR 18 1928

HARVARD MEN SING IN SYMPHONY CONCERT

Boston Orchestra Gives Matinee Program.

The fourth matinee concert of the Boston Symphony Orchestra, Pierre Monteux conductor, was given yesterday at Carnegie Hall. The program comprised Handel's "Concerto Grosso" in D major, No. 5, for string orchestra and string quartet—Messrs. Burgin, Theodorowicz, Fourel and Bedetti—edited by Kogel, and "A Faust Symphony," in three character pictures (after Goethe), by Franz Liszt. In the symphony the final chorus was sung by the Harvard Glee Club, Archibald T. Davison leader, with Arthur Hackett, tenor, as the soloist.

Mr. Monteux's players did beautiful work in Handel's imposing and splendid Concerto Grosso. Their feeling for the music was especially charged with sympathetic understanding and their virtuosity as instrumentalists excellently displayed. The number was rewarded with liberal applause.

Liszt's "Faust Symphony," as played by the orchestra, was a highly finished one in suite of no few soporific movements. Amid the splendid passages of the long score many hollow and barren spots as left by the composer stood forth in a broad and glaring light. The manifold melodic beauties of the "Gretchen" movement came as a relief. The Harvard Glee Club showed masterly skill in the choral passages, which with Arthur Hackett's fine voice and admirable delivery in the solo work, made an artistic feature in the imposing and thrilling ensemble. The warm applause at the close of the performance was shared by Mr. Monteux, Mr. Davison and Mr. Hackett.

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W. H. HUMISTON.

NEW YORK
N. Y.
EVE. POST
ISSUE OF
MAR 19

Bostonians Play Liszt

Had it not been for the second part of the Boston Symphony's Saturday afternoon concert, the present writer would have gone home before the middle of Handel's Concerto Grosso No. 5, which opened the concert. Handel wrote twelve grand concertos for strings between September 29 and October 30, 1739. He shook them out of his sleeves, and he would have been the most surprised ghost in the world if he could have assisted at the concert on Saturday afternoon, and have seen dozens of people standing waiting till the end of his concerto before they could be seated, twenty-five long minutes—almost as long as the composer took to write it—during which time it is safe to guess that these many standees heard little of what was going on in the orchestra. Like all other cyclical works of that day, these movements are simply separate beads, hung on one string, so there is no earthly reason why they could not be separated at least long enough to let people reach their seats. It is simply a ridiculous fad of some conductors to make no breaks.

Mercifully Mr. Monteux did not proceed in the same way with Liszt's glorious "Faust" symphony, although this is a coherent work in which the same ideas are used in different forms in all three movements. He and his orchestra gave an emotional performance of this work. To the Harvard Glee Club and the tenor Arthur Hackett fell the task of bringing it to its climax of emotional beauty, and they, as well as the orchestra, rose splendidly to the occasion. How thrilling is the contrast of this marvellous chorus with the preceding characterization of the spirit of evil and mockery! And they sang it with a feeling for its singular beauty, which has rarely been equalled in New York. So we forgave Monteux for his unreasonable attitude about Handel's concerto.

A. H. C. F.

BALTIMORE
MD.
EVENING SUN
MAR 20 1928

The THREE ARTS

Mrs. Matie Leitch-Jones To Give Recital In Associate Congregational Church — Schubert's Seventh Symphony—Plea Is Made For Restoring Boston Orchestra.

AND apropos of orchestras. Isn't it about time that some definite steps were taken to restore the Boston Orchestra to our musical season?

It must be evident to even the most casual listener that the Boston Orchestra is today, just as it was in the pre-war days of its more universally recognized glory, the most perfect instrument that is brought to Baltimore to "play before us."

The superb coordination that again marks its performance, the mellow richness of this instrument's tone, the golden softness of the brasses and the superb warmth of the strings are all features of this great organization that combine to place it on the very highest pinnacle of artistic achievement.

It gave a perfectly glorious concert here last week before empty benches, and it does seem too absurd that a mere twist of fortune's wheel, a mere quirk of fashion, has diverted great audiences to the other orchestras of the first class that visit Baltimore monthly, while the most distinguished group of players of all has to perform here in an empty hall!

ONCE upon a time an attempt was made to organize a group of enthusiasts here into the "Friends of Music," but nothing came of it. Were such an organization in existence today something might be done to arouse proper interest in Pierre Monteux's exquisite orchestra and to corral an audience for it.

But has not the time arrived to face facts and to put them before the public?

No orchestra, no matter how thrilling, that plays in Baltimore possesses quite the same fine qualities as those which distinguish the Boston Orchestra as it now obtains.

Why then are we overlooking it?

The Boston Orchestra must be made an integral part of Baltimore's music season and committees working to that end ought to be immediately formed, and the question of bringing it back here gone into from every angle. For in the final analysis it is only a question of money. The Boston Orchestra would doubtless come back here if we [illegible] worth its while to do so.

[illegible] might really dispense with [illegible] were the [illegible]

If we are to have visiting orchestras in Baltimore it is a pity not to have the best the country affords, and after hearing the Boston Orchestra last week it would indeed be difficult to "prove" that it isn't, after all, quite the best of all, so exquisitely and fluently did the men play and so rich and mellow was the tone they produced.

It is time that musical Baltimore awakened to the fact that it made a vicious error of judgment when it turned its back on the Boston Orchestra.

If it is not too late, something must be done to rectify this error.

J. O. L.

From SUN
Address New York City
Date MAR 19 1928

[81]

Week-End of Noveltles and Revivals, Opera and Concert

Memorable Giving of 'Faust' Symphony by Bostonians and Harvard Glee Club; Saminsky's 'Summit' Symphony.

The week end ran over with music and music news of interest and importance. The announcement of the forming of still another orchestra—the tenth to which New York is destined to listen regularly next season—lost its equilibrium on an avalanche of novelties like Saminsky's 'Summit' Symphony and revivals as historic as "Fidelio" and the "Faust" Symphony of Liszt.

Liszt being somewhat out of tune with the wise men, it is no small esthetic risk to give the prime ribs of attention to a performance by the Boston Symphony Orchestra and the Harvard Glee Club of one of his rarer but greater works in Carnegie Hall so long ago as Saturday afternoon. Six years had passed, almost to the day, since the same orchestra, in the same place, with the aid of the same soloist, gave us the last previous performance of the "Faust" symphony. Memory had marked that other down as one of the most glowing of a short career as listener, one of the feasts preceding the lean years.

Many musicians have wrestled with the Faustus legend—Hiller, Rubinstein, Schumann, Spohr, Zoellner, down to and beyond Coleridge-Taylor's accompaniments to the Stephen Phillips version—and failed to make it captive. Wagner's overture, Berlioz's "Damnation" tell the tale occasionally in their own fashion, which certainly was not Goethe's. Grant that Liszt's symphony is long and tinged with theatricality. It certainly puts the legend to no such trivial uses as Gounod's opera does. It is certainly more fluent, keen, poetic than Boito's austere oratorio in tights.

But Liszt's conception—particularly his plan of three movements devoted separately to "Faust," "Gretchen" and "Mephistopheles"—is said to have come not so much from Goethe as from the more immediate suggestion of his friend Ary Scheffer's paintings. Mr. Philip Hale in his present program notes is only partly right in believing that Scheffer did not portray Mephistopheles. Heinrich Heine, reviewing the salon of 1831, fell upon Scheffer's paintings at rhapsodic length. He is describing the "Faust": "In the background, scarcely visible, and of a repellent green, the head of Mephistopheles is recognizable, the wicked spirit, the father of lies, the Evil One, the God of the green soap."

Liszt himself does no more than this, nor less, with Mephistopheles: Takes the themes of the "Faust" and "Gretchen" and spits upon the heroism, tenderness, humanity of them in great green, derisive jets. He is the mocker of the background, doomed to leer eternally behind his own dupes' portraits. Only a conjecture, necessarily, but might not this very trick of Scheffer's on the devil have helped to be responsible for Liszt's applying the same ruse?

The "Faust" movement is a gorgeous piece of writing, those who quarrel with its size must admit. It is prodigal of descriptiveness, but it does describe its man as not even a "Don Juan" can. And a far more difficult man to describe, besides—"a beautiful human ruin," says Scheffer via Heine; "in the furrow over these weather beaten eyebrows brood owls learned in mystic lore and behind that forehead lurk wicked ghosts; at midnight the graves of dead desires reopen, pale shadows throng therefrom and through the desolate cells of the brain glides Marguerite in disarray."

As for the particular performance of the symphony yesterday, it was brave, with affecting virtues, tonal and dramatic. In the "Gretchen" movement the colors of the playing attained a lyric delicacy which proved again the quality of every instrument involved; and the shrieking travestry of the "Mephistopheles" brought burning sulphur to the nostrils.

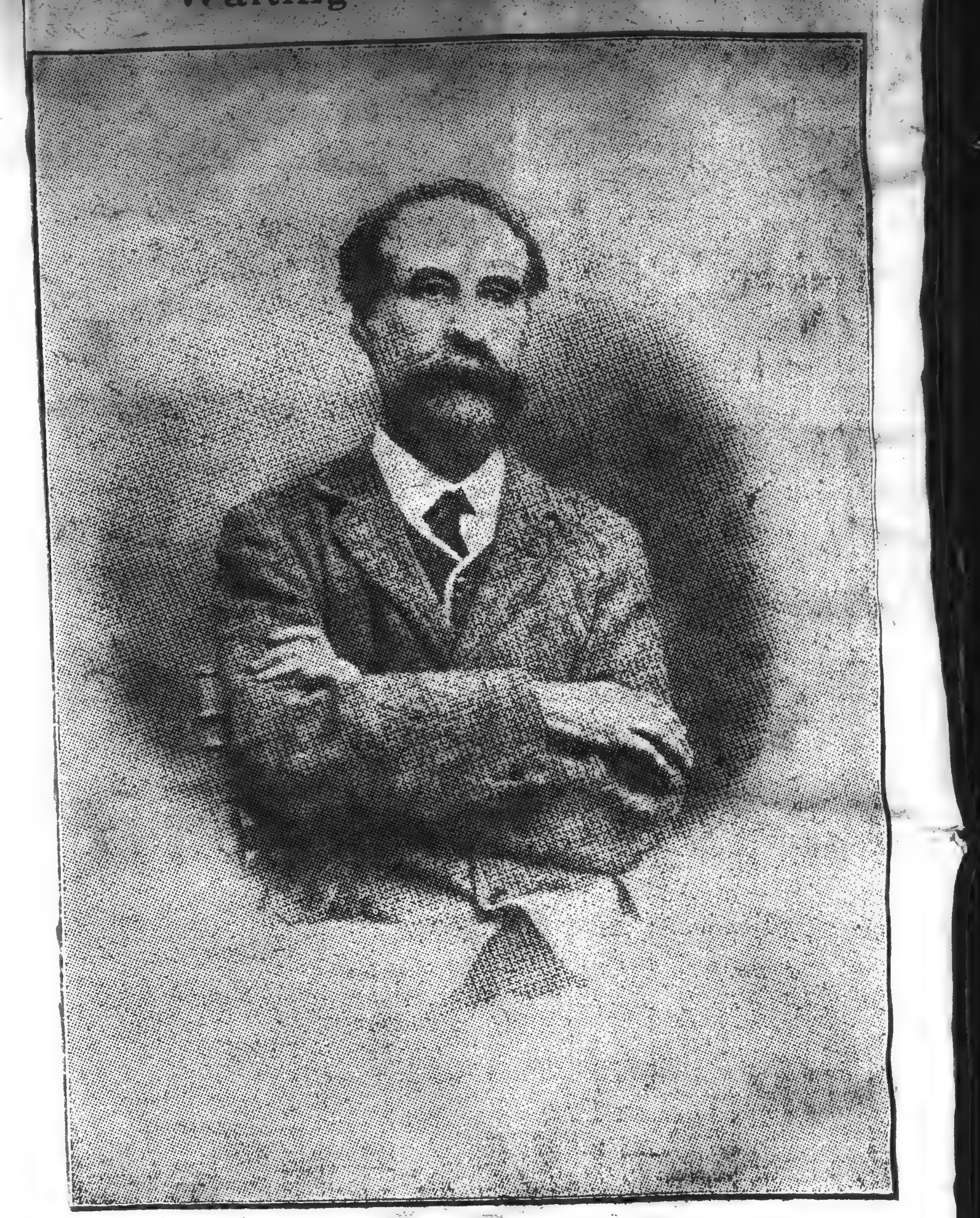
To Mr. Arthur Hackett fell the solo pronouncement on "Das ewig Weibliche," which he sang in that same style and with as radiant a voice as he used upon it half a dozen years ago. He and the Harvard Glee Club chorus, in their excellently practiced benedictory passages, contributed largely to the success of Mr. Monteux's afternoon. The soloist, the conductor and Mr. Davison, the leader of the glee club, were singled out for much of the final applause.

LITTLE KNOWN KOECHLIN

ROOM FOR A NEGLECTED FRENCH COMPOSER

His Chorales for the Symphony Concerts Tomorrow—The Many Sides of a Matured Musician, Harking Back to Bach, Keeping Touch With Faure—Enter Also Eugene Goossens

Waiting---and Watchful



Charles Koechlin

French Composer, Newcomer to the Symphony Concerts

THE reason why some composers get their music performed, published and noticed forthwith, whereas others work for many years without recognition of any kind, is unfathomable." Thus Mr. Calvocoressi, writing in The Musical Times of the music of Charles Koechlin, a composer now well in middle life, to whom has come but lately the recognition long deserved. Several years ago, to be sure, one aspect of Koechlin's music became known through the publication of his "Rondels" to poems of Théodore de Banville—charming songs, written with a certain mastery, but slight in content, lacking in distinctiveness, Perhaps the most striking of these pieces is "L'Hiver," easily identified by the curious glissandi in the accompaniment and frequently heard in concert-halls. Koechlin, however, has written much besides these little songs, though as yet not many musicians or writers on music seem to be aware either of the extent or of the significance of his contribution to the music of present France.

From the latest accessible information the published compositions of Koechlin may be summarized as follows: Three sets of "Rondels"; three books of songs; five Sonatinas for piano; twelve "Landscapes and Marines," likewise for piano; ten piano-pieces for children and a Sonata for flute and piano. In preparation, if not already issued, are a fourth set of songs and "L'Abbaye," a piece of large dimensions for chorus and orchestra. Truly formidable is the list of Koechlin's unpublished compositions. Here are to be found symphonic poems—"En Mer, la Nuit," "Nuit de Walpurgis Classique," "Vers la Plage Lointaine" and "Soleil et Danses dans la Foret"; symphonic suites—"La Foret," two "Etudes Antiques" and "Les Saisons"; a Ballad for Piano and Orchestra; three Chorales for Organ and Orchestra; three Chorales for Orchestra "without organ," much chamber-music; many songs and piano-pieces; and for the stage choreographic poems—"Danses Antiques," "Suite Légendaire," and a Biblical pastoral, "Jacob chez Laban." Enumerating these items in a review of the Sonatinas and "Landscapes and Marines" printed in the Parisian newspaper, Le Temps, of Jan. 14, 1921, Monsieur Vuillermoz characterizes the whole as a "evritable library of manuscripts, disconcerting in importance and variety."

Beyond a suggestion that Koechlin does not haunt the anterooms of publishers, Monsieur Vuillermoz gives no reasons why so much of this music has remained unprinted. By many signs, however, there is now a spreading interest in Koechlin and perhaps the next few years may see the bulk of his work not only brought to performance, but honored with publication.

Classic and Modern

Only at second hand may the qualities of Koechlin's more characteristic music be here discussed. But as set forth in the two articles to which reference has been made, and in sundry short notices appearing from time to time in other French publications, these qualities seem in general to be those of his master, Fauré. Although when occasion demands he does not hesitate to avail himself of the resources of contemporary music—polytony, absence of bar-lines, omission of time-signatures, and the like—Koechlin is yet fundamentally a classicist. A devout student of Bach, he is, according to Monsieur Vuillermoz, the restorer of counterpoint in our own day: "His theory of 'passing notes' should constitute the basis of official teaching of fugue. His ideal is the logical continuation of that of Bach, a return to the forgotten great tradition of 'polymelody' as exemplified by the Cantor, after too long a period of dryly academic pastimes, of puzzles and musical acrostics, shorn of every characteristic of art." And of Koechlin's harmony Monsieur Vuillermoz adds: "This theorist does not seek to discredit the delicious harmonic style of a Fauré, a Debussy or a Ravel, as is to often the case with the contrapuntal specialists. He himself does not hesitate to use, beside chords formed of superimposed thirds, those harmonic aggregations, so rich and so troubling, that are obtained by the superimposing of fourths or of fifths. No one has gone so far as he along this path, but no one has made more judicious or more reasoned use of these neologisms."

Koechlin was, again according to Monsieur Vuillermoz, among the forerunners of the writers of polytony, but he has always used it from a sense of sheer artistic necessity, never as a "vehicle for publicity." When he has need "of the vocabulary of the eighteenth century, he makes use of it; when he feels the need for that of the twentieth he employs it with the same ease, but he does not believe it necessary to announce that he is about to execute an incredible 'four de force,' as do certain of the adolescents of today. . . ." As example of Koechlin's discerning use of this now abused device Monsieur Vuillermoz instances his "Song of the Goatherd":

> When he accompanies his "Chant du Chevrier" with harmonies drawn from a tonality far removed from that of the melody, he does it, not with the puerile objective of astonishing us, but with the scrupulousness of the artist. He is led to its use by the exigencies of perspective. To convey a feeling of distance he could not put the arabesque of the goatherd in tones allied to those that depict the landscape; he must needs dissociate the harmonic planes to gain the effect of depth, to make his character pass in the distance, at the very back of the stage. Make an experiment, and try over the melody in the main tonality: you will see that all the relief disappears and that the balance is destroyed. You thus becomet aware that polytony is not always a vain diversion of irreverent students but may be, on the contrary, a precious resource in the hands of an inspired composer.

Rhythmically, too, Koechlin goes his own way, but again never through mere perversity or simply with the desire to appear at any cost, free and untrammelled: "Th first Sonatina will bring revelation. Listen to the Allegro, in which is unrolled, on a chain of thirds, a melody impregnated with the memories of popular rondels. There i no exact quotation, but an atmosphere, a childish dance so amazingly light and free that the arabesque has burst the bound of measure-bars. The phrase is so elas tic, so agile, so resilient . . . that i may not be enclosed within a symmetrica lattice-work. In that long phrase of forty four notes you will find no occasion t place a strong or a weak accent. Th melody, swollen with sap, bursts forth i a single jet, like a blossoming branch whic does not concern itself with knowing whether the sum of leaves and petals is divisable by three or by four." Again: "Take, too, the extraordinary 'Poëme Virgilien' . . . There is an Adagio of three pages in which the melody unfolds with such fullness and such suppleness that its steps are never retraced, but instead it creates for itself, even to the last note, new curves and new inflections. No symmetry, and yet perfect unity. It is like a well-composed landscape, in which the trees need no artificial harmony of the quinconx to give the impression of fine balance."

For all his breadth of scholarship and the complexity of much of his music, in his Sonatinas Koechlin has accomplished a veritable "tour de force" in his depiction of the true and essential spirit of childhood. Here he has "drunk for a moment at the Fountain of Youth, forgotten the beauty, the ugliness and the tragedy of life," to return to that age in which childhood "frolics, carefree, on the threshold of its unseen destiny":

> The themes which pass, smiling, through these charming pages are those which children sing to themselves when they believe that they are unobserved. Charles Koechlin could have heard them had he hidden in a garden filled with birds and tiny children, but he might easily find them within himself. . . . No work could paint more exactly that curious face of the austere and affectionate scholar, that anchorite with the rough gray beard and the tender eyes, that severe philosopher with a gentle and modulated voice.

Essayist Too

In addition to his writing of music, Koechlin has written much concerning the music of others. Recent issues of "La Revue Musicale" have contained stimulating and informative articles from his pen, on the "Case of Berlioz"—a discussion as rational as it is discerning; on Paul Dupin—warm tribute to a neglected talent; and on the stage-pieces of Fauré. In the last appears some discussion of absolute versus dramatic music, of which a part is worthy of quotation as throwing light on Koechlin's own theories of his art:

> I know well that it is said [of Fauré's "Penelope"] "that is very beautiful music, no doubt, but it is not of the theatre." It is not of the theatre! . . . the eternal reproach which masterpieces must endure. . . .
>
> How shall music of the theatre be defined? . . . Is it necessary to have great processions, many characters on the stage, ceaseless activity . . . sword-thrusts, poisonings, fusillades? On the contrary, in the realm of music, which should be above all else the expression of emotions, is it not a matter of the inner life of the personages, of the thousand conflicts of the heart? . . . It is that which is true human drama. . . . And it is one of the glories of our modern lyric theatre to have proved ipso facto the correctness of this conception of drama, which was that of Monteverdi, of Mozart, of Gluck, of Wagner and of all the great masters. One happy day, let us say it clearly, there will be no longer two musics, one of the symphony and the other of the theatre. There will be simply music. If it lives, it is because it is expressive; and living it animates the scene. In turn, in spite of the most ingenious libretto, no matter how beautiful the poem, any lyric piece will remain cold . . . if the music does not infuse it with the breath of life. That alone gives movement, emotion, beauty: it is by that alone that a work is truly dramatic.

In the same article comes this passage, giving clew to Koechlin's attitude towards the newest aspects of French music: "Note, too, that these youngsters, imitating the Russian Five and some modern Spaniards, wish to be of their own country. . . . But their nationalism has in it something a trifle superficial, factitious, . . . in the love for fêtes and dancing. They, to seek the truth, . . . which is laudable; but . . . truth may be expressed in other ways than through the exterior aspect and agitation of the boulevard. Within the home are emotions that would never be suspected through watching the spectacle of the marketplace." Yet he says also: "Why not believe in the sincerity of these 'enfants terribles,' whose turbulence appears so far removed from the serenity of a Fauré? For it exists, and one may not say that they have not begun to give proof of it in their art, these youngsters 'scarcely out of their infancy.'"

Exempli Gratia

Surely here is matter to whet interest in Koechlin's three Chorales for Orchestra which Mr. Monteux has placed on the programme of the Symphony Concerts of tomorrow and Saturday. Naturally enough these pieces do not contain the whole of Koechlin—they may not represent him as "Till Eulenspiegel," for example, might represent Strauss or "The Afternoon of a Faun" might represent Debussy. But they will serve to disclose certain of his typical procedures, and they are rigorously contrapuntal. In them is to be heard Koechlin, the disciple of Bach. The first Chorale, taken from the second part of "L'Abbaye," is scored for wind-instruments alone—two bassoons and a contra-bassoon, four horns, three trumpets, three trombones and tuba. The second enlists the normal orchestral forces, with the omission of trumpets and trombones. Here the strings are muted, save for three solo-violas which bear a prominent part in the musical scheme. Drawn from the Finale of "The Seasons," the third Chorale is scored for full orchestra, but without harp and with kettle-drums as the only instruments of percussion. In form [illegible] i mod [illegible] of the [illegible] beloved of Bach and generally neglected since his time. They are freely made, with numerous changes of tempo in each piece. . . . Quite decidedly they may be accounted "serious" music.

Goossens Also

Besides Koechlin, Eugene Goossens of the younger Englishmen, will be heard for the first time at the Symphony Concerts—through his Scherzo, "Tam o' Shanter." But if Koechlin's music is deliberately severe, Goossens's is frankly light. Based on the familiar poem of Burns, this "Tam o' Shanter" has been thus succinctly described by Edwin Evans:

> The Scherzo, "Tam o' Shanter," which was introduced at a Hallé Concert at Manchester in the autumn of 1917, was a brilliant and exhilarating piece of work, which had only the one fault of over-elaboration in the development and in the scoring. It was recently played at a Philharmonic Concert in London in a considerably condensed version, which is to be its definite form. Goossens seems to have realized meanwhile that brevity—at all times a valuable quality—is indispensable to a good joke. . . . In his treatment of the subject he has been compared to Dukas, but the resemblance is a very superficial one; for the French composer in the "Sorcerer's Apprentice" combines an exquiste sense of humor with a grave sense of responsibility toward his musical material, whereas Gooseens indulges in fun of a more rollicking kind.

It may be added for the encouragement of those to whom "ultra-modern" music is disconcerting, if not actually annoying, that neither of the two novel scores now imminent is of the "extremist" type. No ears will be wracked as were some by the Second Suite of Milhaud and as were more by Hommegger's "Horatius." Yet neither the Chorales nor the "Tam o'Shanter" are for the heedless, the easy-going or the complacent. Both composers exact of their hearers a willingness to meet them half way.

W. S. S.

TRANS. MAR. 22

As wine maketh glad the heart of man, so do the wooden walls of Sanders Theatre rejoice an orchestra playing within them. In no other auditorium do Mr. Monteux and his band compass such sonority and incisiveness of tone, clarity of phrase and period, graphic play of rhythm, modulation and color. On grounds of pleasure, even of excitement, it is possible to wish that all the concerts of the Symphony Orchestra hereabouts befell in Cambridge. For there and only there do space and acoustics permit orchestra and audience to be intimately and stimulatingly at one. Conductor and band react to their environment; hearers reach to them; and through two hours high tension (as the electricians say) pervades the concert-room. Familiar music sounds with heightened vigor; inert music gains the passing life of a vitalizing performance; the virtues of leader, orchestra, assisting artist ring warm and clear. Too often the listener at Symphony Hall is only present at a concert. Willy-nilly in Sanders Theatre he shares in it.

Once more, last evening, music, players and hearers so profited and, as it seemed, even beyond the usual. Heard not long ago in Boston, Glazunov's Fourth Symphony seemed a barren, cluttered, repetitious music hard in these days to endure. Played at Cambridge, it still ploughed plentifully a sea of counterpoint and trod lengthily the waters of merely mechanical modulation. Yet in the luminous resonance of Sanders Theatre and in the tone to which it stirred the orchestra, Glazunov's "slow introductions" glowed into works of imagination; while his Scherzo sounded animated feat of fanciful matter and fertilizing skill. In lightness of rhythm and brightness of color, in zest of pace, in mutual exhilaration upon music and audience, the orchestra outdid itself. Similarly fared Ravel's "Spanish Rhapsody," nearly escaping for once the familiar reproach of "cerebral patchwork." The "Prelude à la Nuit" became as stillness slithering into sound like the scarves and streamers of dawn upon the sky. The dissonances at the beginning of the Habanera pierced beyond even Ravel's loving expectation; chord smote chord and rhythm snapped upon rhythm through the Malaguena; while keen-edged as well as tumultuous went the music of the Fair. The concert-room animated the orchestra; the orchestra animated the music; a delectable dryness in the Rhapsody became as the dryness of biting wintry air.

Less aid from circumstance needed Beethoven's Overture, "Coriolanus" or Handel's Concerto String Choir. The Overture, with clear play of contrasting themes in opposing progress, invited both the sonorities of the orchestra and Mr. Monteux"s dramatizing instinct; while the Concerto sounded as in Symphony Hall, a fortnight ago, it could not sound. There it went remote and in measure blank and lifeless; whereas played "in the wood," as it were, every strand ran clear and vibrant, every figure had its passing moment, every transition bit; every variation of the mated or parted voices tingled. The pattern was alive; the tones that drew it were alive; alongside of Handel and the choir sat the audience basking. And that choir knew—and avoided—the peril that is often the price of pleasure. In a single breath and at every turn it held both plastic and precise, both unified and diverse. As full of zest, finally, is Sanders Theatre to the singer. Last evening she was Mme. [illegible] Jacchia of the wine-dark tones, of the operatic impulse irresistible. Even it, however, could not much propel the sticky nougat of an air from Godard's "Tasso," made in the Parisian candy-kitchen of the eighties. The soliloquy of Aida, tortured between loving loyalties, poulticing ironic fate with prayerful entreaty, was another music. Verdi kindled the flame; Mme. Jacchia heated it; not a dowager of Cambridge—to record a miracle—went unburnt.

H. T. P.

In clear departure from his usual custom Mr. Monteux has placed on the programme of a Symphony Concert in the "extra series"—that which takes place next Monday—a piece unknown to Boston. In [illegible] playing Respighi's "Ballad of the Gnomes" he notably furthers our acquaintance with the new Italian school of symphonic composers. Hitherto Respighi has been heard in Boston, only through his orchestral suite, "The Fountains of Rome," his orchestral transcriptions of sundry airs and dances from the sixteenth century, the pages for voice and string-quartet sung by Mme. Gauthier at a concert of the Boston Musical Association, and a scattering of songs and piano-pieces.

Of, the four chief spokesmen of the doughty band who are restoring the music of Italy to ancient prestige, two—Casella and Malipiero—may be labelled "futurists," and two—Respighi and Pizzetti—are composers of a more conservative type. In the forthcoming "Ballad of the Gnomes," however, Respighi plunges far deeper into the tangled underbrush of modern dissonance than in any of the music by which hereabouts he is already known. And a reading of the appended poem by Carlo Clausetti, which serves as programme for the piece, makes plain the necessity for the drastic effects that dot the pages of a notably brilliant score:

> Dragging the raving gnome, the women go, abandoning their flimsy draperies to the wind. . . .
>
> The diminutive man gambols between those, his two brides, whom a single nuptial bed awaits.
>
> Oh! gnomides, let the race be brief, lest he weary fall when falls the Bear! . . .
>
> No torch was lighted at the distorted nuptials, but without hordes of gnomes were waiting, eager for the prey.
>
> And in the thick night a sharp cry resounded, so painful as to rout the darkness. Then silence. The new dawn was breaking; the mad wives drew their vain booty from the alcove
>
> And fled with it, followed by the cunning throng of manlings thickly swarming about
>
> And muttering prayers worthy only of the anathemas to be heard, in blaspheming jargon, in the depths infernal.
>
> By a rough path, they reached a broad hill whose sharp ridge overlooked a sea of blue.
>
> In a twinkling the filthy husband was downward hurled and the rite thus ended.
>
> Now on the summit of the hill, after their sleepless night, the two women dance in the morning breeze.
>
> And, while the day is breaking, the tiny people join in the dance of the cruel widows.
>
> One shrieks, another mocks, still another bites or laughs aloud; a wild frenzy possesses them all, as in a sabbath.

We have come to expect of these new Italians a rare degree of skill in the handling of the orchestra. In "The Fountains of Rome" Respighi revealed himself a colorist of the first order, and in "The Ballad of the Gnomes" he again mixes new tints on his tonal palette, although here, as befits the subject, he has found sharper and shriller hues. From four trumpets, playing in their highest register, he draws forth blood-curdling screams, stringed instruments are smitten with the wood of the bow, and a cymbal is struck with a bar of iron—in short, here may be found the whole armory of orchestral horrors. Yet, because Respighi is the composer that he is, he has contrived to make for all this a background of pure music. Safe within the border-line that divides art from perverse extravagance does he hold himself.

W. S. S.

TRANS. MAR 23.

SUN

ss New York City

MAR 24 1923

The Boston Symphony Orchestra will close its present New York season with concerts in Carnegie Hall on Thursday evening and Saturday afternoon, April 5 and 7. Pablo Casals will appear as soloist at the Thursday concert and at the Saturday concert Pierre Monteux will introduce a novelty by Respighi, the Ballad of the Gnomides.

NEW YORK
N. Y.
EVE. POST
ISSUE OF
MAR 24 1923

Closing Boston Symphony Concerts

The Boston Symphony Orchestra will close its present New York season with concerts in Carnegie Hall on Thursday evening and Saturday afternoon, April 5 and 7.

Pablo Casals will appear as soloist at the Thursday concert, and at the Saturday concert Pierre Monteux will introduce a novelty by Respighi—the "Ballad of the Gnomides."

The remaining numbers for the evening concert will include Schubert's "Unfinished" Symphony, Debussy's Suite "Printemps," Wagner's overture to "Rienzi." Casals will be heard in Schumann's concerto. For the Saturday concert Beethoven's "Eroica" Symphony, Debussy's "Afternoon of a Faun," and a suite from Gretry.

FROM MAR 24 1923
EVENING JOURNAL,
New York City

[illegible] thetique."

At the next visit of the Boston Symphony Orchestra to Carnegie Hall on Thursday evening April 5, Pierre Monteux will play Schubert's "Unfinished" symphony, Debussy's "Printemps," Wagner's 'Rienzi" o erture and Pablo Casals will be the soloist in the Schumann concerto for violincello. The following Saturday afternoon's programme will consist of Beethoven's 'Eroica" symphony, Debussy's 'L'apres-midi d'un faune' [illegible] suite of Gretry's [illegible]

[illegible]URGIN WIT[illegible]

By ZOE FABER.

Symphony subscribers had reason to be proud of their concert master yesterday afternoon when Richard Burgin stepped on the stage to fill the place of soloist with the orchestra under Mr. Monteux.

Richard Burgin.

He played the Beethoven Concerto in D major for violin, and he played it so well that the audience recalled him six or seven times. He is an interesting violinist.

If his octave were not always absolutely true, there were so many other splendid things that he brought into play that they more than made up for this discrepancy. His fellow members of the orchestra were as unstinted in their appreciation of his work as the audience.

Two "First Time in America" numbers were on this, the nineteenth program; the Koechlin Three Chorales and the Goosens "Tam O'Shanter." The Chorales by the French composer proved unusually interesting and beautiful with most of the brass holding forth nobly in two of the three.

The "Tam O'Shanter" was delightful. It is bizarre, full of supernatural speed and filled with crowds of ghastly, ghostly figures riding on each other's heels. It was played right up to the hilt.

The Beethoven Overture to Coriolanus opened the program and the Debussy Orchestral Suite "Printemps" closed it. The weather suited itself to Mr. Monteux's closing number exactly.

AMER. MAR. 24.

WALTER TO CONDUCT

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The program will include Weber's Overture to "Euryanthe," Mozart's Symphony in D major, opus No. 385, and Strauss' "Till Eulenspiegel's Merry Pranks." As the soloist, Artur Schnabel, will appear in Beethoven's Fourth pianoforte concerto in G major.

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BOSTON SYMPHONY GIVES 19TH CONCERT

Orchestra Has Richard Burgin, Concertmaster, for Soloist

By PHILIP HALE

The 19th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. Richard Burgin, the concertmaster, was the soloist. The program was as follows: Beethoven, Overture to "Coriolanus" and Concerto for Violin; Koechlin, Three Chorales; Goossens, Sherzo, "Tam O'Shanter"; Debussy, "Printemps," Orchestral Suite.

Surely the overture to Collin's tragedy "Coriolanus" must be reckoned among Beethoven's greatest works. It matters not whether he wrote it with Collin or with Shakespeare in mind, there was Plutarch, who had sufficiently portrayed the stern and noble Roman. The music is Roman in its pride; its force, with the appeal of the Roman matron urging patriotism first of all to turn the son from his fell purpose. Compare for a moment the modern Honegger's treatment of a Roman subject, the fight between the Horatii and the Curiatii, with Beethoven's; the one with his swollen orchestra; the other not even employing trombones; the one diffuse in portrayal, the other with few strokes as short as the conquering Roman sword. Note the simplicity in the overture of the final wail, again Roman in its brevity and simplicity. Thus Beethoven, whose spirit was not unlike that of Corilanus, is Roman, as Gluck in his overture to "Iphigenia in Aulis" is Greek.

The "Coriolanus" overture is a greater work than the concerto that followed it. Not that one should object to the stately introduction that announces the coming of the virtuoso; we like the pomp and ceremony of these old-fashioned introductions; but there vie endless repetitions in the first movement that fritter away the general effect. The second movement is, indeed, beautiful, but the chief theme of the finale is Beethoven at his worst. Invented by another, it would be called vulgar, or what is even more damning, common. Mr. Burgin gave an admirable performance; musical, tasteful, euphonious, brilliant. The cadenzas—the first too long, perhaps too elaborate—were by Leopold Auer.

Charles Koechlin is known here chiefly, if not solely, by some charming songs, but he has written much for orchestra and chamber. The first Chorale—the three were performed for the first time in this country—of a solemn, impressive nature, served to display the efficiency of the brass choir and the bassoons. The second, which at times is Parsifalian in mood, has more obvious beauty. The third, for full orchestra, is of a rich nature. They are interesting to musicians rather than to the general public. Yesterday they were favorably received, although they have not the elements of immediate popularity.

We believe that Goossens's "Tam O'Shanter" was also played for the first time in this country. It was composed six years ago, and may be said to be in Goossens's earlier manner. At the beginning, rhythm and the figure for the bassoons lead one to think that "The Sorcerer's Apprentice" served the Londoner as a model, but Dukas is quickly forgotten. The Scherzo is short, apparently designed to picture only Tam's wild ride. There is little or no treatment of the details in the ballad; no church scene intended to reproduce the horrors seen by Tam or the delirious dance of "Cutty-sark." The scherzo

Though the composer of "The Eternal Rhythm" and the Sinfonitta may look upon it only as a diversion of his youth—possibly an early sin. It was played with the requisite vigor and dash.

When Debussy sent on his "Printemps" from Rome in 1887—it was written originally for orchestra, piano and chorus (without words)—the judges in Paris pronounced it too modern and shapeless. It would be interesting to compare the original with the orchestral version published in 1913 and played yesterday. The first section is the exquisite Debussyian manner and it was beautifully played. Here we have the freshness, the longings and the languors of spring. In the second section the composer in his joy and his hot blood dances to a tune—yes, a tune, not a melody—that would rejoice the frequenters of cabarets and the applauders of comic opera. It's all very gay and heel-inciting, but it is not easy to recognize Debussy.

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TRAV. MAR. 24

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
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CASALS SOLOIST, WITH BOSTON ORCHESTRA

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The principal number on the program will be Tchaikovsky's "Pathetic" Symphony No. 6. It has often been remarked that no other single musical work, nor, indeed, any artistic creation, voices the temperament and emotional characteristics of a great people as does this. The haunting quality of Tchaikovsky's melodies in this score, the charm of the movement in the rhythm of five beats, the "march" movement, in which ephemeral pomp sinks into dissolution, and the last movement, a penetrating lamen which probes into the lowest debts of the tonal register—these qualities make the "Pathetic" Symphony unique in the whole record of musical achievement.

Pablo Casals, who is looked upon as perhaps the finest master of the violoncello that has ever lived, will appear with the orchestra in the concerto for that instrument by Schumann.

Ottorino Respighi, the Italian composer who is attracting increased attention in the musical world, will be represented by a work which Pierre Monteux is introducing to our Eastern cities, namely, the Ballad of the Gnomides, a descriptive piece written in fantastic fashion for enlarged orchestra.

The closing number will be "Wag[illegible]

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N. Y.
STANDARD UNION
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For the Saturday concert Beethoven's "Eroica" symphony is chosen, with Debussy's "Afternoon of a Faun" and [illegible] from Gretry.

these [illegible] but a modernizing of the "figured chorale" beloved of Bach and generally neglected since his time. They are freely made, with numerous changes of tempo in each piece. . . . Quite decidedly they may be accounted "serious" music.

Goossens Also

Besides Koechlin, Eugene Goossens of the younger Englishmen, will be heard for the first time at the Symphony Concerts—through his Scherzo, "Tam o' Shanter." But if Koechlin's music is deliberately severe, Goossens's is frankly light. Based on the familiar poem of Burns, this "Tam o' Shanter" has been thus succinctly described by Edwin Evans:

> The Scherzo, "Tam o' Shanter," which was introduced at a Hallé Concert at Manchester in the autumn of 1917, was a brilliant and exhilarating piece of work, which had only the one fault of over-elaboration in the development and in the scoring. It was recently played at a Philharmonic Concert in London in a considerably condensed version, which is to be its definite form. Goossens seems to have realized meanwhile that brevity—at all times a valuable quality—is indispensable to a good joke. . . . In his treatment of the subject he has been compared to Dukas, but the resemblance is a very superficial one; for the French composer in the "Sorcerer's Apprentice" combines an exquiste sense of humor with a grave sense of responsibility toward his musical material, whereas Gooseens indulges in fun of a more rollicking kind.

It may be added for the encouragement of thore to whom "ultra-modern" music is disconcerting, if not actually annoying, that neither of the two novel scores now imminent is of the "extremist" type. No ears will be wracked as were some by the Second Suite of Milhaud and as were more by Hommegger's "Horatius." Yet neithe the Chorales nor the "Tam o'Shanter" ar for the heedless, the easy-going or the complacent. Both composers exact of the hearers a willingness to meet them hal way.

W. S. S.

TRANS. MAR. 22.

AS wine maketh glad the heart of man, so do the wooden walls of Sanders Theatre rejoice an orchestra playing within them. In no other auditorium do Mr. Monteux and his band compass such sonority and incisiveness of tone clarity of phrase and period, graphic pla of rhythm, modulation and color. On groun of pleasure, even of excitement, it is possible to wish that all the concerts of th Symphony Orchestra hereabouts befell Cambridge. For there and only there d space and acoustics permit orchestra an audience to be intimately and stimulatingl at one. Conductor and band react to th environment; hearers reach to them; an through two hours high tension (as th electricians say) pervades the concert-roo

Fa liar music sounds with heightene vo; inert music gains the passing lif oitalizing performance; the virtues o ler, orchestra, assisting artist ring warm clear. Too often the listener at Sym- ony Hall is only present at a concert. illy-nilly in Sanders Theatre he shares it.

Once more, last evening, music, players and hearers so profited and, as it seemed, even beyond the usual. Heard not long ago in Boston, Glazunov's Fourth Symphony seemed a barren, cluttered, repetitious music hard in these days to endure. Played at Cambridge, it still ploughed plentifully a sea of counterpoint and trod lengthily the waters of merely mechanical modulation. Yet in the luminous resonance o Sanders Theatre and in the tone to whicl it stirred the orchestra, Glazunov's "slov introductions" glowed into works of imagination; while his Scherzo sounded a mated feat of fanciful matter and fertilizing skill. In lightness of rhythm an brightness of color, in zest of pace, i mutual exhilaration upon music and audience, the orchestra outdid itself. Similarl fared Ravel's "Spanish Rhapsody," nearl escaping for once the familiar reproacl of "cerebral patchwork." The "Prelude a la Nuit" became as stillness slithering into sound like the scarves and streamers of dawn upon the sky. The dissonances at the beginning of the Habanera pierced beyond even Ravel's loving expectation; chord smote chord and rhythm snapped upon rhythm through the Malaguena; while keen-edged as well as tumultuous went the music of the Fair. The concert-room animated the orchestra; the orchestra animated the music; a delectable dryness in the Rhapsody became as the dryness of biting wintry air.

Less aid from circumstance needed Beethoven's Overture, "Coriolanus" or Handel's Concerto String Choir. The Overture, with clear play of contrasting themes in opposing progress, invited both the sonorities of the orchestra and Mr. Monteux"s dramatizing instinct; while the Concerto sounded as in Symphony Hall, a fortnight ago, it could not sound. There it went remote and in measure blank and lifeless; whereas played "in the wood," as it were, every strand ran clear and vibrant, every figure had its passing moment, every transition bit; every variation of the mated or parted voices tingled. The pattern was alive; the tones that drew it were alive; alongside of Handel and the choir sat the audience basking. And that choir knew—and avoided—the peril that is often the price of pleasure. In a single breath and at every turn it held both plastic and precise b h unified and diverse. As full of zest, finally, is Sanders Theatre to the singer. Last evening she was Mme. Ferr[illegible] Jacchia of the wine-dark tones, of the operatic impulse irresistible. Even it, however, could not much propel the sticky nougat of an air from Godard's "Tasso," made in the Parisian candy-kitchen of the eighties. The soliloquy of Aida, tortured between loving loyalties, poulticing ironic fate with prayerful entreaty, was anothe music. Verdi kindled the flame; Mme. Jacchia heated it; not a dowager of Cambridge—to record a miracle—went unburnt.

H. T. P.

In clear departure from his usual custom Mr. Monteux has placed on the programme of a Symphony Concert in the "extra series"—that which takes place next Monday—a piece unknown to Boston. In thus playing Respighi's "Ballad of the Gnomes" he notably furthers our acquaintance with the new Italian school of symphonic composers. Hitherto Respighi has been heard in Boston only through his orchestral suite, "The Fountains of Rome," his orchestral transcriptions of sundry airs and dances from the sixteenth century, the pages for voice and string-quartet sung by Mme. Gauthier at a concert of the Boston Musical Association, and a scattering of songs and piano-pieces.

Of the four chief spokesmen of the doughty band who are restoring the music of Italy to ancient prestige, two—Casella and Malipiero—may be labelled "futurists," and two—Respighi and Pizzetti—are composers of a more conservative type. In the forthcoming "Ballad of the Gnomes," however, Respighi plunges far deeper into the tangled underbrush of modern dissonance than in any of the music by which hereabouts he is already known. And a reading of the appended poem by Carlo Clausetti, which serves as programme for the piece, makes plain the necessity for the drastic effects that dot the pages of a notably brilliant score:

Dragging the raving gnome, the women go, abandoning their flimsy draperies to the wind. . . .

The diminutive man gambols between those, his two brides, whom a single nuptial bed awaits.

Oh! gnomides, let the race be brief, lest he weary fall when falls the Bear! . . .

No torch was lighted at the distorted nuptials, but without hordes of gnomes were waiting, eager for the prey.

And in the thick night a sharp cry resounded, so painful as to rout the darkness. Then silence. The new dawn was breaking; the mad wives drew their vain booty from the alcove

And fled with it, followed by the cunning throng of manlings thickly swarming about

And muttering prayers worthy only of the anathemas to be heard, in blaspheming jargon, in the depths infernal.

By a rough path, they reached a broad hill whose sharp ridge overlooked a sea of blue.

In a twinkling the filthy husband was downward hurled and the rite thus ended.

Now on the summit of the hill, after their sleepless night, the two women dance in the morning breeze.

And, while the day is breaking, the tiny people join in the dance of the cruel widows.

One shrieks, another mocks, still another bites or laughs aloud; a wild frenzy possesses them all, as in a sabbath.

We have come to expect of these new Italians a rare degree of skill in the handling of the orchestra. In "The Fountains of Rome" Respighi revealed himself a colorist of the first order, and in "The Ballad of the Gnomes" he again mixes new tints on his tonal palette, although here, as befits the subject, he has found sharper and shriller hues. From four trumpets, playing in their highest register, he draws forth blood-curdling screams, stringed instruments are smitten with the wood of the bow, and a cymbal is struck with a bar of iron—in short, here may be found the whole armory of orchestral horrors. Yet, because Respighi is the composer that he is, he has contrived to mak for all this a background of pure music Safe within the border-line that divides ar from perverse extravagance does he hol himself.

W. S. S.

TRANS. MAR 23.

SUN

ss New York City

MAR 24 1923

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N. Y.
EVE. POST
ISSUE OF
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EVENING JOURNAL,
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BURGIN WITH SYMPHONY

By ZOE FABER.

Symphony subscribers had reason to be proud of their concert master yesterday afternoon when Richard Burgin stepped on the stage to fill the place of soloist with the orchestra under Mr. Monteux.

Richard Burgin.

He played the Beethoven Concerto in D major for violin, and he played it so well that the audience recalled him six or seven times. He is an interesting violinist.

If his octave were not always absolutely true, there were so many other splendid things that he brought into play that they more than made up for this discrepancy. His fellow members of the orchestra were as unstinted in their appreciation of his work as the audience.

Two "First Time in America" numbers were on this, the nineteenth program; the Koechlin Three Chorales and the Goosens "Tam O'Shanter." The Chorales by the French composer proved unusually interesting and beautiful with most of the brass holding forth nobly in two of the three.

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Casals will appear with the orchestra in Schumann's 'cello concerto. The closing number of this last concert of the season will be Wagner's "Overture to Rienzi."

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Paderewski will appear in a second recital in Brooklyn in the Academy of Music, Wednesday evening, May 2, under the auspices of the Brooklyn Institute of Arts and Sciences.

SYMPHONY CONCERTS

Bruno Walter, the noted European conductor who is paying his first visit to America, will come to Boston, and appear as guest conductor at the Symphony concerts next Friday atfernoon and Saturday evening. The program will include Weber's "Euryanthe" Overture, Mozart's Symphony in D major, and Strauss' "Till Eulenspiegel." Arthur Schnabel will appear as soloist in Beethoven's Fourth Pianoforte Concerto in G major.

MONDAY SYMPHONY

Tomorrow evening at Symphony Hall, the Boston Symphony Orchestra will give the fourth Monday concert, with Ester Ferrabini Jacchia, operatic soprano, as soloist. Rimsky-Korsakov's symphonic suite, "Scheherazade," the "Ballad of the Gnomides," a novelty by Respighi and a Bach suite for strings, are the orchestral numbers. Mrs. Jacchia will sing arias by Godard and Verdi.

ADVTSR. MAR 25

Mr. Monteux has risked the experiment of a piece by a modernist composer on his Monday program, for an audience obviously much more conservative than the regular ones, or at least less hardened to piercing dissonances. But Respighi's "Fountains of Rome" proved so popular that there is a good chance his new "Ballad of the Gnomes," or "Gnomides," as the press notices put it, will prove enjoyable to all.

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Mr. Walter has made out the following program:

Weber—Overture to "Euryanthe."
Mozart—Symphony in D-major (K. [illegible]).
Beethoven—Piano Concerto, G-major, No. 4.
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HERALD-MAR. 25

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Good Friday Music from Parsifal to to Be Included in Brilliant Program—Alice Nielsen, Renowned Prima Donna as Soloist—Trip to Lowell and Return to Be Made by Special Train.

A program of popular appeal, which nevertheless comprises the finest achievements in all symphonic music, has been made by Pierre Monteux for the return concert to be given in the Memorial Auditorium by the Boston Symphony Orchestra next Tuesday evening, March 27.

It will include Berlioz's "Roman Carnival" overture, Schubert's immortally melodius "Unfinished symphony," Chabrier's rhapsody "Espana," a brilliant compilation of characteristic Spanish dance rhythms, of melodies arranged for full symphony orchestra in splendid fashion.

There will be three excerpts from the music dramas of Richard Wagner—the prelude to the third act of "Lohengrin," "Good Friday Spell" from "Parsifal" and the "Ride of the Valkyries from "The Valkyrie."

The concert will end with the rousing battle piece of Tchaikovsky, the 1812 Overture, written in commemoration of the Russian victory over Napoleon that year. The climax of the piece consists in a mighty struggle between the Russian national anthem and the French Marseillais. The former is, of course, ultimately victorious.

This program will be additionally notable in the appearance, as soloist, of Alice Nielsen, the celebrated American soprano of opera and concert fame.

Miss Nielsen will sing arias of Mozart, which she also sang with this orchestra at the regular Boston concerts. On that occasion she was generally praised as one of the finest living interpreters of this great composer's melodies.

There has been a steady call for tickets all the week and the Auditorium, doubtless, will be crowded to greet America's most wonderful orchestra in a program that will be even more popular than the program given here last fall.

Traveling by Special Train

The orchestra and soloist will make the trip to Lowell and return to Boston by special train, ensuring prompt arrival here and permitting all the latitude desired in the matter of time. Relieved of the necessity of making connections with a regular train, the orchestra and soloist will be in a position to give "full measure, running over" in the presentation of the prepared program.

Tickets will be on sale at Steinert's up to 5 o'clock Tuesday afternoon, after which they may be procured at the Auditorium box office.

LOWELL-TELE. MAR25.

BRUNO WALTER (LEFT) WILL CONDUCT THE BOSTON SYMPHONY CONCERTS THIS WEEK.
ESTER FERRABINI-JACCHIA, SOPRANO, SINGS AT THE EXTRA SYMPHONY CONCERT TOMORROW NIGHT.

HERALD - MAR. 26.

FOURTH SYMPHONY MONDAY CONCERT

Mr. Monteux Presents a Curious Program

For the fourth Symphony concert of the Monday series last night in Symphony hall, Mr. Monteux planned a curious program. He began with the Rimsky-Korsakov Suite, "Scherazade," to which he brought next three Bach movements, a prelude, an adagio and a gvotte in rondo form for violin alone, arranged for strings by Sigismund Bachrich. In turn came Mme. Ester Ferrabini Jacchia, soprano, to sing an air from Godard's dramatic Symphony, "L Tasse," and also, of all things, the aria, "Ritorna Vincitor," from "Aida." To close, Mr. Monteux played, for the first time in Boston, Respighi's "Ballad of the Gnomides."

Old Respighi one day, wearying of his flashing fountains, Gregorian modes, clouds and mists, and stately ancient dances, feel the need of a change? If so, he made a marked one, when he took it into his head to dabble in diabolism. Not to put too fine a point upon it, he seems scarcely the man for the experiment. He had everything to do with, to be sure, a "poem" by Carlo Clausetti of quite sufficient wildness to inspire him to sounds of darkness, and, it goes without saying, amazing skill in orchestration. But what of it? Of what avail are snarls and growls and thumps on drums if they only make a noise? A din alone, even though clamor be now the fashion, is scarcely competent to stir terror; imagination, for that, must direct the din, and power must propel it. A respectable aim, though hardly the loftiest, it has always been in art, to try to make people shiver. But if the attempt goes awry, if people fail to thrill and shudder, of the effort what is left to commend it? Little enough. Some people, to be sure, may have reacted as they should to this "Ballad" last night. If so, they were in a minority, to judge from their behavior. It is not everybody, after all, who can deal convincingly with the devilish. Let Respighi, pray, go back to his Roman fountains.

The rest of the concert needs few words. Mme. Jacchia, more at home in the opera house than the concert hall, might have found more grateful and less taxing music to sing than the airs she chose. The very large audience applauded the Russian suite with a heartiness that resulted in the orchestra's standing to acknowledge the acclaim. They also showed themselves mightily pleased with the Bach suite.

R. R. G.

HERALD MAR 27.

MME. JACCHIA IS SYMPHONY SOLOIST

Mar 26

By ZOE FABER

In a gown that was as radiant as the morning sun, Mme. Ester Ferrabini Jacchia, soprano, made her appearance last night with the Symphony under the direction of Mr. Monteux. She sang the air of Lenora from "Tasso," by Godard, and the "Ritorna Vincitor" from "Aida," by Verdi.

Mme. Jacchia's voice is one that contains some tones that are lovely in quality, but there are others that are not so agreeable to the ear. It is a voice that is not even in range; the high tones and the low ones are much sweeter in quality than the middle register. This is particularly true in the heavier passages.

Once more we saw twinkling toes, gold anklets, flowing draperies of pastel shades, and all the rest of the local color that makes up the fascination of the street scenes of the Orient. The Scheherazade of Rinsky-Korsakov presents one fleeting picture after another, each one a bit more brilliant than the last. Especially did Mr. Burgin's solo work contribute to the effectiveness of the whole.

Pixies and Nixies and all the rest of the wee folk that inhabit hill and dale were romping through the ballad of the Gnomides by Respighi. The Bach number was delightful and very well played.

AMER. MAR. 27.

SYMPHONY IN NOVELTY FROM ITALY

Respighi's "Ballad" Played, Mme. Jacchia Soloist

BY OLIN DOWNES

The fourth of the series of five Monday night concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor, took place last evening in Symphony Hall. The audience was immediately fascinated and engrossed by the opening composition on the programme, the familiar but always marvelous "Thousand and One Nights" suite by Rimsky-Korsakoff.

MUSIC OF MAGIC

The glittering, flashing orchestration, the exotic melodies, and at the end the mighty exorcism of the spirit of the deep, are tales never too often told. The hearer, too, sails, with Sinbad, the mountain seas and hears the wind crooning its strange song in the rigging; he is in the streets of Bagdad, listening to the narrative of the one-eyed porter, or to the din or oriental festivity, or he hears the song of the amorous prince, or he is in the ship which hurtles to destruction against the rock surmounted by the Bronze Warrior. It is all of magic, and the Golden Horn, and the scents of Arabia.

Let us add that this music is composed so masterfully, and that instrumentation is so incredibly ingenious and effective, that even a poor performance would make a wonderful sound. The performance last night was not poor, neither was it in the last movement for example, of the most sensitive and finished quality. A pianissimo was mezzo-piano, there was a tendency to excessive haste and noise as well as brilliancy.

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This piece brought a brilliant end of the concert.

POST. MAR. 27.

WALTER AS AUDIENCE OBSERVER

Boston Post
Mar. 28

Noted Conductor Says Good Music Liked in America

[83]

BROOKLYN
N. Y.
EAGLE
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P.-T. MAR. 27.

WALTER AS AUDIENCE OBSERVER

Boston Post
Mar. 28

Noted Conductor Says Good Music Liked in America

BRUNO WALTER
Noted German artist who will be "guest" conductor of Symphony Orchestra this week.

BY OLIN DOWNES

Bruno Walter, the distinguished conductor of the Munich music festival and director in leading opera houses of Europe and Russia, arrived in Boston yesterday. As "guest" conductor he will lead the concerts of Friday afternoon and Saturday evening of the Boston Symphony Orchestra.

OBSERVES AUDIENCES

Remarking that his head was plentifully covered, which is true, he stood hatless in the March wind, being photographed, and then launched into an enthusiastic recitation of his experiences as guest conductor with other American orchestras and his impressions of his audiences.

"I don't wish," he said, "to appear to curry favor by complimenting this public, yet it is true that your orchestras are of astonishingly fine quality, as I can testify after having personally led three of them, and hearing others. I have conducted the Minneapolis, Detroit and New York Symphony Orchestras, and have listened to the Philadelphia Orchestra and other musical organizations. I have also had occasion to observe the audiences.

"The excellence of the American symphony orchestras, which would astonish European musicians who have not heard them, is readily explained. You have here, as it seems to me, great enthusiasm for symphonic music, and you have the financial resources to assemble splendid players and give them full opportunities for rehearsal.

"What is not the least matter for congratulation, you seem to have not a few men of wealth whose sincere purpose it is to improve the orchestras in which they are interested as much as possible. And these men are not isolated figures. They seem to express and represent a very great popular curiosity for good music.

"Before coming here I had always been told that music was only an accompaniment of a gay and brilliant social life in America, that it was not taken seriously for itself, but principally as a fad, or a show. This seems to me ridiculously wide of the mark. As I say, I have watched your audiences, and am quite sure that there are no more appreciative and enthusiastic listeners in the world."

Mr. Bruno Walter, who will, as guest, conduct the Boston Symphony orchestra concerts tomorrow afternoon and Saturday evening, is said to be sane; thinking more of the composer than of his own glory; not a poseur with wild gestures, wishing first of all to be seen. From his program we should say that he is conservative in his taste: Weber, Overture to "Euryanthe"; Mozart, Symphony in D major (K. 385); Beethoven, piano concerto in G major No. 4 (Arthur Schnabel, pianist); Strauss, "Till Eulenspiegel." Mr. Schnabel, born in 1882, educated in Vienna, came to this country late in 1921, and gave his first recital in New York on Dec. 27 of that year.

The orchestra will be away next week. The program for the concerts of April 13, 14, is as follows: Mozart, Overture to "The Marriage of Figaro"; Foote, A Night Piece for flute and string orchestra; D. S. Smith, Fete Galant for orchestra with flute obbligato; Block, "Schelomo" ("Solomon"), a Jewish Rhapsody for violoncello and orchestra, and Brahms' Symphony No. 2. The soloists will be George Laurent, flute, and Jean Bedetti, violoncellist.

HERALD-MAR. 29.

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AMER-MAR. 31.

Advertiser Mar. 31

PAGE EIGHTEEN

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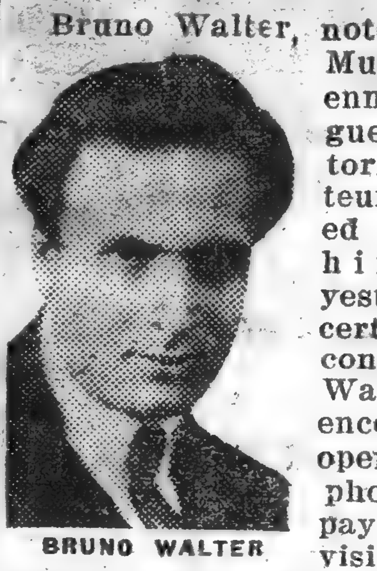
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Although celebrated at home for his readings of the classics, Mr. Walter's least impressive efforts were made in the Mozart symphony. No one has been quite so successful with Mozart masterpieces in Boston in recent years as the Italian Toscanini and the French Monteux. The German manner is too brusque for Mozart; and Mr. Walter is emphatically brusque in his style of conducting and in his readings. Weber's intensely heroic overture and Strauss' fantastic piece—"an hour of new music at the madhouse," as Debussy termed it—are better suited to the vigorous Walter methods. Yet, under the distinguished guest's direction, the orchestra fairly vied with the soloist in the Beethoven number. It was a noble performance, quite worthy of the high reputation of the two visitors.

Post Mar. 31

BO

WALTER CONDUCTS SYMPHONY

Most Gifted of Leaders of the German School

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FIERY AND ROMANTIC

Weber's "Euryanthe" overture [illegible] enthusiasm and [illegible] which were [illegible] his first performance of it. Everyone tingled to the head-long rush and flourish of the opening, and the strange middle episode for the strings—the episode imagined by the composer in connection with a supernatural scene in the opera—seemed wholly new and mysterious, and as poignant as the voice of Astarte in Byron's Manfred. A superbly fiery and romantic interpretation that not only revived, but recreated a well-worn composition.

Mr. Walter's rhythm very striking, very much a living, breathing thing. "Breathing" is the word. When a musical phrase is truly felt by the conductor, and when the orchestra feels it with him, the orchestra breathes, and this natural, deep rhythmical respiration of the instruments is one of the inalienable qualities of a good performance. Then the conductor has ceased to merely beat time. Then his baton is a pulse-beat which affects every part of the orchestral organism. So that in Mr. Walter's hand the Mozart symphony, wholly classic in form and style, was nevertheless full of a living, constantly changing beauty.

This symphony—the symphony in D major, number 35 (Kochel 385), was performed with an orchestra reduced to 48 players, an orchestra proportionate to Mozart's period and scoring. The effect was admirable. In brilliant passages the strings would play as brilliantly as they liked, without holding themselves in, and yet keeping a splendid clarity of effect, and balancing perfectly with the wind instruments. Then there was the conductor's excellent control of dynamics, and, even within the restricted range of sonorities, the wide distinction between his pianissimos and his fortes.

In the minuet Mr. Walter took the deliberate pace that this dance form demands—doubtless the pace of Mozart's day. It was slower than that taken by other conductors in our memory, and when the repeat came it did seem a little too deliberate. For times change, we think and feel more rapidly than we did a couple of centuries ago, and whether it is deplorable or not we can't help ourselves. But in its singing, sparkling character, always retained within the classic mold, this was a performance to be remembered.

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8. Herald Mar. 31

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Bruno Walter Is Conductor; Arthur Schnabel, Pianist

By PHILIP HALE

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When Arthur Nikisch rehearsed for the first time the Boston Symphony orchestra, he marvelled at the perfection of the instrument which had been fashioned by Mr. Gericke, and he exclaimed: "All I have to do is to poetize."

Mr. Walter, coming to Boston, found the orchestra that had been created and moulded by Mr. Monteux into a plastic, euphonious, superb instrument, ready for him to play upon.

It was evident, before he arrived, from his programs arranged for New York, Detroit and Minneapolis, that he is not anxious to make a sensation by riding foaming battle-horses. He has not announced himself in trumpet tones as a "specialist." He has not declared Beethoven or Wagner, or Brahms, or Strauss, or Mahler to be the only god, nor pointed to himself as the prophet of this or that deity. He has an enviable reputation in Europe as an interpreter, not a perverter, of Mozart. Perhaps it is characteristic of the man that he chose for Boston a symphony of Mozart that is less familiar than the immortal three; that, looking at the works of Richard Strauss, he chose an early tone poem, not a later one of thunderous speech. Add a familiar overture by Weber, and for a concerto one that is lacking in pyrotechnical display.

There is little to be said concerning the program. And, fortunately, there is little to be said in discussion of Mr. Walter's interpretation of the various pieces, for his conducting was conspicuous for its sanity. He did not attempt to bring out "hidden voices" in order to make unexpected effects; he did not take surprising liberties with rhythm or with melodic figures. Nor did he fume and rage in fortissimo passages. He was thinking more about the music than about himself or what sort of an impression he was making. The memorable feature of the afternoon was the exquisitely fine performance of Mozart's beautiful symphony. The performance of "Till Eulenspiegel" revealed a lyrically and dramatically romantic Till, not the irreverent, cynical, Puckish, obscene jester.

Mr. Walter's personality is pleasing. He evidently enjoyed the music, also the orchestra. There were no extravagant semaphoric gestures; no bodily appeals to the audience; no suggestion of "Now I'll show you how this thing should go." The performance of the orchestra was brilliant throughout, but this orchestra has contracted the habit of being bril-

[illegible] and musical pianist.

The concert will be repeated tonight. There will be no concerts next week. The program for April 13 and 14 will be as follows: Mozart, Overture to the "The Marriage of Figaro"; Foote, A Night Piece," for flute and string orchestra; D. S. Smith, "Fete Galante," for orchestra with flute obbligato; Bloch, "Schelomo" (Solomon); Jewish Rhapsody for violoncello and orchestra. Brahms, Symphony, D major, No. 2. The soloists will be Mr. Laurent, flute; Mr. Bedetti, violoncello.

WALTER CONDUCTS SYMPHONY CONCERT

Arthur Schnabel Heard in Beethoven Concerto

Yesterday afternoon for the first time in the history of the Boston Symphony Orchestra a guest conductor, not also a composer, conducted an entire program. The precedent was broken for Bruno Walter, who has gained a great reputation by his work in opera and concert in Vienna, Berlin, and Munich. The invitation to conduct this week's concerts came from the trustees of the orchestra, with the concurrence of Mr Monteux, who yesterday afternoon was able to sit in the balcony and listen to the concert free from responsibility for it. His applause, like that of the audience in general, was cordial, both for Mr Walter and for the soloist, Arthur Schnabel, who also made his first Boston appearance.

Mr Walter's program included Weber's "Euryanthe" overture; Mozart's D major symphony, numbered 385 in Koechel's thematic index; Beethoven's fourth piano concerto, in G major; and Strauss' "Till Eulenspiegel." It tested his versatility, and proved him a conductor with far-reaching musical sympathies.

Clarity, elegance, and rhythmic energy seemed yesterday the distinctive qualities of Mr Walter's conducting. He has a musician's instinct for the structure of the music he interprets, whether it be Mozart or Strauss. Every theme is clearly enunciated if, and only if, it is part of pattern in sound the composer is weaving. Mr Walter's nuances, his elegances might come in time to seem stereotyped, because so many of them depend upon sudden, and rather obvious, contrasts of soft and loud. For his rhythmic subleties, however, there can be nothing but praise. Such dynamics are rare among public performers of music.

His Mozart brought out the finest qualities of the Boston orchestra. By a quiet and dignified exercise of personal authority he kept the audience from interrupting with applause between the movements, something in itself no small artistic triumph. The beautiful tone, subtle phrasing, and exquisite shadings of dynamic contrast in the performance of this symphony were memorable. The andante in particular had a beauty beyond words.

In Weber's overture the pianissimo middle section was too soft and subdued for so large a hall. The "allegro con molto fuoco" more than lived up to Weber's directions. Yet there was more brilliance than poetry about the whole overture.

Beethoven's beautiful concerto proved Arthur Schnabel to be an extraordinarily fine pianist, with virtuoso technique and musical imagination. Mr Walter and the orchestra supplied a finely wrought and deeply imaginative accompaniment.

Strauss' "Till" has never been given so gracefully roguish an interpretation at these concerts. There was warmth and sentiment in it, as well as the irony stressed by all conductors.

Mr Walter's unassuming bearing, his modesty in sharing applause with the orchestra, and his clean-cut use of the baton made a favorable impression. He obviously deserves his great reputation as a conductor.

GLOBE-MAR. 31

SYMPHONY PROGRAMME

The next regular pair of Boston Symphony Orchestra concerts will take place a week from next Friday afternoon and Saturday evening, April 13 and 14, with two soloists, Jean Bedetti and Georges Laurent, the leading 'cellist and flute, respectively.

Pierre Monteux will also conduct Mozart's "Figaro" Overture and the Second Symphony of Brahms.

TRAV. MAR 31.

Monday evening, April 23, in Symphony Hall, the last of the supplementary series of Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with a "soloist," Miss Florence Macbeth, for gilding. So may those hear the Symphony Orchestra who care not for its long succession of "regular concerts" or for its excursions into untried music.

Friday afternoon, April 27, in Symphony Hall, the twenty-second of the evening concerts of the Symphony Orchestra, with Mr. Monteux conducting.

Saturday evening, April 28, in Symphony Hall, the twenty-second of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting.

Thursday evening, April 12, in Sanders Theatre at Cambridge, the eighth in the current series of concerts by the Boston Symphony Orchestra with Mr. Monteux conducting and Miss Marjorie Church for assisting pianist. Brahms's Second Symphony; Beethoven's third "Leonora" Overture; the Good-Friday Spell from Wagner's "Parsifal"; and Liszt's Concerto for Piano and Orchestra in D major fill the programme.

Friday afternoon, April 13, in Symphony Hall, the twenty-first of the afternoon concerts of the Symphony Orchestra, with Mr Monteux conducting. The programme assembles Brahms's Second Symphony, the Overture to Mozart's opera, "Figaro's Wedding"; "King Solomon," Bloch's Jewish Rhapsody for Violoncello and Orchestra and two light numbers, Mr. Foote's [illegible]

[illegible] Galante," [illegible] Mr. Bedetti of the orchestra [illegible] violoncellist and Mr. Laurent the flutist.

TRANS MAR. 31

SYMPHONY CONCERT

BRUNO WALTER CONDUCTS AND CONQUERS

Assorted Gossip of a Lively Afternoon—The Man and the Leader—Romantic Ardors and Technical Felicities Through Weber's "Euryanthe"—New Vein for Strauss's "Till"—Mozart that Is Mozart

BLESSED be gossip! Deprived of it, the Symphony Orchestra might hardly flourish at home or abroad; while certainly the intermissions in its concerts would be dull, mute, intervals. Yesterday afternoon, in particular, Symphony Hall teemed with it. Why had Mr. Walter of Vienna and Munich been bidden thither as guest-conductor—incident unprecedented, since he is insignificant composer, in all the annals of the orchestra? As some said, because Mr. Gericke had once commended him to the late Mr. Higginson; whereupon the "founder and sustainer" issued edict that, were Mr. Walter ever to come to America, he should conduct at the Symphony Concerts. Others, however, averred that the invitation was first brave step in a new and liberalizing policy on the part of trustees and management. Henceforth—these voices ran—eminent conductors and eminent composers, happening to visit the United States, would be guests of the orchestra through a pair of concerts. So Mr. Enesco and Mr. Casella lately came; so now Mr. Walter was come. More were to be expected in future seasons; none would be overlooked as, by grievous error, was Strauss a year ago. May these prophetic tongues speak truly! Through long years, the Symphony Concerts have been too self-centred, self-sufficient, self-content, and so far too chary of distinguished and—what is more to the point—interesting guests. They deserve invitation; they diversify and enliven concerts that institutional routine ever threatens; not one as yet has failed to stir the public. After all, the Symphony Concerts occur in the great world, which has its customs in such things—as well as in Boston.

Therewith, however, gossip by no means paused. A year hence, Mr. Monteux's present term as conductor ends. As not a few believe, he will then prefer new work in new environment or for a while seek an agreeable leisure. There are those as well who count five years as "sufficiency" for any conductor, with any orchestra, before any continuing public. Therefore these voices predict change. By common consent Mr. Walter is a conductor of high ability and large prestige. By recorded fact, he is also a conductor "out of a job" and not indisposed, presumably, to new employment. On many a score these United States are accounted conductors' paradise. May there not—as an eminent statesman used to say—be anticipations at the back of Mr. Walter's head as he goes "a-guesting" up and down this broad land?

More bluntly went other tongues. Had the visitor—they asked—come to Boston "candidating" after the manner in old time of the reverend clergy? Was he—to cap climax—"under consideration" in high quarters as future conductor at Symphony Hall? Spokesmen for Mr. Walter were quick and earnest to acquit him of such ulterior purpose. Confidants of the august trustees were as sure that they nursed no semi-concealed intent. Indeed—the word went—they were not even pondering the future. If so, they lack common prudence, since within a year Mr. Monteux's contract expires; and conductors are neither tested, picked, engaged nor reengaged in a day, week or month. "Our present excellent conductor" was said to be their self-solacing word—smug tribute indeed to one who has so served the Symphony Orchestra in its hour of need as has Mr. Monteux, who has so restored it and so liberalized its concerts. But trustees in Boston and everywhere else are—trustees.

As man and as conductor, Mr. Walter is good to look upon. In truth, his comeliness seemed to fascinate the eyes and the tongues of elect ladies in parquet and balcony, surprised at such aspect in an "imperial and royal general music-director," aforetime in Vienna, more recently in Munich. To the eye, Mr. Walter denies his years, which are the later forties. No superfluous flesh encumbers or coarsens his well-knit figure. He moves alertly and without trace of self-consciousness or "manner." Like most illustrious executive musicians in these fortunate days, he bears himself as a man of the cultivated world, speaks in its tones, lives its usual life. Again to the eye, his head is well set upon firm shoulders. The brow is high underneath thick black hair; the eyes bright and clear; the contours both mobile and composed. By aspect, then, Mr. Walter is clearly man of mind, of will, of sensibility—all three essential qualities in a conductor. Yet more certainly, he is man of modesty. Not a hint of self-display mars his conducting. He is all for the music in hand; all for the composer; all, in such circumstances as those of Friday, for the orchestra, since to it he was quick to pass the applause lavished time and again upon him.

At rehearsal Mr. Walter is said to abound in physical tokens of the mood he would lay upon the band, of the accents and the shadings he would enjoin. Therewith, indeed, he was quick to win first the interest and next the seal of an orchestra, yesterday alert and generous to his will. Yet in public performance Mr. Walter's leading does not lack visible energy. His beat is so incisive that it almost swishes. He is as quick as Mahler, whose pupil he was, to signal entering instrument or entering choir as often as not turning directly [illegible] it. Now and again, his left arm [illegible] repose—in American fashion [illegible] "pants-pocket." Yet the [illegible]

BRUNO WALTER
Noted German artist who will be "guest" conductor of Symphony Orchestra this week.

BY OLIN DOWNES

Bruno Walter, the distinguished conductor of the Munich music festival and director in leading opera houses of Europe and Russia, arrived in Boston yesterday. As "guest" conductor he will lead the concerts of Friday afternoon and Saturday evening of the Boston Symphony Orchestra.

OBSERVES AUDIENCES

Remarking that his head was plentifully covered, which is true, he stood hatless in the March wind, being photographed, and then launched into an enthusiastic recitation of his experiences as guest conductor with other American orchestras and his impressions of his audiences.

"I don't wish," he said, "to appear to curry favor by complimenting this public, yet it is true that your orchestras are of astonishingly fine quality, as I can testify after having personally led three of them, and hearing others. I have conducted the Minneapolis, Detroit and New York Symphony Orchestras, and have listened to the Philadelphia Orchestra and other musical organizations. I have also had occasion to observe the audiences.

"The excellence of the American symphony orchestras, which would astonish European musicians who have not heard them, is readily explained. You have here, as it seems to me, great enthusiasm for symphonic music, and you have the financial resources to assemble splendid players and give them full opportunities for rehearsal.

"What is not the least matter for congratulation, you seem to have not a few men of wealth whose sincere purpose it is to improve the orchestras in which they are interested as much as possible. And these men are not isolated figures. They seem to express and represent a very great popular curiosity for good music.

"Before coming here I had always been told that music was only an accompaniment of a gay and brilliant social life in America, that it was not taken seriously for itself, but principally as a fad, or a show. This seems to me ridiculously wide of the mark. As I say, I have watched your audiences, and am quite sure that there are no more appreciative and enthusiastic listeners in the world."

Mr. Bruno Walter, who will, as guest, conduct the Boston Symphony orchestra concerts tomorrow afternoon and Saturday evening, is said to be sane; thinking more of the composer than of his own glory; not a poseur with wild gestures, wishing first of all to be seen. From his program we should say that he is conservative in his taste: Weber, Overture to "Euryanthe"; Mozart, Symphony in D major (K. 385); Beethoven, piano concerto in G major No. 4 (Arthur Schnabel, pianist); Strauss, "Till Eulenspiegel." Mr. Schnabel, born in 1882, educated in Vienna, came to this country late in 1921, and gave his first recital in New York on Dec. 27 of that year.

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It was evident, before he arrived, from his programs arranged for New York, Detroit and Minneapolis, that he is not anxious to make a sensation by riding foaming battle-horses. He has not announced himself in trumpet tones as a "specialist." He has not declared Beethoven or Wagner, or Brahms, or Strauss, or Mahler to be the only god, nor pointed to himself as the prophet of this or that deity. He has an enviable reputation in Europe as an interpreter, not a perverter, of Mozart. Perhaps it is characteristic of the man that he chose for Boston a symphony of Mozart that is less familiar than the immortal three; that, looking at the works of Richard Strauss, he chose an early tone poem, not a later one of thunderous speech. Add a familiar overture by Weber, and for a concerto one that is lacking in pyrotechnical display.

There is little to be said concerning the program. And, fortunately, there is little to be said in discussion of Mr. Walter's interpretation of the various pieces, for his conducting was conspicuous for its sanity. He did not attempt to bring out "hidden voices" in order to make unexpected effects; he did not take surprising liberties with rhythm or with melodic figures. Nor did he fume and rage in fortissimo passages. He was thinking more about the music than about himself or what sort of an impression he was making. The memorable feature of the afternoon was the exquisitely fine performance of Mozart's beautiful symphony. The performance of "Till Eulenspiegel" revealed a lyrically and dramatically romantic Till, not the irreverent, cynical, Puckish, obscene jester.

Mr. Walter's personality is pleasing. He evidently enjoyed the music, also the orchestra. There were no extravagant semaphoric gestures; no bodily appeals to the audience; no suggestion of "Now I'll show you how this thing should go." The performance of the orchestra was brilliant throughout, but this orchestra has contracted the habit of being brilliant.

[illegible] first time, is evidently a well-equipped and musical pianist.

The concert will be repeated tonight. There will be no concerts next week. The program for April 13 and 14 will be as follows: Mozart, Overture to the "The Marriage of Figaro"); Foote, A Night Piece," for flute and string orchestra; D. S. Smith, "Fete Galante," for orchestra with flute obbligato; Bloch, "Schelomo" (Solomon); Jewish Rhapsody for violoncello and orchestra. Brahms, Symphony, D major, No. 2. The soloists will be Mr. Laurent, flute; Mr. Bedetti, violoncello.

WALTER CONDUCTS SYMPHONY CONCERT

Arthur Schnabel Heard in Beethoven Concerto

Yesterday afternoon for the first time in the history of the Boston Symphony Orchestra a guest conductor, not also a composer, conducted an entire program. The precedent was broken for Bruno Walter, who has gained a great reputation by his work in opera and concert in Vienna, Berlin, and Munich. The invitation to conduct this week's concerts came from the trustees of the orchestra, with the concurrence of Mr Monteux, who yesterday afternoon was able to sit in the balcony and listen to the concert free from responsibility for it. His applause, like that of the audience in general, was cordial, both for Mr Walter and for the soloist, Arthur Schnabel, who also made his first Boston appearance.

Mr Walter's program included Weber's "Euryanthe" overture; Mozart's D major symphony, numbered 385 in Koechel's thematic index: Beethoven's fourth piano concerto, in G major; and Strauss' "Till Eulenspiegel." It tested his versatility, and proved him a conductor with far-reaching musical sympathies.

Clarity, elegance, and rhythmic energy seemed yesterday the distinctive qualities of Mr Walter's conducting. He has a musician's instinct for the structure of the music he interprets, whether it be Mozart or Strauss. Every theme is clearly enunciated if, and only if, it is part of pattern in sound the composer is weaving. Mr Walter's nuances, his elegances might come in time to seem stereotyped, because so many of them depend upon sudden, and rather obvious, contrasts of soft and loud. For his rhythmic subleties, however, there can be nothing but praise. Such dynamics are rare among public performers of music.

His Mozart brought out the finest qualities of the Boston orchestra. By a quiet and dignified exercise of personal authority he kept the audience from interrupting with applause between the movements, something in itself no small artistic triumph. The beautiful tone, subtle phrasing, and exquisite shadings of dynamic contrast in the performance of this symphony were memorable. The andante in particular had a beauty beyond words.

In Weber's overture the pianissimo middle section was too soft and subdued for so large a hall. The "allegro con molto fuoco" more than lived up to Weber's directions. Yet there was more brilliance than poetry about the whole overture.

Beethoven's beautiful concerto proved Arthur Schnabel to be an extraordinarily fine pianist, with virtuoso technique and musical imagination. Mr Walter and the orchestra supplied a finely wrought and deeply imaginative accompaniment.

Strauss' "Till" has never been given so gracefully roguish an interpretation at these concerts. There was warmth and sentiment in it, as well as the irony stressed by all conductors.

Mr Walter's unassuming bearing, his modesty in sharing applause with the orchestra, and his clean-cut use of the baton made a favorable impression. He obviously deserves his great reputation as a conductor.

GLOBE-MAR. 31

SYMPHONY PROGRAMME

The next regular pair of Boston Symphony Orchestra concerts will take place a week from next Friday afternoon and Saturday evening, April 13 and 14, with two soloists, Jean Bedetti and Georges Laurent, the leading 'cellist and flute, respectively.

Pierre Monteux will also conduct Mozart's "Figaro" Overture and the Second Symphony of Brahms.

TRAV. MAR 31.

Monday evening, April 23, in Symphony Hall, the last of the supplementary series of Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with a "soloist," Miss Florence Macbeth, for gilding. So may those hear the Symphony Orchestra who care not for its long succession of "regular concerts" or for its excursions into untried music.

Friday afternoon, April 27, in Symphony Hall, the twenty-second of the evening concerts of the Symphony Orchestra, with Mr. Monteux conducting.

Saturday evening, April 28, in Symphony Hall, the twenty-second of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting.

Thursday evening, April 12, in Sanders Theatre at Cambridge, the eighth in the current series of concerts by the Boston Symphony Orchestra with Mr. Monteux conducting and Miss Marjorie Church for assisting pianist. Brahms's Second Symphony; Beethoven's third "Leonora" Overture; the Good-Friday Spell from Wagner's "Parsifal"; and Liszt's Concerto for Piano and Orchestra in D major fill the programme.

Friday afternoon, April 13, in Symphony Hall, the twenty-first of the afternoon concerts of the Symphony Orchestra, with Mr Monteux conducting. The programme assembles Brahms's Second Symphony the Overture to Mozart's opera, "Figaro's Wedding"; "King Solomon," Bloch's Jewish Rhapsody for Violoncello and Orchestra; and two light numbers, Mr. Foote's "Night-Piece" and [illegible] Smith [illegible] "Fete Galante," each with solo part for flute. Mr. Bedetti of the orchestra will be the violoncellist and Mr. Laurent the flutist.

TRANS MAR. 31.

SYMPHONY CONCERT

BRUNO WALTER CONDUCTS AND CONQUERS

Assorted Gossip of a Lively Afternoon—The Man and the Leader—Romantic Ardors and Technical Felicities Through Weber's "Euryanthe"—New Vein for Strauss's "Till"—Mozart that Is Mozart

BLESSED be gossip! Deprived of it, the Symphony Orchestra might hardly flourish at home or abroad; while certainly the intermissions in its concerts would be dull, mute, intervals. Yesterday afternoon, in particular, Symphony Hall teemed with it. Why had Mr. Walter of Vienna and Munich been bidden thither as guest-conductor—incident unprecedented, since he is insignificant composer, in all the annals of the orchestra? As some said, because Mr. Gericke had once commended him to the late Mr. Higginson; whereupon the "founder and sustainer" issued edict that, were Mr. Walter ever to come to America, he should conduct at the Symphony Concerts. Others, however, averred that the invitation was first brave step in a new and liberalizing policy on the part of trustees and management. Henceforth—these voices ran—eminent conductors and eminent composers, happening to visit the United States, would be guests of the orchestra through a pair of concerts. So Mr. Enesco and Mr. Casella lately came; so now Mr. Walter was come. More were to be expected in future seasons; none would be overlooked as, by grievous error, was Strauss a year ago. May these prophetic tongues speak truly! Through long years, the Symphony Concerts have been too self-centred, self-sufficient, self-content, and so far too chary of distinguished and—what is more to the point—interesting guests. They deserve invitation; they diversify and enliven concerts that institutional routine ever threatens; not one as yet has failed to stir the public. After all, the Symphony Concerts occur in the great world, which has its customs in such things—as well as in Boston.

Therewith, however, gossip by no means paused. A year hence, Mr. Monteux's present term as conductor ends. As not a few believe, he will then prefer new work in new environment or for a while seek an agreeable leisure. There are those as well who count five years as "sufficiency" for any conductor, with any orchestra, before any continuing public. Therefore these voices predict change. By common consent Mr. Walter is a conductor of high ability and large prestige. By recorded fact, he is also a conductor "out of a job" and not indisposed, presumably, to new employment. On many a score these United States are accounted conductors' paradise. May there not—as an eminent statesman used to say—be anticipations at the back of Mr. Walter's head as he goes "a-guesting" up and down this broad land?

More bluntly went other tongues. Had the visitor—they asked—come to Boston "candidating" after the manner in old time of the reverend clergy? Was he—to cap climax—"under consideration" in high quarters as future conductor at Symphony Hall? Spokesmen for Mr. Walter were quick and earnest to acquit him of such ulterior purpose. Confidants of the august trustees were as sure that they nursed no semi-concealed intent. Indeed—the word went—they were not even pondering the future. If so, they lack common prudence, since within a year Mr. Monteux's contract expires; and conductors are neither tested, picked, engaged nor reëngaged in a day, week or month. "Our present excellent conductor" was said to be their self-solacing word—smug tribute indeed to one who has so served the Symphony Orchestra in its hour of need as has Mr. Monteux, who has so restored it and so liberalized its concerts. But trustees in Boston and everywhere else are—trustees.

As man and as conductor, Mr. Walter is good to look upon. In truth, his comeliness seemed to fascinate the eyes and the tongues of elect ladies in parquet and balcony, surprised at such aspect in an "imperial and royal general music-director," aforetime in Vienna, more recently in Munich. To the eye, Mr. Walter denies his years, which are the later forties. No superfluous flesh encumbers or coarsens his well-knit figure. He moves alertly and without trace of self-consciousness or "manner." Like most illustrious executive musicians in these fortunate days, he bears himself as a man of the cultivated world, speaks in its tones, lives its usual life. Again to the eye, his head is well set upon firm shoudlers. The brow is high underneath thick black hair; the eyes bright and clear; the contours both mobile and composed. By aspect, then, Mr. Walter is clearly man of mind, of will, of sensibility—all three essential qualities in a conductor. Yet more certainly, he is man of modesty. Not a hint of self-display mars his conducting. He is all for the music in hand; all for the composer; all, in such circumstances as those of Friday, for the orchestra, since to it he was quick to pass the applause lavished time and again upon him.

At rehearsal Mr. Walter is said to abound in physical tokens of the mood he would lay upon the band, of the accents and the shadings he would enjoin. Therewith, indeed, he was quick to win first the interest and next the zeal of an orchestra, yesterday alert and generous to his will. Yet in public performance Mr. Walter's leading does not lack visible energy. His beat is so incisive that it almost swishes. He is as quick as Mahler, whose pupil he was, to signal entering instrument or entering cho[illegible] as often as not turning directly [illegible] it. Now and again, his left arm [illegible] repose—in American fashion [illegible] "pants-pocket." Yet the [illegible] is lifting arm and hand [illegible]

[illegible] and enfolding motion, as though he were suddenly gathering the music to himself and outpouring it upon the orchestra. Of the audience Mr. Walter, conducting, seems unaware. The reviewers of New York reported him as, bodily, a quiet leader. Yesterday, however, he abounded in visible energies.

By inclination, practice and prestige Mr. Walter is a "classicist" and so, yesterday, he chose and ordered his programme. It began with an Overture and an Overture of Weber—stock-piece and procedure, if ever there were such at a symphony concert. He proceeded with a Symphony—on this occasion "early" rather than conventional Mozart. Then ensued the Concerto—out of Beethoven, with Mr. Schnabel of Vienna, Berlin and now New York to play the solo-part. For ending, Strauss's tone-poem of "Till Eulenspiegel"—a quarter-century old and by this time also classic piece as "modern classics" go. For introduction to Mr. Walter's new abilities exercised upon these old pieces, his version of the Overture to "Euryanthe" abounded equally in romantic ardors and technical felicities. He was not literal with the music; yet every detail of form, progress, color, stood clear—not in detached revelation or separate emphasis, but as part of a recreated, changeful, cumulated design. He was vivid with rhythm; he was keen-eared for sensuous tonal quality and on both scores the orchestra was quick and sensitive. He courted contrasts, especially in the play, at the beginning, of the marching and the musing motiv; he softened to a whisper the celebrated Largo of the muted strings; then, through the final measures sent the whole orchestra racing and aflame. These are the vigors and the virtues of a romantic music such as the Overture to "Euryanthe" intrinsically is. They are also the means to the impetuous course, the florid accent and color, the emotional and tonal exuberance, which were Weber's brilliance. Here, then, from Mr. Walter was Weber full-panoplied in the qualities by which his music endures.

Like romantic energy and like technical finesse distinguished Mr. Walter's version of Strauss's "Till." Bostonian ears are accustomed to a sardonic or an ironic "reading" of the rogue's tune. Dr. Muck for example, was all for the sharpest incisiveness, the most mocking mood with Till's tonal pranks and fate. Eulenspiegel cheeped and grinned, teetered and pounced out of the music. With a leer he rollicked; a craven, he faced the hanging judges. To Dr. Muck, the whole music was an intellectual exercise in the ironies. Not quite so sharp has been the edge that Mr. Monteux laid upon the music; not quite so acid his notion of Till's tonal fleers and japes. Yet he has continued essentially ironic.

Differently minded seems Mr. Walter. For him Till is buoyant and bumptious figure of mediæval folk-tale, running course through comical, yet romantic, adventures. To Mr. Walter's thinking, warmth, gusto, are the essentials of the music. Loud, then, does he make the tumults of the market-place upset by Till; ardent is the fellow's tortuitous love-making; out thrust his tongue and his loud voice at the pedants; solemn and sonorous function of justice is the trial. So to regard Strauss's personage and so to treat Strauss's music is to give both a comic unction, a romantic warmth, a frolicsome voice new and strange upon ears hitherto circumscribed in the ironies. Yet Mr. Walter was as keen-edged as need be in Strauss's first tonal etching of the scamp; while he missed none of the folk-song flavor in the subtly simple measures of little prologue and little epilogue. At every turn, moreover, his technical clarity and sensibility were as fine as Strauss's own.

The Concerto—the fourth of Beethoven in G major—gave the conductor little opportunity. By this time there was full reason to expect that he would be limpid and pliant of melodic line, keen to rhythm, plastic with accent and modulation, fine-eared with euphonies, even-handed with running figures, sedulous of becoming tone, alert to the assisting pianist. All these things was Mr. Walter and, no more could he be in a music so withered and of its time—but of no other—as the first movement and the finale. Yet in the slow song his manifest liking for graphic contrasts tended to over-bear the pianist and to inflate the music. Mr. Walter would have it rumble ominously where Beethoven was content to let it murmur forbiddingly. Against it, the piano, though finally conquerer, could do no more—relatively—than whisper. More than the conductor, Mr. Schnabel as pianist, occupied the listening ear. He is sound and scholarly, he is able and artful in the routined German sense. He also commands in the treble of his instrument, and in running figures or ornament, a curiously crystalline, glittering, bell-like quality of tone. Otherwise his playing lacks individual flavor. No doubt he is excellent teacher. Mr. Schnabel's tribe, which is also the tribe of Bachaus, always is.

The reward was the little Symphony of Mozart in C major, piece favored of Dr. Muck, unheard here since his day. In it Mr. Walter was most the Walter of the operas of Mozart, as one or another listener had heard him and them in the summer festivals of Munich. The symphony is a light, simple, altogether charming music. The conductor who analyzed it before his hearers would break it as upon the wheel of his pedantry. The conductor who tried to invest it with energy and emphasis, with "feeling" and mood in the more modern sense of the words, would do violence equally to Mozart and to his own intelligence. Mr. Walter, being clear-sighted and sure-footed, stumbled into neither pitfall. He reduced the orchestra until it was neither heavy-paced nor clumsy in inflection; but as light of tone and as supple of incidence as the music itself. He chose a pace that animated and characterized each movement. With deft hand, quick sensibility and light fancy, he laid on every shading. Like lace-work in tones ran the little symphony and over it, like sunlight and breeze through the open door upon the lace-[illegible], played the infinite diversity, the [illegible] susceptibility, the exhaustless [illegible] the pure song for the pure [illegible] that is Mozart of the lasting [illegible] the substance, the [illegible] Mr. Walter all evoked. Mona Lisa herself smiles not more fascinatingly. H. T. P.

TRANS. MAR. 31

SUN

New York City

MAR 31 1923

Pablo Casals will appear as soloist with the Boston Symphony Orchestra at the evening concert of the last pair this season, which will take place next Thursday, April 5. He will play in Schumann's violincello concerto. Pierre Monteux will also present Schubert's "unfinished" symphony, Debussy's suite, "Printemps" and Wagner's overture to "Rienzi."

On Saturday afternoon, April 7, the program will include three dance numbers by Gretry-Mottl, Debussy's prelude to the "Afternoon of a Faun," Respighi's "Ballad of the Gnomides" and Beethoven's "Eroica" symphony.

FROM MAR 31 1923

Globe

NEW YORK CITY

Coming Concerts.

Boston, New York, and Philadelphia each will be represented by one or more symphony concerts here next week. Mr. Stokowski and the Philadelphians will present Schönberg's "Kammersymphonie" at Carnegie Hall on Tuesday evening, besides Mozart's "Jupiter" symphony and Debussy's nocturnes "Nuages" and "Fêtes."

Pablo Casals will be the soloist at a concert of the Boston Symphony Orchestra on Thursday evening at Carnegie Hall playing Schumann's violincello concerto. Schubert's "Unfinished" symphony, Debussy's suite "Printemps," and Wagner's "Rienzi" overture will complete the programme. Mr. Monteux will also conduct on Saturday afternoon at the same hall "Three Dance Numbers" by Gretry-Mottl, Debussy's prelude to the "Afternoon of a Faun," Respighi's "Ballad of the Gnomides," and Beethoven's "Eroica" symphony.

At its last Friday afternoon concert in Carnegie Hall this season the Philharmonic Society, Mr. Mengelberg, conducting, will present Tchaikovsky's Fifth Symphony, Beethoven's "Leonore" overture, and Schelling's "A Victory Ball." Josef Lhevinne will be soloist at another concert under Mr. Mengelberg on Saturday evening at Carnegie Hall, playing Liszt's E flat piano concerto. Beethoven's Symphony in C minor, the "Leonore" overture, and Liszt's "Les Préludes" will comprise the orchestral selections.

NEW YORK
N. Y.
EVE. POST
ISSUE OF
MAR 31 1923

Boston Symphony Orchestra

The Boston Symphony Orchestra will close its present New York season with concerts in Carnegie Hall on Thursday evening and Saturday afternoon.

Pablo Casals will appear as soloist at the Thursday concert, and at the Saturday concert Pierre Monteux will introduce a novelty by Respighi—the "Ballad of the Gnomides."

The remaining numbers for the evening concert will include Schubert's "Unfinished" Symphony, Debussy's Suite "Printemps," Wagner's overture to "Rienzi." Casals will be heard in Schumann's concerto. For the Saturday concert Beethoven's "Eroica" Symphony, Debussy's "Afternoon of a Faun," and a suite from Gretry.

From APR 1 1923
JOURNAL
Providence, R. I.

BOSTON SYMPHONY TO GIVE FINAL CONCERT OF SEASON

Harold Bauer to be Soloist April 10 at Infantry Hall.

The final Boston Symphony Orchestra concert of the season will be given in Infantry Hall on Tuesday evening, April 10, at 8:15, with Harold Bauer, noted pianist, as soloist.

The symphony chosen by Pierre Monteux for the occasion will be the Sixth by Tchaikovsky, known as the "Pathetic," the masterpiece of the great Russian, which embodies the deep suffering of an oppressed nation.

Harold Bauer will appear to the finest advantage in the "Emperor" Concerto, No. 5, by Beethoven, the score of which in general scope and importance ranks with the nine symphonies of the great master. The closing number will be Enesco's brilliant score, the Roumanian Rhapsody.

From APR 1 1923
JOURNAL
Providence, R. I.

Last Symphony for Season

With Harold Bauer as soloist, the Boston Symphony Orchestra will give the last concert of its season here in Infantry Hall a week from this coming Tuesday.

Mr. Monteux has chosen for his principal number Tschaikowsky's "Pathetique" symphony, his last symphony and perhaps his masterpiece. It is considered one of the most eloquent and characteristic artistic expressions of the Russian race. Idealism, disillusion and despair are all voiced in the melodies which Tschaikowski uses in this magnificent work.

Considered equal to a symphony in scope and importance is the so-called "Emperor" concerto of Beethoven, No. 5, in E-flat major, in which Mr. Bauer will play with the orchestra. The final number on the programme is Enesco's Roumanian Rhapsody, having a score based on the folk melodies of the Roumanian composer's own people.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
APR 1 1923

PABLO CASALS WITH BOSTON ORCHESTRA

With Pablo Casals as soloist, the Boston Symphony Orchestra will end its season next Friday evening, April 6, in the Academy of Music. A notable symphonic program will be made additionally interesting by the appearance as soloist of Pablo Casals, the noted 'cellist.

The symphony will be the sixth of Tchaikovsky, the "Pathetic." This masterpiece of the great Russian, which embodies the age-long suffering of an oppressed nation, has probably done as much as any single work of art to bring the true Slavic temperament in touch with the Western world.

Casals will be heard in the solo part of Schumann's lovely concerto for the violoncello, which indeed should be transfigured by the unbelievable skill and unrivalled artistry of this great master of his beautiful instrument.

A novelty of considerable interest will be the Ballad of the Gnomides, a descriptive fantasy for full modern orchestra by Respighi, the noted living Italian composer who, by virtue of his "Fountains of Rome," is ranked in the forefront of the composers of the nation.

Pierre Monteux will close the evening and the season with Wagner's overture to "Rienzi."

NEW YORK
TIMES
APR 1 1923

Boston Symphony Orchestra.

The Boston Symphony Orchestra, soon completing its forty-second year, will be heard for the last time this season in Carnegie Hall on Thursday and Saturday, as well as Friday in Brooklyn. Mr. Monteux's programs are as follows:

THURSDAY EVENING, CARNEGIE HALL.

Unfinished symphony	Schubert
Concerto for 'cello, op. 129 Pablo Casals.	Schumann
"Printemps" suite	Debussy
Overture, "Rienzi"	Wagner

FRIDAY EVENING, BKLYN. ACADEMY.

"Pathetic" symphony	Tschaikovsky
"Ballad of the Gnomides"	Respighi
Concerto for 'cello Mr. Casals.	Schumann
Overture, "Rienzi"	Wagner

SATURDAY EVENING, CARNEGIE HALL.

Dances, "Cephale et Procris"	Gretry
"Afternoon of a Faun"	Debussy
"Ballad of the Gnomides"	Respighi
Symphony No. 3, "Eroica"	Beethoven

Next season's Boston Symphony concerts have already been definitely arranged in both boroughs, the dates being the three-day periods—Nov. 30-Dec. 2, 1923; Jan. 4-6, Feb. 1-3, March 14-16 and April 4-6, 1924.

NEW YORK
N. Y.
HERALD
APR 1 1923

Pablo Casals will appear with the Boston Symphony Orchestra at the last evening concert of the society's New York series, on Thursday evening in Carnegie Hall. He will play Schumann's cello concerto. Pierre Monteux will present Schubert's "Unfinished" symphony, Debussy's suite "Printemps," and Wagner's Overture to "Rienzi." The closing Saturday matinee program will consist of Beethoven's "Eroica" symphony, Respighi's "Ballad of the Gnomides," three dance numbers of Gretry-Mottl and Debussy's prelude to the "Afternoon of a Faun."

BROOKLYN
N. Y.
EAGLE
ISSUE OF
APR 1 1923

Next Friday evening, April 6, at 8:15, in the Academy of Music, the Boston Symphony Orchestra will end its present Brooklyn season with a splendid program in which Pablo Casals, the famous master of the cello, will appear as soloist. Pierre Monteux will conduct as the principal number on this program the "Pathetic" Symphony of Tschaikowsky.

A notable novelty at this concert will be the Ballad of the Gnomides by Ottorino Respighi, one of the most brilliant of the younger generation of Italian composers. This score, which is fantastic and descriptive in the highest degree, utilizes the full modern orchestra.

Casals will play with the orchestra in Schumann's concerto for his instrument. The evening will close with Wagner's overture to "Rienzi."

PITTSBURG
PA.
GAZETTE TIMES
APR 1 1923

Boston Symphony Rumors.

Perhaps nowhere does rumor rise oftener or spread more rapidly than in the field of music. Recently it was whispered about that the Boston Symphony Orchestra would not give any New York concerts next season. Efforts to trace the source of this inaccurate piece of gossip were unsuccessful. One publication, however, was unfortunately led into publishing the report and that resulted in a deluge of inquiries—many emanating from people who had attended the Boston Symphonie's Carnegie Hall concerts for years and years.

While it is true that for several successsive seasons the old-time vogue for this series of orchestral programs has waned there still continues for them a large and enthusiastic body of supporters. The Philadelphia Orchestra has slipped into the seat of popularity formerly held, and for so long, by the Hub musicians. But the Bostonians are gradually coming back.

From APR 2 1923
EVENING MAIL
New York City

MUSIC NOTES

THE Boston Symphony Orchestra will close its present New York season with concerts in Carnegie Hall on Thursday evening and Saturday afternoon.

Pablo Casals will appear as soloist at the Thursday concert, and at the Saturday concert Pierre Monteux will introduce a novelty by Respighi—the "Ballad of the Gnomides."

The remaining numbers for the evening concert will include Schubert's "Unfinished symphony, Debussy's Suite "Printempts," Wagner's overture to "Rienzi." Casals will be heard in Schumann's concerto. For the Saturday concert, Beethoven's "Eroica" symphony, Debussy's "Afternoon of a Faun" and a suite from Gretry.

SYMPHONY PROGRAM

At the Symphony concerts on April 13 and 14, Jean Bedetti will be heard in Ernest Bloch's rhapsody, "Solomon," and Georges Laurent in "A Night Piece" by Arthur Foote and "Fete Galante" by David Stanley Smith. Mozart's "Marriage of Figaro" overture and Brahms' second symphony are the other numbers.

ADVT'R. APR. 1.

CONCERT-CHRONICLE

MR. WALTER TIMELY BREAKS BAD CUSTOM

A Truce to Applause Between the Divisions of Symphonies—Again He Excels with Mozart and Strauss—The Handel and Haydn Society Wastes Its Virtues—John Steel in the Tracks of McCormack—Travellers

TWO audiences at Symphony Hall—the one on Friday afternoon; the other on Saturday evening—readily took hint from Mr. Walter conducting and stirred not a finger of applause between the movements of a Symphony by Mozart. If they will so refrain for a visiting conductor on special occasion, why should they not do likewise in the regular course of the Symphony Concerts and without restraining gesture from Mr. Monteux? Like every other conductor that sets music above self, like every listener of taste, sensibility and measured manners, he deprecates these interrupting and distracting plaudits at momentary pauses in a continuing music. In Germany, in Austria, in Central and Northern Europe generally, this custom [illegible] fluous clapping is [illegible] fast waning in London under example the Queen's Hall Concerts. No farther away than Cincinnati, it has disappeared America. Forthwith it should vanish Symphony Hall, long the seat—otherwise of the best of manners in orchestral concerts. A Symphony discerningly played may be as pauseless as Mr. Walter aptly made his Mozart. It may advisedly exact longer halts, as, say, in "The Eroica" of Beethoven or "The Pathetic" of Chaikovsky. Yet with no Symphony whatever, need or should these suspensive instants become the heyday of irrepressible clappers. When the music is rounded and done, the heartier the applause the better; while the keener is the conductor's and the players' sense of satisfaction. The habit is all—and the custom of engrossed silence is really the finer appreciation of music and performance. Mr. Walter has set it to evidently willing audiences. Maybe Mr. Monteux has now only to enjoin and continue it. Visiting conductors are tonic.

Again, on Saturday, to an absorbed and applauding company Mr. Walter outdid expectation with his little Symphony of Mozart and added new excitements to his version of Strauss's "Till." Since he seems to have found the golden mean between an orchestra so large that it is heavy-footed with Mozart and an orchestra so small that, in a spacious hall, it strips the music of sonority, it is worth while to tabulate his band choir by choir, viz.:

Twelve First Violins,
Eight Second Violins,
Six Violas,
Five Violoncellos,
Four Double-Basses,
Two Flutes,
Two Oboes,
Two Clarinets,
Two Bassoons,
Two Horns,
Two Trumpets,
Two Kettle-Drums.

With these forty-eight voices, Mr. Walter approximated the orchestra for which Mozart more or less consciously wrote. With them, moreover, he gained the fine clear, bright-edged sonorities which were body and glow to the little Symphony. With the forty-eight again, he could thread the orchestral tone into the gossamer of the Andante; into the filagree of the racing Finale. Since his band was the virtuosi of the Boston Orchestra he and it could run even-handed with Mozart's flying figures and supple modulations, lose not a grace of his inflections and accents, keep his tone pellucid and sun-flecked. A light and lambent fire gleams out of the first and the last movements of this little Symphony. Mr. Walter and such an orchestra rekindled it. The Minuet is courtliness itself and Mr. Walter and the forty-eight were stout enough to carry it with state and light enough to deck it with elegance. The Andante sighs now and then with the pensive Mozartian melancholy. Mr. Walter never forgot the charm of that mood and the grace of that gesture.

And an hour later, the conductor was whipping "Till Eulenspiegel" to a wildness that never before has the music known in Bostonian ears. For once the rogue romped and scuffled, preened, paraded, snapped and shouted in a robustious vigor that the persistent ironists have well nigh squeezed out of the tone-poem. The climax of the rascal shook the ceiling, yet was as clear and sharp as the electric lamps upon it. Now Strauss spent a wild youth. It flames out of "Don Juan." Why may it not also flare out of "Till?"

H. T. P.

Incidents and Prospects

The Symphony Orchestra departed today on its last journey of the season. This evening it will play in Albany with a rising young pianist, Edward Morris, as "assisting artist." Tomorrow evening it will be heard in Schenectady, and on Wednesday in Utica. Thereafter follow the last of its monthly concerts—for the season—in New York and Brooklyn. In two of them Mr. Casals will share, playing Schumann's Concerto for Violoncello. In both cities likewise Mr. Monteux has set on his programmes Respighi's "Ballad of the Gnomes." For the rest repertory pieces fill them.

TRANS. APR. 2

PROCTOR'S HALL

The Franklin Concert.

All is in readiness for the long anticipated appearance of the Boston Symphony orchestra of over one hundred musicians, under the brilliant leadership of Pierre Monteux, and with the American pianist, Edward Morris, soloist of the occasion, at Harmanus Bleecker hall to-night. It will be a superb treat from every viewpoint and it is pleasing to know that Albanians have risen to the importance of the visit in a splendid manner. Members of the orchestra arrived in this city this afternoon, coming from Boston in special cars attached to the Twentieth Century, and their presence is already felt in places of interest that the members are visiting. The program of the concert, as published in the Journal of Saturday, meets with the finest sort of approval, the consensus of opinion being that the arrangement is flawless.

The program will begin at 8:20 precisely and those late in arriving will not be seated while the orchestra is playing. The seat sale continues at the Hall box office where the demand has met with every expectation of the management. The concert is given under the direction of Ben Franklin, and he will also present the orchestra at the state armory, Schenectady, tomorrow evening in an entirely different program.

ALBANY. APR. 2.

ping and enfolding motion, as though were suddenly gathering the music to mself and outpouring it upon the orchestra. Of the audience Mr. Walter, conducting, seems unaware. The reviewers of New York reported him as, bodily, a quiet leader. Yesterday, however, he abounded in visible energies.

By inclination, practice and prestige Mr. Walter is a "classicist" and so, yesterday, he chose and ordered his programme. It began with an Overture and an Overture of Weber—stock-piece and procedure, if ever there were such at a symphony concert. He proceeded with a Symphony—on this occasion "early" rather than conventional Mozart. Then ensued the Concerto—out of Beethoven, with Mr. Schnabel of Vienna, Berlin and now New York to play the solo-part. For ending, Strauss's tone-poem of "Till Eulenspiegel"—a quarter-century old and by this time also classic piece as "modern classics" go. For introduction to Mr. Walter's new abilities exercised upon these old pieces, his version of the Overture to "Euryanthe" abounded equally in romantic ardors and technical felicities. He was not literal with the music; yet every detail of form, progress, color, stood clear—not in detached revelation or separate emphasis, but as part of a recreated, changeful, cumulated design. He was vivid with rhythm; he was keen-eared for sensuous tonal quality and on both scores the orchestra was quick and sensitive. He courted contrasts, especially in the play, at the beginning, of the marching and the musing motiv; he softened to a whisper the celebrated Largo of the muted strings; then, through the final measures sent the whole orchestra racing and aflame. These are the vigors and the virtues of a romantic music such as the Overture to "Euryanthe" intrinsically is. They are also the means to the impetuous course, the florid accent and color, the emotional and tonal exuberance, which were Weber's brilliance. Here, then, from Mr. Walter was Weber full-panoplied in the qualities by which his music endures.

Like romantic energy and like technical finesse distinguished Mr. Walter's version of Strauss's "Till." Bostonian ears are accustomed to a sardonic or an ironic "reading" of the rogue's tune. Dr. Muck for example, was all for the sharpest incisiveness, the most mocking mood with Till's tonal pranks and fate. Eulenspiegel cheeped and grinned, teetered and pounced out of the music. With a leer he rollicked; a craven, he faced the hanging judges. To Dr. Muck, the whole music was an intellectual exercise in the ironies. Not quite so sharp has been the edge that Mr. Monteux laid upon the music; not quite so acid his notion of Till's tonal fleers and japes. Yet he has continued essentially ironic.

Differently minded seems Mr. Walter. For him Till is buoyant and bumptious figure of mediæval folk-tale, running course through comical, yet romantic, adventures. To Mr. Walter's thinking, warmth, gusto, are the essentials of the music. Loud, then, does he make the tumults of the market-place upset by Till; ardent is the fellow's fortuitous love-making; out thrust his tongue and his loud voice at the pedants; solemn and sonorous function of justice is the trial. So to regard Strauss's personage and so to treat Strauss's music is to give both a comic unction, a romantic warmth, a frolicsome voice new and strange upon ears hitherto circumscribed in the ironies. Yet Mr. Walter was as keen-edged as need be in Strauss's first tonal etching of the scamp; while he missed none of the folk-song flavor in the subtly simple measures of little prologue and little epilogue. At every turn, moreover, his technical clarity and sensibility were as fine as Strauss's own.

The Concerto—the fourth of Beethoven in G major—gave the conductor little opportunity. By this time there was full reason to expect that he would be limpid and pliant of melodic line, keen to rhythm, plastic with accent and modulation, fine-eared with euphonies, even-handed with running figures, sedulous of becoming tone, alert to the assisting pianist. All these things was Mr. Walter and no more could he be in a music so withered and of its time—but of no other—as the first movement and the finale. Yet in the slow song his manifest liking for graphic contrasts tended to over-bear the pianist and to inflate the music. Mr. Walter would have it rumble ominously where Beethoven was content to let it murmur forbiddingly. Against it, the piano, though finally conquerer, could do no more—relatively—than whisper. More than the conductor, Mr. Schnabel as pianist, occupied the listening ear. He is sound and scholarly, he is able and artful in the routined German sense. He also commands in the treble of his instrument, and in running figures or ornament, a curiously crystalline, glittering, bell-like quality of tone. Otherwise his playing lacks individual flavor. No doubt he is excellent teacher. Mr. Schnabel's tribe, which is also the tribe of Bachaus, always is.

The reward was the little Symphony of Mozart in C major, piece favored of Dr. Muck, unheard here since his day. In it Mr. Walter was most the Walter of the operas of Mozart, as one or another listener had heard him and them in the summer festivals of Munich. The symphony is a light, simple, altogether charming music. The conductor who analyzed it before his hearers would break it as upon the wheel of his pedantry. The conductor who tried to invest it with energy and emphasis, with "feeling" and mood in the more modern sense of the words, would do violence equally to Mozart and to his own intelligence. Mr. Walter, being clear-sighted and sure-footed, stumbled into neither pitfall. He reduced the orchestra until it was neither heavy-paced nor clumsy in inflection; but as light of tone and as supple of incidence as the music itself. He chose a pace that animated and characterized each movement. With deft hand, quick sensibility and light fancy, he laid on every shading. Like lace-work in tones ran the little symphony and over it, like sunlight and breeze through the open door upon the lace-maker, played the infinite diversity, the [illegible] susceptibility, the exhaustless [illegible] the pure song for the pure [illegible] that is Mozart of the lasting [illegible] surface, the substance, the [illegible] of the music. Mr. Walter all evoked. Mona Lisa herself smiles not more fascinatingly. H. T. P.

TRANS. MAR. 31

SUN

New York City

MAR 31 1923

Pablo Casals will appear as soloist with the Boston Symphony Orchestra at the evening concert of the last pair this season, which will take place next Thursday, April 5. He will play in Schumann's violincello concerto. Pierre Monteux will also present Schubert's "unfinished" symphony, Debussy's suite, "Printemps" and Wagner's overture to "Rienzi."

On Saturday afternoon, April 7, the program will include three dance numbers by Gretry-Mottl, Debussy's prelude to the "Afternoon of a Faun." Respighi's "Ballad of the Gnomides" and Beethoven's "Eroica" symphony.

FROM MAR 31 1923

Globe

NEW YORK CITY

Coming Concerts.

Boston, New York, and Philadelphia each will be represented by one or more symphony concerts here next week. Mr. Stokowski and the Philadelphians will present Schönberg's "Kammersymphonie" at Carnegie Hall on Tuesday evening, besides Mozart's "Jupiter" symphony and Debussy's nocturnes "Nuages" and "Fêtes."

Pablo Casals will be the soloist at a concert of the Boston Symphony Orchestra on Thursday evening at Carnegie Hall playing Schumann's violincello concerto. Schubert's "Unfinished" symphony, Debussy's suite "Printemps," and Wagner's "Rienzi" overture will complete the programme. Mr. Monteux will also conduct on Saturday afternoon at the same hall "Three Dance Numbers" by Gretry-Mottl, Debussy's prelude to the "Afternoon of a Faun," Respighi's "Ballad of the Gnomides," and Beethoven's "Eroica" symphony.

At its last Friday afternoon concert in Carnegie Hall this season the Philharmonic Society, Mr. Mengelberg, conducting, will present Tchaikovsky's Fifth Symphony, Beethoven's "Leonore" overture, and Schelling's "A Victory Ball." Josef Lhevinne will be soloist at another concert under Mr. Mengelberg on Saturday evening at Carnegie Hall, playing Liszt's E flat piano concerto. Beethoven's Symphony in C minor, the "Leonore" overture, and Liszt's "Les Préludes" will comprise the orchestral selections.

NEW YORK
N. Y.
EVE. POST
ISSUE OF
MAR 31 1923

Boston Symphony Orchestra

The Boston Symphony Orchestra will close its present New York season with concerts in Carnegie Hall on Thursday evening and Saturday afternoon.

Pablo Casals will appear as soloist at the Thursday concert, and at the Saturday concert Pierre Monteux will introduce a novelty by Respighi—the "Ballad of the Gnomides."

The remaining numbers for the evening concert will include Schubert's "Unfinished" Symphony, Debussy's Suite "Printemps," Wagner's overture to "Rienzi." Casals will be heard in Schumann's concerto. For the Saturday concert Beethoven's "Eroica" Symphony, Debussy's "Afternoon of a Faun," and a suite from Gretry.

From APR 1 1923
JOURNAL
Providence, R. I.

BOSTON SYMPHONY TO GIVE FINAL CONCERT OF SEASON

Harold Bauer to be Soloist April 10 at Infantry Hall.

The final Boston Symphony Orchestra concert of the season will be given in Infantry Hall on Tuesday evening, April 10, at 8:15, with Harold Bauer, noted pianist, as soloist.

The symphony chosen by Pierre Monteux for the occasion will be the Sixth by Tchaikovsky, known as the "Pathetic," the masterpiece of the great Russian, which embodies the deep suffering of an oppressed nation.

Harold Bauer will appear to the finest advantage in the "Emperor" Concerto, No. 5, by Beethoven, the score of which in general scope and importance ranks with the nine symphonies of the great master. The closing number will be Enesco's brilliant score, the Roumanian Rhapsody.

From APR 1 1923
JOURNAL
Providence, R. I.

Last Symphony for Season

With Harold Bauer as soloist, the Boston Symphony Orchestra will give the last concert of its season here in Infantry Hall a week from this coming Tuesday.

Mr. Monteux has chosen for his principal number Tschaikowsky's "Pathetique" symphony, his last symphony and perhaps his masterpiece. It is considered one of the most eloquent and characteristic artistic expressions of the Russian race. Idealism, disillusion and despair are all voiced in the melodies which Tschaikowski uses in this magnificent work.

Considered equal to a symphony in scope and importance is the so-called "Emperor" concerto of Beethoven, No. 5, in E-flat major, in which Mr. Bauer will play with the orchestra. The final number on the programme is Enesco's Roumanian Rhapsody, having a score based on the folk melodies of the Roumanian composer's own people.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
APR 1 1923

PABLO CASALS WITH BOSTON ORCHESTRA

With Pablo Casals as soloist, the Boston Symphony Orchestra will end its season next Friday evening, April 6, in the Academy of Music. A notable symphonic program will be made additionally interesting by the appearance as soloist of Pablo Casals, the noted 'cellist.

The symphony will be the sixth of Tchaikovsky, the "Pathetic." This masterpiece of the great Russian, which embodies the age-long suffering of an oppressed nation, has probably done as much as any single work of art to bring the true Slavic temperament in touch with the Western world.

Casals will be heard in the solo part of Schumann's lovely concerto for the violoncello, which indeed should be transfigured by the unbelievable skill and unrivalled artistry of this great master of his beautiful instrument.

A novelty of considerable interest will be the Ballad of the Gnomides, a descriptive fantasy for full modern orchestra by Respighi, the noted living Italian composer who, by virtue of his "Fountains of Rome," is ranked in the forefront of the composers of the nation.

Pierre Monteux will close the evening and the season with Wagner's overture to "Rienzi."

NEW YORK
TIMES
APR 1 1923

Boston Symphony Orchestra.

The Boston Symphony Orchestra, soon completing its forty-second year, will be heard for the last time this season in Carnegie Hall on Thursday and Saturday, as well as Friday in Brooklyn. Mr. Monteux's programs are as follows:

THURSDAY EVENING, CARNEGIE HALL.	
Unfinished symphony	Schubert
Concerto for 'cello, op. 129 Pablo Casals.	Schumann
"Printemps" suite	Debussy
Overture, "Rienzi"	Wagner
FRIDAY EVENING, BKLYN. ACADEMY.	
"Pathetic" symphony	Tschaikovsky
"Ballad of the Gnomides"	Respighi
Concerto for 'cello Mr. Casals.	Schumann
Overture, "Rienzi"	Wagner
SATURDAY EVENING, CARNEGIE HALL.	
Dances, "Cephale et Procris"	Gretry
"Afternoon of a Faun"	Debussy
"Ballad of the Gnomides"	Respighi
Symphony No. 3, "Eroica"	Beethoven

Next season's Boston Symphony concerts have already been definitely arranged in both boroughs, the dates being the three-day periods—Nov. 30, Dec. 2, 1923; Jan. 4-6, Feb. 1-3, March 14-16 and April 4-6, 1924.

NEW YORK
N. Y.
HERALD
APR 1 1923

Pablo Casals will appear with the Boston Symphony Orchestra at the last evening concert of the society's New York series, on Thursday evening in Carnegie Hall. He will play Schumann's cello concerto. Pierre Monteux will present Schubert's "Unfinished" symphony, Debussy's suite "Printemps," and Wagner's Overture to "Rienzi." The closing Saturday matinee program will consist of Beethoven's "Eroica" symphony, Respighi's "Ballad of the Gnomides," three dance numbers of Gretry-Mottl and Debussy's prelude to the "Afternoon of a Faun."

BROOKLYN
N. Y.
EAGLE
ISSUE OF
APR 1 1923

Next Friday evening, April 6, at 8:15, in the Academy of Music, the Boston Symphony Orchestra will end its present Brooklyn season with a splendid program in which Pablo Casals, the famous master of the cello, will appear as soloist. Pierre Monteux will conduct as the principal number on this program the "Pathetic" Symphony of Tschaikowsky.

A notable novelty at this concert will be the Ballad of the Gnomides by Ottorino Respighi, one of the most brilliant of the younger generation of Italian composers. This score, which is fantastic and descriptive in the highest degree, utilizes the full modern orchestra.

Casals will play with the orchestra in Schumann's concerto for his instrument. The evening will close with Wagner's overture to "Rienzi."

PITTSBURG
PA.
GAZETTE TIMES
APR 1 1923

Boston Symphony Rumors.

Perhaps nowhere does rumor rise oftener or spread more rapidly than in the field of music. Recently it was whispered about that the Boston Symphony Orchestra would not give any New York concerts next season. Efforts to trace the source of this inaccurate piece of gossip were unsuccessful. One publication, however, was unfortunately led into publishing the report and that resulted in a deluge of inquiries—many emanating from people who had attended the Boston Symphonie's Carnegie Hall concerts for years and years.

While it is true that for several successsive seasons the old-time vogue for this series of orchestral programs has waned there still continues for them a large and enthusiastic body of supporters. The Philadelphia Orchestra has slipped into the seat of popularity formerly held, and for so long, by the Hub musicians. But the Bostonians are gradually coming back

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From APR 2 1923
EVENING MAIL
New York City

MUSIC NOTES

THE Boston Symphony Orchestra will close its present New York season with concerts in Carnegie Hall on Thursday evening and Saturday afternoon.

Pablo Casals will appear as soloist at the Thursday concert, and at the Saturday concert Pierre Monteux will introduce a novelty by Respighi—the "Ballad of the Gnomides."

The remaining numbers for the evening concert will include Schubert's "Unfinished symphony, Debussy's Suite "Printempts," Wagner's overture to "Rienzi." Casals will be heard in Schumann's concerto. For the Saturday concert, Beethoven's "Eroica" symphony, Debussy's "Afternoon of a Faun" and a suite from Gretry.

SYMPHONY PROGRAM

At the Symphony concerts on April 13 and 14, Jean Bedetti will be heard in Ernest Bloch's rhapsody, "Solomon," and Georges Laurent in "A Night Piece" by Arthur Foote and "Fete Galante" by David Stanley Smith. Mozart's "Marriage of Figaro" overture and Brahms' second symphony are the other numbers.

AD[illegible] APR. 1

CONCERT-CHRONICLE

MR. WALTER TIMELY BREAKS BAD CUSTOM

A Truce to Applause Between the Divisions of Symphonies—Again He Excels with Mozart and Strauss—The Handel and Haydn Society Wastes Its Virtues—John Steel in the Tracks of McCormack—Travellers

TWO audiences at Symphony Hall—the one on Friday afternoon; the other on Saturday evening—readily took hint from Mr. Walter conducting and stirred not a finger of applause between the movements of a Symphony by Mozart. If they will so refrain for a visiting conductor on special occasion, why should they not do likewise in the regular course of the Symphony Concerts and without restraining gesture from Mr. Monteux? Like every other conductor that sets music above self, like every listener of taste, sensibility and measured manners, he deprecates these interrupting and distracting plaudits at momentary pauses in a continuing music. In Germany, in Austria, in Central and Northern Europe generally, this custom of superfluous clapping is already obsolete,

last waning in London under example the Queen's Hall Concerts. No farther aw than Cincinnati, it has disappeared America. Forthwith it should vanish Symphony Hall, long the seat—otherwise—of the best of manners in orchestral concerts. A Symphony discerningly played may be as pauseless as Mr. Walter aptly made his Mozart. It may advisedly exact longer halts, as, say, in "The Eroica" of Beethoven or "The Pathetic" of Chaikovsky. Yet with no Symphony whatever, need or should these suspensive instants become the heyday of irrepressible clappers. When the music is rounded and done, the heartier the applause the better; while the keener is the conductor's and the players' sense of satisfaction. The habit is all—and the custom of engrossed silence is really the finer appreciation of music and performance. Mr. Walter has set it to evidently willing audiences. Maybe Mr. Monteux has now only to enjoin and continue it. Visiting conductors are tonic.

Again, on Saturday, to an absorbed and applauding company Mr. Walter outdid expectation with his little Symphony of Mozart and added new excitements to his version of Strauss's "Till." Since he seems to have found the golden mean between an orchestra so large that it is heavy-footed with Mozart and an orchestra so small that, in a spacious hall, it strips the music of sonority, it is worth while to tabulate his band choir by choir, viz.:

Twelve First Violins,
Eight Second Violins,
Six Violas,
Five Violoncellos,
Four Double-Basses,
Two Flutes,
Two Oboes,
Two Clarinets,
Two Bassoons,
Two Horns,
Two Trumpets,
Two Kettle-Drums.

With these forty-eight voices, Mr. Walter approximated the orchestra for which Mozart more or less consciously wrote With them, moreover, he gained the fine clear, bright-edged sonorities which wer body and glow to the little Symphony. With the forty-eight again, he could thread the orchestral tone into the gossamer of the Andante; into the filagree of the racing Finale. Since his band was the virtuosi of the Boston Orchestra he and it could run even-handed with Mozart's flying figures and supple modulations, lose not a grace of his inflections and accents, keep his tone pellucid and sun-flecked. A light and lambent fire gleams out of the first and the last movements of this little Symphony Mr. Walter and such an orchestra rekindled it. The Minuet is courtliness itself and Mr. Walter and the forty-eight were stout enough to carry it with state and light enough to deck it with elegance. The Andante sighs now and then with the pensive Mozartian melancholy. Mr. Walter never forgot the charm of that mood and the grace of that gesture.

And an hour later, the conductor was whipping "Till Eulenspiegel" to a wildness that never before has the music known in Bostonian ears. For once the rogue romped and scuffled, preened, paraded, snapped and shouted in a robustious vigor that the persistent ironists have well nigh squeezed out of the tone-poem. The climax of the rascal shook the ceiling, yet was as clear and sharp as the electric lamps upon it. Now Strauss spent a wild youth. It flames out of "Don Juan." Why may it not also flare out of "Till?"

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TRANS[illegible]

PROCTOR'S HALL.

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ALBANY. A[illegible]

Concert of the Boston Symphony Orchestra

By GEORGE EDGAR OLIVER

After an absence of several years, the Boston Symphony orchestra, under the able leadership of Pierre Monteux, came to Albany yesterday and gave one of its glorious concerts last night in Harmanus Bleecker hall (under the direction of Ben Franklin) to a capacity audience representative of the musical taste and culture of this section of the state. In this broad land there are a few music critics of vitriolic and splenetic tendencies, given to splitting hairs and looking on certain matters musical with jaundiced eyes, who declare that M. Monteux does not measure up to some of the former conductors of this famous organization.

It may be that he does not pose as did Atur Mikisch, that he has not quite the complete visualization of some of the scores of the classic masters as Karl Muck, and he may be lacking in a very slight degree such mighty and unique powers as a drill master as Wilhelm Gericke, nevertheless those "in the know" must admit that he has done wonders with this orchestra when one considers its condition as it came from the hands of Henri Rabaud in 1819.

Interned as Enemy Alien.

During the World war Karl Muck (a great conductor), who was in charge of this organization, was arrested as an enemy alien, interned for over a year in a detention camp in Georgia and later banished from the country.

The orchestra was in a shattered condition and any member suspected of disloyalty to the country was dismissed. Rabaud, a most excellent musician, composer and conductor, did not possess quite the attributes necessary to re-create this organization, and so Pierre Monteux was engaged from the Metropolitan Opera house and installed as conductor.

His great success in this gigantic task has been the marvel of the musical world, and for his great industry, catholic taste and ripe scholarship he is considered by nearly all of the best critics as one of the foremost conductors of the present time.

At some time in the near future the writer hopes to be able to give to the public the authentic inside secret history of the arrest of Karl Muck, how his plans of disloyalty were brought to light and the contemptible German was fully exposed.

First Number.

Now for the concert. The first number was the Symphonic Suite opus 35, "Scheherazade," composed in 1888, by Nicholas Rimsky-Korsakov (1844-1908), one of the glorious figures in Russian music.

As those in attendance had the opportunity as well as the great privilege of reading the scholarly and complete analytical notes of Philip Hale (a former Albanian), it will not be necessary to go over the same ground so thoroughly and beautifully covered by the eminent music critic of Boston.

The work was given with a tonal splendor, melodic, opulence and oriental imagery with such mastery of nuance and detail that it was one of the greatest renditions ever given in Albany and clearly indicated that the Boston Symphony orchestra is at its very best and that it is one of the few really great organizations of its kind in the world.

Musical Joy.

The symphonic suite occupied just 35 minutes in its rendition and each minute, each second was one of musical joy and contentment to every one present.

At its termination the applause was thunderous and rapturous but as is the proper custom of this organization, no encore was allowed, much to the dismay of that persistent band of palm pounders, who are never satisfied with the menu prepared for them but always want more and more.

After a short intermission, that sterling artist, Edward Morris, rendered the highly poetic "Concerto for Piano, No. 1, in B flat minor, opus 23" by Peter Tschaikowsky (1840-1893), written in 1874, and first played in public in Boston in 1875 by Hans Von Bulow. The last time that this melodious and entrancingly beautiful work was heard in this city it was given by Olga Samaroff (a native of Texas, born in 1882) supported by the Philadelphia orchestra under the direction of her husband, Leopold Stokowski

Real Work of Art.

This concerto is a real work of art, teeming with luscious melodies and entrancing harmonies and is truly one of the greatest works of its class. The writer admits that he has heard every pianist of high rank who has come to these parts during the past half century, and he further admits that he is very fond of the artistic playing of Edward Morris.

His grasp of the work was masterly, his technique left nothing to be desired, and his conception and rendition of this great opus was simply perfect. The writer could hear this young artist every week and then would be inclined to call for more if he was not a member of the society for the suppression of the encore fiends.

By his artistic work Edward Morris delighted the audience and the sympathetic accompaniments given by the orchestra were flawless.

The final numbers of this unique program were the prelude to "Lohengrin" and overture to "Tannhauser" by Richard Wagner (1813-1883), two of the finest works ever written for orchestra and destined for immortality.

The prelude to "Lohengrin," one of the masterpieces of orchestration, was written in 1847, and has been a favorite concert number for over 60 years.

The works of Richard Wagner were maligned for years by the world's critics, but with the passing of time there grew a fuller and better appreciation of his operas so that to-day, in the gallery of immortals, he is placed side by side with Bach, Handel, Beethoven and Brahms.

Futile to Try.

It would be idle as well as futile to try to point out the true greatness of this work, the overture to "Tannhauser," to describe its wonderful orchestral beauties and the genius displayed in its composition for, after such a superb interpretation as was given it last night, criticism is dumb and every auditor was thankful that the good Lord permitted Richard Wagner to live and give the world such ever-living masterpieces. It was a great night for high class music and the writer hopes and prays that the Boston Symphony orchestra will make an annual visit to this city and make glad the hearts of women and men.

To-night the Boston Symphony orchestra will be heard in the state armory, Schenectady, with an entire change of program.

ALBANY JOURNL.-APR. 3.

Boston Symphony Crowds Armory

The Boston Symphony orchestra played to Schenectady last night in the armory and the only wish left to wish after the beautiful program is that Ben Franklin would bring the Boston musicians again, twice every season, so that they could play one grand program of the long established greatest things for the orchestra and another program with some of the new things. But that is said partly as an excuse for asking for more, because it is well known that the Boston Symphony orchestra practically never gives an entire program of novelties, knowing that that is not subject for its perfect work. Pierre Monteux, the gracious conductor, and Richard Burgin, concert master and last night's soloist, were very popular in the audience.

The concert began late by arrangement to allow persons to attend both the lecture at Union college and the armory program and lasted just about two hours. There is always a friendly appreciative demand for encores, especially in the case last night of Mr. Burgin, whose concerto was fine, but the Boston Symphony keeps to its rule of no encores. Not so long ago a program which included something Russian was sufficiently novel to be thought of as including the latest style of work. Now Tshaikowsky is taken as a matter of course like Beethoven, and only Saminsky or one of the young Italians could excite any sense of novelty.

The "Pathetic" symphony is very beautiful and was played most satisfactorily. The program notes by Philip Hale are always illuminating and whether one followed them or made ones own program for the piece, or better yet wandered with it in the realm of pure and abstract music it was a splendid experience. The conclusion of this richly human comparison could not be anything but pathetic, expressive of the suffering which an hour before Dr. Kirsopp Lake had so beauti[illegible] us the true means of salvation of a race or a people. We had two sermons from Boston last night, the same subject and curiously contrasting, one from the stern teaching of the Puritanically-minded teacher and the other through the most purely artistic medium of expression there is, the orchestra.

Mr. Burgin played his concerto admirably. The Mendelssohn work is pleasing, and brought out the ability of the soloist in technique and gave him much opportunity for displaying his artistic powers of interpretation, beauty of tone production and brilliance of style. There was much applause after his playing, but he returned to his conecrt-master's desk without giving an encore.

Such a piece as the Lohengrin prelude brings emphatically to the hearer's attention the perfection of ensemble work in this orchestra from its excellent various parts working well together. The strings seem to be given the first place in importance with their singing of the etheral coloring but the wood winds have to help out and then the lovely deep toned notes emphasize the grail motive and finally there is everything, the gorgeous trambones and the cymbals and all, in that burst of almost unbearable ecstacy. It is a wonderful thing to hear so well played as the Boston orchestra plays it.

Contrasting with the heavenly vision of the Lohengrin prelude was the overture to Rienzi, also Wagner. This is a splendid tone poem full of triumph and martial dances and melodious noise of drums and all the orchestra instruments speaking together in a most splendid manner. It was a delightful ending for a thoroughly enjoyable concert. They say Monteaux is too conservative, "opposed to virtuosity," was the expression of one of the wise men of New York, but last night he [illegible] a very fiery conductor, in a fine restrained French sort of way. He was also friendly and gracious in approving the soloist and responding to the applause.

SCHENECTADY-GAZETTE
APRIL-4.

R.2.

RARE PRO[illegible] GIVEN AT HALL BY ORCHESTRA

Boston Symphony Musicians Are Heard by Capacity Audience

Apr. 3

Albany greeted the Boston Symphony orchestra last night with a capacity audience at Harmanus Bleecker hall, with a heavy fringe of standees and with outward evidence of its distinction in a line of motors that reached more than a block east and west of the hall. It was a greeting worthy of a brilliant and entirely satisfying concert; one that combined the Russian and German genius for musical expression in a program that had every element of beauty and of appeal that did not demand the complexities of culture for appreciation. Pierre Monteux conducted for the first time in Albany; a leader of dynamic force whose readings translated to his more than one hundred men the beauties that came across the hall stage.

The "Scheherazade" symphonic suite of Rimsky-Korsakoff in four movements opened the program. This is a melodic picture of Oriental splendor, barbaric, sensuous, poetic and exotic in character; a weaving of a simple and loving theme into gorgeous tapestries of tone. It is easy to follow this theme in its building, for the violins are its basis in some exquisite passages that develop in a conclusion of wild grandeur. It is a suite familiar to concert goers, but never has it been played in Albany with such rhythmic grace or flourish as last night.

Tschaikovsky's B flat minor concerto for piano and orchestra introduced that excellent pianist, Edward Morris, who won an ovation for his brilliant execution as he played the piano parts of this tremenuous composition. There is the plaintive and mystic touch in the composition, and a superbly sustained finale with the smoothest possible musical surface as Monteux directed it.

The prelude to Wagner's "Lohengrin" was another radiance of violin work, and the chaste beauty of this Holy Grail depiction was never given here with such beauty of tone and tempo.

The Wagner "Tannhauser" overture, which made the greatest common ground between the orchestra and its audience, was a climax that left the audience stunned for a moment with its majesty and then ready for a riotous tribute to Monteux and his men. Every element of the orchestra met in the crescendo end of the overture, registering an impression that will probably stand until Ben Franklin brings the Boston Symphony back again. Monteux is a master director, and his arms and fingers seem to paint in the air the melodies that follow his movements.—W. H. H.

ALBANY. APR. 3.

SUNDAY afternoon, April 15, in Symphony Hall, a second and final concert for the season, by Fedor Shalyápin, the magnificent Russian, unexcelled among the singers of our time in the range and quality of his characterizing and dramatizing power, in command of his audience, in mastery of the larger arts of song. His prestige heralds him. Memories of his visits to Boston whet a waiting public.

Monday evening, April 23, in Symphony Hall, the last of the supplementary series of Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with a "soloist," Miss Florence Macbeth, for gilding. So may those hear the Symphony Orchestra who care not for its long succession of "regular concerts" or for its excursions into untried music. The programme traverses the first Symphony of Sibelius; the Prelude to Wagner's opera, "Die Meistersinger"; Saint-Saëns's Septet for Piano, Trumpet and five String Voices, now expanded into the full string choir; two airs for the singer.

THE conspicuous and whetting piece upon the programme of the Symphony Concerts for Friday afternoon and Saturday evening next is "King Solomon," Mr. Bloch's Rhapsody for Violoncello and Orchestra, already heard through some years in many cities, yet hitherto overlooked in Boston by conductors well disposed toward the composer's intensely Jewish music. The programme also assembles Brahms's Second Symphony; the Overture to Mozart's opera, "Figaro's Wedding"; two light numbers, Mr. Foote's "Night-Piece" and Mr. David Stanley Smith's "Fête Galante," each with solo-part for flute. Mr. Bedetti of the orchestra will be the violoncellist and Mr. Laurent the flutist.

To Cambridge on Thursday evening journey Mr. Monteux and the Symphony Orchestra for the eighth in their current series of concerts at Sanders Theatre, with Miss Marjorie Church for assisting pianist. Brahms's Second Symphony; Beethoven's third "Leonora" Overture; the Good-Friday Spell from Wagner's "Parsifal"; and Liszt's Concerto for Piano and Orchestra in D major fill the programme.

TRANS APR 7

SYMPHONY PROGRAM

At the 21st regular pair of Boston Symphony concerts, to take place in Symphony hall next Friday afternoon and Saturday evening, April 13 and 14, there will be two soloists—Jean Bedetti, the leading 'cellist, and Georges Laurent, the leading flute of the orchestra.

Pierre Monteux will open the concert with Mozart's "Figaro" overture and close it with the Second Symphony of Brahms in D major.

TRAV. APR. 7.

SY[illegible] PROGRA[illegible]

At the Symphony concerts this week Pierre Monteux will open the program with Mozart's Overture to "The Marriage of Figaro," and close it with the Second Symphony of Brahms. Jean Bedetti, leading cellist of the orchestra, will be heard in the

Chicago Opera Company as soloist, the Boston Symphony Orchestra will give its fifth and last Monday evening concert on April 23. Miss MacBeth will sing two arias of Mozart. The First Symphony of Sibelles, Wagner's "Meistersingers" prelude and the Saint-Saens' Septet for piano, trumpet and

first performance here of Ernest Bloch's Jewish Rhapsody, "Solomon." Georges Laurent, flute, will take the solo part in Arthur Foote's "Night Piece," and David Stanley Smith's "Fete Galante."

MONDAY SYMPHONY

With Florence MacBeth, prima donna coloratura soprano of the

string orchestra will complete the program.

AMER. APR. 7.

FOR FLUTE AND VIOLONCELLO

Mr. Foote's "Night Piece," Professor Smith's "Fete Galante" and Mr. Bloch's "Solomon" to Be Heard at the Symphony Concert Tomorrow

SOMEWHAT unusually the novel pieces at the Symphony Concerts of this week are not, in the strictest sense, compositions for orchestra, but, rather, vehicles for the two soloists, Mr. Laurent and Mr. Bedetti. Not before at these concerts has Mr. Laurent been soloist in the full meaning of the term, and he makes his bow in David Stanley Smith's Watteau-picture in tones. "Fête Galante," for flute and orchestra, and in Arthur Foote's "Night Piece," for flute and strings. Heard several months ago at a concert of the Flute Players' Club, the 'Night Piece"—played then as a composition for flute and string-quartet—proved a charming, urbane music. So clear is Mr. Foote's purpose here, so lucid his expression that the piece hardly calls for prefatory analysis. And although Mr. Smith's "Fête Galante" is of greater length and complexity and likewise more varied in mood, it, too, is plain sailing.

The third new piece, however, Ernest Bloch's "Schelome," for violoncello and orchestra, stands in greater need of introductory comment. In brief "Schelomo" is a musical portrait of King Solomon, a portrait painted on the large canvas of the full modern orchestra, and painted with the wealth of harmonic and orchesthral color that Bloch so conspicuously commands. To the question as to whether or not Bloch has used in his score Hebrew melodies, the composer's own words make the best answer. On the occasion of the first performance in New York of "Schelomo" Mr. Bloch declared that it was not his purpose "to attempt 'reconstitution' of Jewish music," or to base his work "on melodies more or less authentic." "I am not," he said, "an archæologist. I hold it of first importance to write good, genuine music. It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible; the freshness and naiveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music; the venerable emotion of the race that slumbers deep down in our soul."

Last autumn "Schelomo" was played at a concert of the Philadelphia Symphony Orchestra, with Hans Kindler as the soloist. At that time Lawrence Gilman wrote for the programme book the following discerning comments:

> The texture of the music, and especially the writing for the solo 'cello, is extraordinary in its richness of dramatic, poetical and pictorial suggestion—an imaginative projection of singular vividness and intensity. The 'cellist and the seconding orchestra are by turns lyrist and tragedian, poet and seer. The great king amid his gorgeousness, reflecting in disillusionment upon his silver and his gold, the treasure of his provinces, the abundance of his gardens and his orchards, the fulfilled desires of his heart and eyes; and the Preacher, sombre and mournful in his acrid wisdom, uttering bitter admonitions as he contemplates the vanishing mist that is all delight, the sorrowing echoes of beauty and splendor, "the shadows of a destiny unguessed and unascertainable," the rumor of the darkening Wings: these thoughts are implicit in the imaginings of the tone-poet—in the poignant chief subject for the 'cello, with its characteristic figure of a dotted eighth-note that is heard after the opening five bars of introduction . . . ; in the piercing outbursts of despair that invoke the full voicing of the orchestra; in the strange and impressive recitatives for the bassoon and other solo voices—ultimately, with mordant power, for two trumpets fortissimo—which are as the sombre exhortations of the Preacher; in the intervals of sensuous lyricism and imperial pageantry; in the final descent into the depths, the brooding of the 'cello filling the music with the darkness of shut doors and shadowed windows and resolving dusk.

W. S. S.

TRANS-APR. 12.

The program of the Symphony concerts tomorrow afternoon and Saturday evening is in one respect unusual: There will be flute solos played by the excellent Mr. Laurent. Arthur Foote's "Night Piece" for flute and strings, written for the San Francisco Chamber Club, and first performed in San Francisco, has been played here at a concert of the Boston Flute Players' Club. Mr. Foote, with characteristic modesty, calls it a little piece. The "Fete Galante" for orchestra and flute by D. S. Smith of New Haven has been performed in New York. Mr. Smith, professor of music at Yale, writes that he has attempted to give a Watteau picture in music.

The Symphony program also comprises Mozart's overture to "The Marriage of Figaro," Brahms's Symphony No. 2 and Ernest Bloch's "Solomon," a Jewish rhapsody for violoncello and orchestra. Mr. Bedetti, of course, will be the violoncellist. The rhapsody is said to sum up the grandeur, sensuousness and pessimism of the mighty Solomon: pessimism as shown in "Ecclesiastes," which, it is perhaps needless to say, was written long after Solomon died by some unknown Jew living in the post-exilic period, probably under the Persian rule.

Next week Margaret Matzenauer will sing Weber's "Ocean! Thou Mighty Monster" and Isolde's Narrative in the first act of "Tristan and Isolde." Weber's scena has not been sung at these concerts for many years. Some of us remember Pauline Cramer puffing through it. She was pretty and comparatively slight when we saw her carrying the Grail in "Parsifal" at Bayreuth in 1882. She tried to sing in Wagnerian operas, but the sly Wagner said: "She carries the Grail so beautifully, that she must always carry it." The devoted Carl Ambruster, who was here lecturing, with her as a singer of German lieder, used to tell in an awe-stricken voice, this speech of "the master" as if it were a compliment. Nay, nay, Pauline!

The orchestral numbers next week will be Haydn's "Surprise" Symphony; Resphigi's "Ballad of the Gnomides," performed here recently at an extra concert of the orchestra—it disturbed the conservatives in New York when Mr. Monteux performed it last week—and a Suite from Rimsky-Korsakov's opera, "Legend of Tsar-Saltan, his Son, the Renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the beautiful Tsarevna Lebed," produced at Moscow, in 1900.

HERALD APR. 12.

A GRAVE problem is that confronting the pianist or violinist who would be soloist at an orchestral concert. If he—or she—selects one of the few visible concertos, there is loud complaining that that particular piece is heard to satiety. If on the other hand, the chosen concerto be one of those generally, and perhaps rightfully, neglected, the grumblers will cry out—and often with justice—that the piece is not worth the playing. Soloist with the Symphony Orchestra in Sanders Theatre last evening, Marjorie Church elected to play Liszt's Concerto in A major, fancifully dubbed by Mr. Apthorp "The Life and Adventures of a Melody." Of Liszt's two concertos this is immeasurably the weaker. It is not entirely devoid of pleasing episode, but there is in it much music of a hollow nd tawdry sort, nor does it offer marked opportunity for the soloist—from the standpoint of technical display it falls far below the Concerto in E-flat major, and comparatively few are the passages calculated to reveal the pianist's musicianly and emotional qualities. Indeed it is a piece that may be genuinely persuasive only at the hands of a pianist who can play it, not merely for all that is in it, but who may, for the time, endow it with qualities not intrinsically its own. And such service Miss Church might hardly render it, though in her performance might be noted a certain crisp and clear-cut brilliance and a feeling for that elusive quality known as style, while she made much of the chances given her for songful and expressive playing.

Musically the chief interest of the Concerto in A major lies less in the adventures of the melody than in the melody itself, and less in the melody than in the changing harmonies of which that melody is, so to speak, the outer edge. The chromaticism of Wagner has definitely a polyphonic basis. It was Liszt who anticipated the characteristically modern feeling for the interplay of distantly related or unrelated chords as so much sensuous sensation. And never did he exhibit this gift more strikingly than in that still arresting, extraordinarily colorful progression on which this Concerto is based. For these harmonies, for certain details in the orchestration and for the truly appealing passage for solo 'cello, the Concerto may still be heard with pleasure. But it is, in truth, no show-piece for pianist. In it Liszt, always a prophetic composer, was foreshadowing the orchestral pieces with piano-obbligato of d'Indy, Loeffler and other moderns. That the greatest pianist of his age should have written so self-effacing a Concerto would perhaps seem surprising were it not for the fact that experiments in musical form and musical expression were, after all, Liszt's profoundest passion.

Was it by accident or by design that Mr. Monteux played the Overture "Leonora No. 3" forty-eight hours before Beethoven's opera was to be heard in Boston for the first time in so many years? In any event it was a pleasure to hear the Overture last evening, with the thought that the opera which it epitomizes was so soon to follow. After the Overture stood the "Good Friday Spell" from "Parsifal," save for "Rienzi," the only opera of Wagner not to be heard in Boston during the present "Festival." With this music last evening, played by an orchestra large enough and skilled enough to reveal its beauties to the full, came the conviction that with Wagner the orchestra is, after all, the factor of chiefest importance. We should be grateful indeed for our present opportunity to renew—or to form—acquaintance with the operas that this Festival Company is so capably producing. Yet orchestrally these performances, even the best of them, often but hint at Wagner's true accomplishment. Wagner in the concert-room may be but half Wagner. But Wagner in the opera-house, with a too scanty orchestra, is likewise but half Wagner. Will the time ever come again, as it has on rare occasions in the past, when we of Boston will know once more the whole Wagner? In the meantime we may hear him with scene and action and supply in imagination the full effect of the orchestra, or we may hear him with adequate orchestra and imagine scene and action—and be grateful for both experiences in lieu of better.

W. S. S.

From the Symphony Concerts of Mondays to the Symphony Concerts of Friday and Saturday next week Mr. Monteux will carry Respighi's grewsome and gruelling grotesquerie, "The Ballad of the Gnomes." At these concerts of April 20 and 21 he and the orchestra will also play for the first times in Boston three colorful pieces assembled in Suite from Rimsky-Korsakov's opera of Russian legend, "The Tale of Tsar Saltan." Haydn's neat little "Surprise Symphony" and fragments from Wagner's "Tristan" and Weber's "Oberon," to be sung by Mme. Matzenauer of the Metropolitan Opera House, fill the remainder of the programme. The piece from "Tristan"—Isolde's long narrative of love and humiliation in the first act—is unusual in concert-halls.

It is nearly unnecessary to say that the annual series of Pop Concerts by the Symphony Orchestra will begin at Symphony Hall on Monday evening, May 7, with Mr. Jacchia again conducting, and all things else according to recent custom and remembered pleasure.

TRANS. APR. 13.

TWO novel numbers grace Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening—Respighi's exercise in a fantastic and sinister grotesquerie, "The Ballad of the Gnomes" and a Suite in three divisions from Rimsky-Korsakov's opera of Russian legend, "The Tale of Tsar Saltan." The Italian's grewsome and gruelling piece was lately played at a supplementary Symphony Concert to the mingled wonder and dismay of many that heard. The multi-colored and mood-tinctured Suite from the Muscovite opera has traversed other concert-rooms in America; but comes anew to Symphony Hall. Haydn's "Surprise Symphony" is the remaining orchestral item; but the band will join with Mme. Matzenauer in the air of the ocean from Weber's opera, "Oberon" and in Isolde's long narrative of dawning love and humiliation before Tristan in the first act of Wagner's opera. Seldom is this music and text detached as concert-piece.

Monday evening, April 23, in Symphony Hall, the last of the supplementary series of Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with a "soloist," Miss Florence Macbeth, for gilding. So may those hear the Symphony Orchestra who care not for its long succession of "regular concerts" or for its excursions into untried music. The programme traverses the first Symphony of Sibelius; the Prelude to Wagner's opera, "Die Meistersinger"; Saint-Saëns's Septet for Piano, Trumpet and five String Voices, now expanded into the full string choir; two airs from Mozart for the singer.

TRANS. APR

MATZENAUER SOLOIST

As soloist at the 22d pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening, April 20 and 21, Margaret Matzenauer, mezzo soprano of the Metropolitan Opera Company, will sing with the orchestra Isolde's Narrative from act 1 of Wagner's music drama and an aria from "Oberon." Pierre Monteux will conduct the "Surprise" symphony of Haydn, Resphighi's "Ballad of the Gnomides" and Rimsky-Korskoa's suite from the opera "Tsar Saltan."

TRAV. APR 14

Pierre Monteux, Rebuilder of the Boston Symphony Orchestra

PIERRE MONTEUX has now been conductor of the Boston Symphony Orchestra for four seasons, and under his contract will serve it one year more. Although a just estimate of a conductor's work can hardly be attempted until his régime has passed into musical history, yet it seems appropriate at this time to give some account of the progress of the orchestra under this French musician who undertook its direction when it was all but disintegrated by the passions of war.

However opinions may vary as to the relative position Mr. Monteux is likely to occupy in the list of distinguished leaders of the Boston orchestra, it is indisputable that he has achieved a remarkable success under most difficult conditions. Indeed, the bare fact that the orchestra still exists is a considerable tribute to him. The period before and after the armistice was the most critical the organization ever passed through. While Dr. Muck still held the baton, the reflection in the ranks of the orchestra of the hostilities in Europe threatened dissolution. The arrest of Dr. Muck as an enemy alien did not improve matters. Henri Rabaud, who succeeded him, was a profound musical scholar, but not the type of man to appeal to the admirers of Dr. Muck, nor to weld disputatious elements into a harmonious whole.

Inauspicious Conditions

Thus Mr. Monteux succeeded to the dais in the autumn of 1919, under the most inauspicious conditions. Unrest still prevailed among the players. The inevitable comparisons of a new conductor with his predecessors were more trying than in most cases because of the extraordinary popularity of Dr. Muck, only slightly impaired among patrons of the orchestra by his war record. And hardly had Mr. Monteux begun to rally his forces when, in March of 1920, the organization was dealt a staggering blow by labor trouble. The concert master, leader of the disaffected, conspicuously remained seated when the conductor at a Friday afternoon concert motioned to the players to share with him the applause for a performance of Berlioz's "Fantastic" symphony. The concert master was dismissed; and when the audience gathered for the Saturday evening concert, it was discovered that most of the men had walked out in sympathy with him, and a handful of players remained. The program was changed, and the concert was given to the pleasure of the audience.

Reconstruction

Then began the long, hard task of reconstruction. The trustees of the orchestra firmly refused recognition to the musicians' union. Some of the old players were taken back on the former terms, but many were replaced. The concerts continued uninterrupted, and soon it began to be evident to regular attendants that the reorganization had given new life to the orchestra. But recognition of merit from those who have a sort of personal and friendly interest in an organization is one thing; recognition from the wider musical public is another. Only in the present season has this wider public, as represented by the critics of New York, been won. These arbiters now concede that the Boston orchestra has at length achieved again something of the tonal glories of former days.

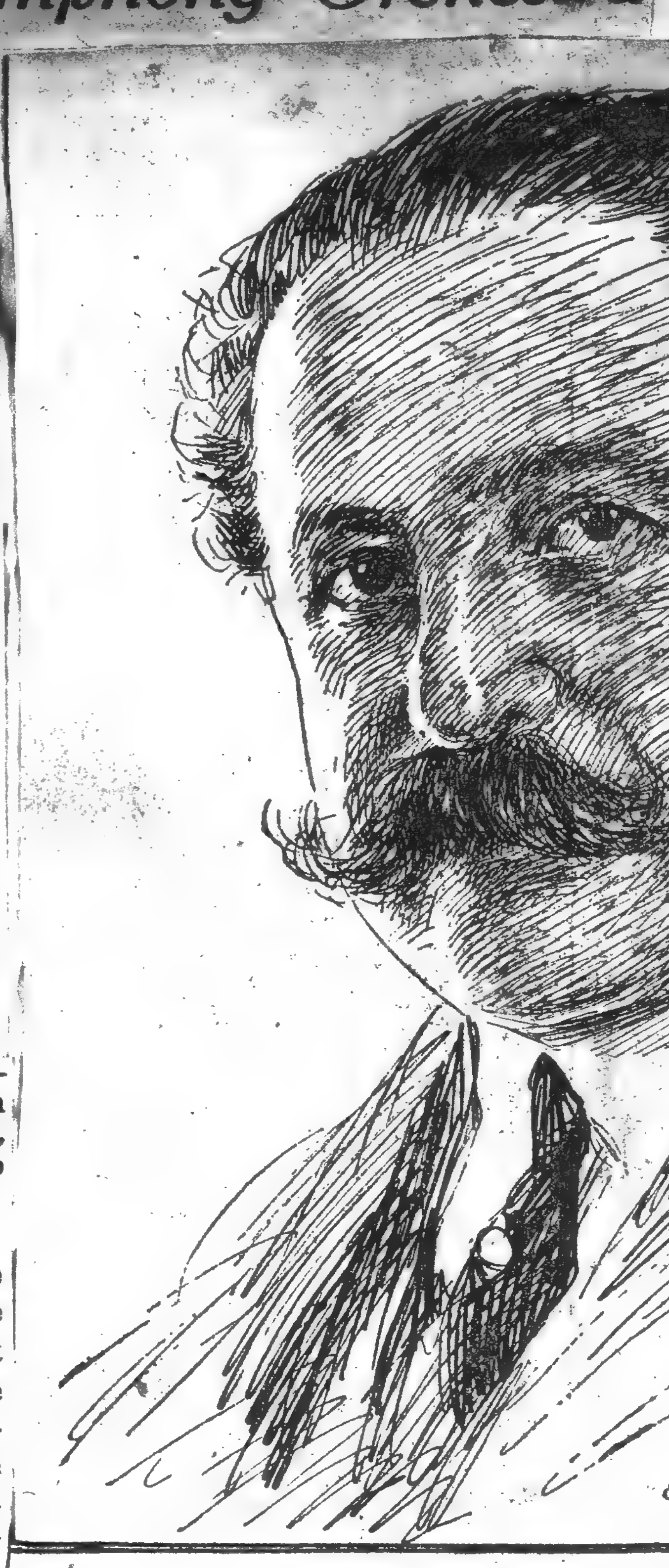
Monteux and Gericke

Throughout this period, Mr. Monteux has been unfailingly a modest, courteous, unassuming leader, unremitting in his labors but self-effacing in his achievement. His work is done, evidently, in rehearsal. On the stand he exhibits none of the traits of the "prima donna" conductor. He does not bear himself like the commander of an army corps; the tip of his baton does not describe arabesques; he does not distract attention from the music to himself by gyrations. With him, the music is the thing. Whether or not his name shall be acclaimed the greatest in the annals of the orchestra, he will attain whatever position may be assigned to him through musical merit, not by "stunts."

The secret of his success is probably to be found in his own training. He was thoroughly grounded in theory, and had had extensive experience as an orchestral player and conductor when he was called to Boston. He was solo viola player with Colonne's Orchestra, and later with the orchestra of the Opéra-Comique. He also played the solo viola in the Société de Musique Moderne, which he founded. He conducted at Paris, Covent Garden and Drury Lane, London, and in the opera houses at Berlin, Vienna and Budapest. He instituted the Concerts Monteux in Paris, toured Europe and America as conductor of the Ballet Russe, and was for two seasons French conductor at the Metropolitan Opera House in New York.

Mr. Monteux's service inevitably recalls that of Wilhelm Gericke, for whose benefit he proposed and conducted a concert last winter. Both men took charge when, in the words of the older man, "there were some musicians, but it was hardly an orchestra." Both made it an orchestra, and both won for it the outside recognition that seems essential to its greatest growth and highest success. Mr. Gericke is known as the maker of the Boston Symphony Orchestra. Mr. Monteux has earned the title of its rebuilder.

L. A. S.



Pierre Monteux

MONITOR-APR. 14

NEW MUSIC HEARD AT SYMPHONY CONCERT

Pieces by Bloch, Foote and Smith Please

Globe Apr 14

Mr Monteux varied the arrangement of yesterday's Symphony program by putting his three novelties and a Mozart overture before the intermission, and saving Brahms' Second Symphony for the end. Bloch's Rhapsody for 'cello and orchestra, "Solomon," was more exacting than Brahms, but Arthur Foote's pretty "Night Piece" for flute and orchestra, and Prof Smith's carefully written but ineffective "Fete Galante" put no great tax upon the listener's power of concentration.

Mr Monteux also arranged to give two members of the orchestra opportunity to figure in large type on the programs as "soloists." Mr Bedetti's 'cello and Mr Laurent's flute figure in so many incidental solos during the year that it seems scarcely necessary to call the attention of the audience to their manifold excellences by letting them occupy the center of the front of the stage. Both artists were cordially applauded, as their musicianly playing entitled them to be.

Bloch's "Solomon" is music with a strong individuality, a rather bitter tang. It is much to be able to write so that the flavor of one's music can be remembered. There is nothing wilfully freakish about this rhapsody, though its idiom, despite traces of Wagnerian influence, is personal to the composer.

Mr Bloch, one assumes, felt both the splendor and the weariness of Solomon. This rhapsody is without joy, disillusioned but still impassioned. The title excuses a rather loosely written composition, but at times in the repetitious middle portions Solomon seemed to be maundering, not rhapsodizing. Mr Bedetti, Mr Monteux and the orchestra contrived to give a sympathetic but not heart-searching interpretation.

Mr Foote's "Night Piece" is agreeable, unpretentious music, with a flow of broken bits of tune which the fine sweetness of Mr Laurent's flute helped to make pleasant.

Prof Smith sought to reproduce the mood of such Watteau paintings as "The Embarkment for Cythera" of the 18th century "Fete Galante" as his title put it. His music yesterday seemed painstaking, but heavy-handed; correctly worked out, but not inspired.

Mr Monteux polished the surfaces of Mozart's overture and Brahms' symphony. There was a superficial energy, even brilliant, to the performance, yet one failed to feel underneath any deep sympathy with either composer. Few orchestral conductors can, however, attain real catholicity of taste and sympathy. Tempi and phrasing yesterday were often open to criticism. Dynamics lacked subtlety.

For next week Haydn's "Surprise" symphony, "Ocean, Thou Mighty Monster," from Weber's "Oberon"; Isolde's narrative from Act 1 of "Tristan"; a suite from Rimsky Korsakov's "Tsar Saltan" and Respighi's "Gnomes" are the numbers announced. Mme Matzenauer is to be the assisting singer.

[87]

SYMPHONY GIVES ITS 21ST CONCERT

Flutist and 'Cellist Assist—Five Composers Represented

By PHILIP HALE

The 21st concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Mozart, Overture to "The Marriage of Figaro"; Foote, A Night Piece for flute and string orchestra; D. S. Smith, "Fete Galante" for orchestra with flute obbligato; Bloch, "Schelomo" ("Solomon"); Jewish Rhapsody for violoncello and orchestra; Brahms, Symphony, D major, No. 2. The pieces by Mr. Bloch and Mr. Smith were played for the first time in Boston; Mr. Foote's piece had been played at a concert of the Boston Flute Players' Club. The flutist yesterday was Mr. Laurent; the violoncellist, Mr. Bedetti.

Mr. Monteux and the orchestra after their last and successful trip to New York were heartily welcomed back. There was a spirited performance of Mozart's joyous overture, which makes a more servere demand on technical proficiency and plasticity than is made by many a pompous piece of thunderous speech. Too often the performance of this overture is a scramble, without contrasts of light and shade, without regard to the clarity and elegance in phrasing indispensable to an interpretation of Mozart's lively movements. Mozart would have applauded yesterday.

Mr. Foote, modest man, wrote to the editor of the program-book that his Night Piece is "a slight little thing." It may be slight in his opinion, but slight things are often beautiful, and this Night Piece is lovely music. "Lovely" is an adjective that has fallen into disrepute, but in this instance it is the word to characterize this composition, which is tenderly melodious, without a trace of sentimentalism, written for the flute, yet without a suggestion of tootle-tootle. Here strings and solo instrument at once establish a mood that justifies the title. Hazlitt said of melodies by Mozart, they come from the air and return there; this might be said of Mr. Foote's chief theme. There is no straining after effect, though in some passages there is what is loosely called modern harmonization. Nor is the hearer, while the music is playing, conscious of anything but charming sounds skilfully and logically succeeding one the other, so that there is a thing of beauty.

Mr. Smith's "Fete Galante" is more ambitiously planned. He writes that this music is meant "to reflect the spirit and color of the fete galante" after the manner of a picture by Watteau. We failed to find the Watteau "atmosphere" or any suggestion of the life depicted. In the first section there are measures in the earlier Debussyian manner; what follows is labored rather than spontaneous; neither vivid in musical portraiture, nor subtly impressionistic.

Messrs Foote and Smith were present at the concert and were obliged to bow in acknowledgment of the applause. Mr. Laurent displayed, as is his custom, his rare art and musical feeling.

Mr. Bloch once wrote us that his three psalms (two of them were sung by Mme. Povla Frijsh at a Symphony concert), his "three Jewish poems," (played in 1917 at a Symphony concert) and his "Solomon" came from "the passion and the violence

believed to be the characteristics of his nature." In "Solomon," the mighty monarch is supposed to be depicted in all his glory, yet at the end sick at heart, for all is vanity. As a matter of fact, Solomon was not the author of "Ecclesiastes," a book that was written by some unknown Jew, possibly a scribe, long after Solomon had found the end of all desire. But this does not war against the pessimism of Mr. Bloch's music, eloquently expressed and relieved at times by superbly barbaric orchestral pomp, so that one has a vision of Solomon, magnificent upon his throne, to whom jinnee and afreet bowed down, or sees him in the temple at the gorgeous service, and hears the solemn chanting. One mood follows another; exultation, contemplation, worship, command, but there is the constant reminder that earthly wisdom is but folly and madness; that life is a vain shadow; that man "cometh in with vanity, and departeth in darkness, and his name shall be covered with darkness."

An extraordinary composition, often overpowering in its savagery, its splendor, its black despair; a work of pronounced originality, the outburst of a master mind. After it the symphony of Brahms, genial, reassuring music, seemed almost Mendelssohnian.

Mr. Bedetti played with supreme authority, comprehending the various and shifting moods, and giving them full expression. Equally remarkable was the performance of the orchestra.

The concert will be repeated tonight. The orchestral pieces to be played next week will be Haydn's "Surprise" Symphony, Respighi's "Ballad of the Gnomides" and the suite from Rimsky-Korsakov's opera, "Tsar Saltan." Mme. Matzenauer will sing "Ocean! Thou Mighty Monster," from "Oberon," and Isolde's narrative from the first act of "Tristan and Isolde."

HERALD. APR. 14

Audience Honors Two Composers

Arthur Foote, the Boston composer, and Prof. David Stanley Smith, dean of the Yale music school, were especially honored at the Symphony concert yesterday Pierre Monteux included in his program, Mr. Foote's "Night Piece" for flute and string orchestra, and Prof. Smith's "Fete Galante," for orchestra and flute obligato. Georges Laurent, one of the Symphony soloists, played the flute part in both pieces. The audience applauded the composers and conductor enthusiastically.

Ernest Bloch's "Jewish Rhapsody" was another novel and striking feature. This work has a good part for 'cello, played by Jean Bedetti. The classic number on the program, which will be repeated tonight, is Brahms' second symphony.

ADVTSR. 14

TWO SOLOISTS PLAY WITH SYMPHONY

By ZOE FABER

In point of numbers, three out of five, the moderns held the stage of the twenty-first Symphony concert yesterday afternoon, but as a matter of fact, the absorbing part of the afternoon was the latter half of the program and that was devoted entirely to an old gentleman, long gone, Johannes Brahms.

It was his symphony in D major and after all the dissonances and troubled rhythms of the foregoing half of the program, it was joy to hear the clear expressions of the musical thoughts of a great genius. Mr. Monteux's reading, particularly of the first and the last two movements, was especially effective.

Georges Laurent, flautist from orchestra, played the solo part in two numbers, "A Night Piece," by Arthur Foote, and "Fete Galante," by D. S. Smith. Of the two, the former was very much more interesting than the latter. Mr. Foote acknowledged the repeated demands of the audience for the composer.

Ernest Bloch's Rhapsody for violoncello and orchestra (solo part by Jean Bedetti of the orchestra) also had a place in the program that Mr. Monteux assembled with what seemed like a view to bringing out all the latent beauties of the classic music in contrast with the much vaunted modern. Mr. Bedetti did his best, and like Mr. Laurent was recalled many times.

O'MORE IS PLEASING.

The kind of a brogue that can make "fever" rhyme with "save her" is not to be acquired. It is born in you. Among other things, that helps to make the old Irish tunes such a delight when Colin O'More sings them.

His audience, which was almost large enough to fill Symphony Hall, was enthusiastic over his program, the enthusiasm running rather more to the Irish and English songs than [illegible] O'More's [illegible] is a pleasure. The voice is, for the most part, of sweet quality; there is power when wanted; the range is good and the musicianship, too.

Assisting Mr. O'More was Emilie Rose Knox, violinist. Miss Knox played two movements from the Wieniawski Concerto in D minor. With certain reservations, Miss Knox is rather a good violinist. The tone is broad and deep and there is a good feeling for each individual phrase. More work on the accuracy of octaves would not be amiss. Carl Brunner at the piano played, generally speaking, able accompaniments.

MATZENAUER, SOLOIST

As soloist at the twenty-second pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Margaret Matzenauer, mezzo soprano of the Metropolitan Opera Company, will sing with the orchestra Isolde's Narrative from Act 1 of Wagner's music drama and an Aria from "Oberon." Pierre Monteux will conduct the "Surprise" Symphony of Haydn, Respighi's "Ballad of the Gnomides" and Rimsky-Korsakoff's Suite from the Opera Tsar Saltan."

APR. 14 - AMER.

SYMPHONY CONCERT

EASY PLEASURE WITH BLOCH FOR CONTRAST

His Rhapsody "King Solomon," Proves Puissant and Signal Music—Mr. Foote Succeeds and Professor Smith Fails with the Flute — For Pendant Lighter Brahms

MOSTLY to light, untaxing pleasures ran the Symphony Concert yesterday. Twice during the afternoon was a graver note sounded—in Bloch's "Schelomo" and in the slow movement of Brahms's Second Symphony. The rest of this Symphony is Brahms in genial or sportive mood, while deliberately gay or frankly charming were the other pieces that made the programme—Mozart's Overture to "Figaro's Wedding," Arthur Foote's "Night Piece" for flute and strings, and David Stanley Smith's Fête Galante" for flute and orchestra.

It is good at any time to hear a Symphony Concert of such untroubling nature, and that of yesterday was the more welcome for the foil it made to the cosmic Wagnerian breadths, the glowing Wagnerian ardors and the heroic Wagnerian visions with which the ears of many are just now so thoroughly filled. Like a draught of sparkling wine was the ever-youthful Overture: if there be ageless music, surely it is this. And from Mr. Monteux and the orchestra it received yesterday a performance as subtle, bright and limpid as itself, while with like clarity, eloquence and euphony went the Symphony and the pieces by the two Americans.

Charming as is the Overture, and delightful as are portions of Brahms's singularly uneven Symphony, it was in the three new pieces that the interest of the concert chiefly centred. In calling his "Night Piece" a "slight little thing," Mr. Foote disarms criticism. Slight indeed it is, both of body and of texture, and little enough in length and breadth. But many a composer seeking deliberately to storm high heaven has written and wrought to less purpose and to less enjoyment. Both in key and mood the opening of this Nocturne recalls the first of Mr. Foote's pieces after Omar Khayyam. Gently reflective is his music, its course throughout is placid and untroubled, even the well-nigh inevitable moment of climax is avoided. In his "Fête Galante" Dr. Smith has listened to voices from over-seas. Not so Mr. Foote. There is in his "Night Piece" hardly a chord, hardly a progression, that he might not have written thirty years ago. To his old and his own ways adheres Mr. Foote, not setting his sail to every changing wind of musical fashion. But in his "Night Piece" is heard the composer who writes with skill and with conviction and always to the pursuit of beauty, even if in somewhat familiar guise. Practically a solo for flute, with light string accompaniment, the "Night Piece" put Mr. Laurent clearly in the foreground, and the purity and beauty of his tone and the felicity of his phrasing made additionally pleasurable the music in hand, emphasized in it the note of idyllic, gentle musing.

Since Dr. Smith has specifically set forth his purposes with the "Fête Galante" his words in partial curtailment may to advantage be quoted here. He writes:

> "Fête Galante" is intended to give a picture of aristocratic life in France, as portrayed by Watteau. Many of the paintings of Watteau are of the style known as "fête galante." In these pictures the subjects are polite gatherings of ladies in silks and courtiers with musical instruments, in a setting of rich gardens and fountains. The music is a sequence of hints and fragments rather than a formal development of themes. . . . There are two clearly defined divisions of the work, the first rapid and capricious, the second slow and sentimental, perhaps the unimportant flattery of a lover.

No very ambitious or recondite design is [illegible], yet it might not be accomplished without due command of musical and orchestral means, nor without a goodly portion of taste and fancy. The piece is, in [illegible], adroitly made. The prominent part [illegible] flute, again admirably played by Mr. [illegible]ent, is effective, never obtrusive, never [illegible]red by the accompanying orchestra. [illegible] delicate a score the lightest strokes arrest attention. The entrance of a horn becomes portentous, a song for [illegible] seems charged with color and [illegible] has here not attempted over-much, and perhaps for this reason he, too has accomplished the more.

Sharp was the contrast which lay between this "Fête Galante" and Bloch's "Schelomo," which yesterday followed it. The composer of "Schelomo was concerned, not with the polite artificialities of the eighteenth century, but with the Jewish soul, "the complex, glowing, agitated soul . . . vibrating throughout the Bible." Specifically his music deals with Solomon, the King of Israel, both in his proud and sensuous magnificence as monarch and in his bitter, searching wisdom as Preacher and Prophet. Here is matter to tempt to the uttermost the powers of even so abundantly gifted a composer as Ernest Bloch. And the music he has made to voice and interpret it may not be fully appreciated or adequately appraised on a single hearing. With Mr. Bedetti within the orchestra's own ranks to play the exacting part for solo violoncello, there is no reason why "Schelomo" should not soon reappear on a Symphony programme. No new piece presented at these concerts during the season now nearly ended better deserves repetition, and when this second performance comes it will perchance find soloist, conductor and orchestra freer, and hence still more eloquent and persuasive, in their several parts. From them this music may well exact all that they have to give, for it is charged to the brim with emotion—or rather with many emotions—and replete with poetic imagery. Interesting, distinctive and stimulating as much contemporary music undoubtedly is, the tonal art of our time little knows either virility or passion. But while most of his fellows are splitting technical hairs, devising various ingenuities and pursuing elusive phantasms, Ernest Bloch almost atavistically concerns himself with the eternal verities. Whether in his deliberately Hebraic "second period" to which belongs "Schelomo," or in his present relatively abstract manner, Bloch strikes hard and sinks deep. But means to weightier end is his amazing command over every musical and instrumental resource. Expression is still his goal and he seeks and gains it, both to beauty and to power.

To some listeners it makes little difference whether Bloch writes as Jew or merely as a man. Some, in hearing "Schelomo," might be less concerned with its application to Solomon in all his glory—and in all his wisdom—than with its sheer puissance and penetration, its rich coloring, its accents, now proud, now despairing. Yesterday it seemed that the prominence given the solo violoncello tended at times to hold the music in fetters that were straightway snapped when the orchestra spoke aloud, its mighty voice no longer hushed and stifled in deference to the 'cello's tonal limitations. Occasionally, it is true, the solo-instrument lends a poignantly personal note, that in the brooding, fate-haunted, almost dismal conclusion, becomes full of meaning. Yet even here the violoncello is hardly so eloquent as the ominous plucking of the double-basses, relentlessly descending to the depths, or the cavernous voice of the contra-bassoon that alone supports the 'cello's dying gasp.

If this extraordinary music made strong contrast to the Watteau picture that came before, it was no less removed from the sunny music that came after it. Not in all Brahms, hardly in the whole range of symphonic music, is there a single movement that for sheer loveliness and tranquil beauty can stand beside the first movement of this Symphony in D major. No matter how often the piece is heard, the exquisite burgeoning of melody at the end of this movement still brings, like the recurring miracle of Spring, a new thrill of surprise and wonderment. Yet upon this poetic peroration ensues surely the crabbedest, dreariest, dullest slow movement that ever found its way into a great symphony. Charming enough, yet for some over-ingenuous, too consciously nâive, is the Allegretto. And somehow the final movement, for all its serene elation, for all the "Mozartian blood" that Hanslick found flowing in its veins, fails to fulfil the promise of the opening. It is the tragedy of Brahms that, coming so near to true greatness, he should have just failed to attain it. Beethoven and Mozart and, in one instance, even Schubert, might write symphonies that were masterpieces from end to end. Brahms in his could reach the heights in one movement, or in two or three, and then, since his none too ready inspiration, must ever and anon desert him, he might only work his way, with an assumption of lightness or profundity, through the rest.

W. S. S.

TRANS. APR. 14.

SYMPHONY PROGRAM

Margaret Matzenauer, mezzo soprano of the Metropolitan Opera Company, will be the soloist at the Boston Symphony concerts in Symphony hall, next Friday afternon and Saturday evening. She will sing "Ocean, Thou Mighty Monster," from "Oberon," and Isolde's Narrative from the first act of "Tristan and Isolde." Mr. Monteux will conduct the "Surprise" Symphony of Haydn No. 6, Respighi's "Ballad of the Gnomides" and a suite from Rimsky-Korsakov's "Tsar Sultan." The suite will be played for the first time in Boston.

EXTRA SYMPHONY

The closing concert of the Monday evening series by the Boston Symphony orchestra will take place on April 23. Mr. Monteux will present the Overture to Weber's "Oberon," Mendelssohn's Scotch Symphony (promptness in attending this concert is urged, for this symphony is played without pauses between movements), Saint-Saens's Septet for string orchestra, with trumpet and piano, the trumpet solo to be played by George Mager and the piano solo by Jesus Samroma. He will also conduct the prelude to Wagner's "Mastersingers," and, as a closing number, Berlioz's "Rakoczy" march. Florence Macbeth, soprano of the Chicago Opera Company, will sing Pamina's aria from "The Magic Flute" and Blondina's air from "The Escape from the Seraglio."

HERALD - APR. 16

MONDAY SYMPHONY

The closing Monday evening Symphony concert will take place April 23. Pierre Monteux will present Weber's "Oberon" overture, Mendelssohn's Scotch Symphony, Saint-Saens' Septet for strings, trumpet and piano, the prelude to Wagner's "Mastersingers" and Berlioz's "Rakoczy" March. Florence Macbeth, the coloratura soprano of the Chicago Opera Company, will sing two Mozart arias.

MATZENAUER NEXT SYMPHONY SOLOIST

Margaret Matzenauer, the great mezzo soprano of the Metropolitan Opera Company, will be the soloist at Symphony concerts next Friday afternoon and Saturday evening. She will sing with orchestra an aria from "Oberon," and Isolde's narrative from the first act of "Tritan and Isolde." Pierre Monteux will conduct the "Surprise" Symphony of Haydn, Respighi's "Ballad of the Gnomides" and a suite from Rimsky-Korsakoff's "Tsar Saltan."

ADVTSR. APR. 15.

Last Monday Symphony

The closing concert of the Monday evening series by the Boston Symphony Orchestra will take place on April [illegible] Pierre Monteux will present the overture to Weber's fairy opera, "Oberon" Mendelssohn's Scotch Symphony (promptness in attending this concert is urged in that this symphony is played without pauses between movements) Saint-Saens' Septet for string orchestra with trumpet and piano, the trumpet solo to be played by Georges Mager and the piano solo by Jesus Samroma. He will also conduct the prelude to Wagner's "Meistersingers," and as a closing number Berlioz's "Rakoczy" March. As soloist of the evening Florence Macbeth, the coloratura soprano of the Chicago Opera Company, will sing two arias of Mozart from "The Magic Flute" and "Il Seraglio."

Symphony Programme

Margaret Matzenauer, the great mezzo soprano of the Metropolitan Opera company, will be the soloist at the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, April 20 and 21. She will sing with the orchestra an aria from "Oberon," and Isolde's narrative from the first act of "Tristan and Isolde." Pierre Monteux will conduct the "Surprise" Symphony of Haydn No. 6, Respighi's "Ballad of the Gnomides" and a suite from Rimsky-Korsakoff's "Tsar Saltan."

POST - APR. 15.

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 22d program. "Surprise" Symphony, Haydn; Suite from the opera "Tsar Saltan," Rimsky Korsakov; "Isolde's Narrative" from act 1 of "Tristan," Wagner; aria from "Oberon," Weber; "Ballad of the Gnomides," Respighi. Soloist, Margarete Matzenauer, mezzo soprano.

GLOBE. APR. 15.

"SCHELEMO" GIVEN FIRST RENDITION

Bloch Rhapsody Has Imagination and Intensity

BY OLIN DOWNES

A composition of towering imagination, and at times of an almost agonizing intensity of feeling—Ernest Bloch's "Schelemo" ("Solomon"), Jewish Rhapsody for violoncello and orchestra—was performed for the first time in this city at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, last night in Symphony Hall.

THE RACIAL SPIRIT

Because music goes so much deeper than speech, and because we are no Shelleys or Shaksperes, it is very difficult to give an idea of the wildness and the grandeur of this music in certain places, the utter despair of other pages, the vehement passion, the oriental gorgeousness of color. Let Mr. Bloch speak for himself. He can do it better. In the programme-book he says: "It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating through the Bible; the freshness and naivete of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. [illegible] subscribe in [illegible]

Great 'Cello Composition

Perhaps Mr. Bedetti, the admirable first 'cellist of the orchestra, is not as thankful as we are for a really great piece of music for 'cello and orchestra, for this piece is very difficult to play. It is difficult alike for soloist and for orchestra, and equally full of ideas for each of them. The orchestral part and the 'cello part have quite different roles, closely as they fit together. The 'cellist is the narrator, the exhorter. The orchestra establishes mood and background, and, more than that, rises to tremendous heights of prophecy and gloom when feeling seems to have accumulated to the point where the voice of a solo instrument can go no farther.

We don't know of any piece of music we have heard for a long time which has the originality, the depth, the powerful dramatic feeling of this one. Free in form, the freedom is that of a master. The emotion, as Mr. Bloch himself has truly remarked, is more than that of an individual. It is racial, ancestral, it is the voice of sages and prophets, which never dies, resounding in the souls of the peoples for unnumbered ages.

Orchestra's Task

Probably because of the great technical difficulty of this music, and notwithstanding the noble tone and the art of Mr. Bedetti, the performance had a quality somewhat cautious. This is an opinion of an unfamiliar work that will not down, based on an audition of the music some seasons ago with the composer, when the mood was more noble and more wild, and later cursory glances at the score. We believe that this truly magnificent composition could be more dramatically presented.

Two other living composers represented by first performances of their compositions at these concerts were Arthur Foote, "Night Piece," for flute and string orchestra, and David Stanley Smith, "Fete Galante," for orchestra with flute obligato. These pieces required the services as soloist of Georges Laurent. Mr. Foote's piece is very simple and charmingly written. Played with exquisite art by Mr. Laurent as soloist, it appeared as a model of what a composer who knows his business and also knows exactly what he is going to do can accomplish. Mr. Foote would not attach unwarranted importance to a piece of modest pretensions, but the audience had reason to rejoice in that very modesty and simplicity shown in a composition written surely and with unfailing good taste.

Mr. Smith's "Fete Galante" purports to be Watteausque. It is Debussyesque too, and the strain of a waltz in it could probably be characterized by some other "esque." It is over-long, and the effect is of spinelessness, in spite of repetitions of parts and sections. With the reservation we personally harbor about Bloch's music, the remaining performances were of the highest quality. What sparkle and verve in the music of Mozart! And what music! An overture written with no more thought, presumably, than of supplying a curtain-raiser. And the man who wrote it contemned by all the crowd of pretenders and mediocrities in the city with him.

If the music of Bloch was upsetting because of its power and intensity, it was followed by the symphony, so truly, so persistently, almost, in D major, of Brahms. And this symphony is lovely. It makes one think of the tender figures of Botticelli's picture of the Spring. Yes! The final pages of the first movement are like the spring which has not reached us!

POST - APR. 15

JACCHIA AGAIN WILL CONDUCT POP CONCERTS

Orchestra to Give Programs Sundays as Well as Week Days

Agide Jacchia has been re-engaged to conduct the 38th season of Pop concerts at Symphony Hall, which will open on Monday, May 7. This year will be the seventh season that he has conducted the Pops orchestra.

AGIDE JACCHIA

Because of the public desire, concerts will be held this year on Sundays as well as week days. The orchestra this year will have 80 members, and notable new pieces will be added to the favorites of long standing. Special programs will be given as frequently as in the past.

HERALD - APR. 18.

Respighi's extraordinary "Ballade of the Gnomides" will be played at the Symphony concerts this week. It was recently performed at an extra concert of the orchestra. The other orchestral pieces will be Haydn's "Surprise" symphony and two movements from the suite derived from Rimsky-Korsakov's fantastical opera, "The Legend of the Tsar Saltan." This suite is new here, though it was played in New York by the Russian Symphony Society as far back as 1905. Mme. Matzenauer will sing "Ocean! Thou Mighty Monster" and Isolde's Narrative. When Mme. Gadski sang the former aria at a Symphony concert in 1898 she was mildly rebuked for singing it in German. She and her husband laughed derisively. "Why not in German? Is 'Oberon' not a German opera? Wasn't Weber a German? Ha! ha!" It took some time to convince them that "Oberon" was written for London; that Weber learned English in order to set music to Planche's libretto.

Next Monday evening the Boston Symphony orchestra will give its last extra concert. Music by Sibelius, Wagner, Saint-Saens (Trumpet Septet) and Berlioz. Florence Macbeth will sing two arias by Mozart.

HERALD - APR. 19

TO HOLD [illegible] SUNDAY NIGHTS

New Plan Will Be Tried Out This Season

AGIDE JACCHIA
Again to direct the "Pops" at Symphony Hall.

Sunday night "Pop" concerts will be given for the first time during the new season, opening at Symphony Hall on Monday, May 7. It has been announced that, in response to the great demand for additional concerts, there will be Sunday programmes on alternate Sundays during May and June. The first Sunday night concert will be held May 13. This innovation is expected to meet the desires of many people, who have regretted that Sundays were always, in previous seasons, silent nights at the "Pops."

Agide Jacchia, who has conducted the "Pops" for the last six seasons, has been re-engaged for the approaching season. He will have 80 players of the Symphony Orchestra under him. Notable new pieces will be added to the programmes, but "Pops" favorites of long standing will not be forgotten. Refreshments served at tables and at the "Pops bar" will again create the unique "Pops" atmosphere, which makes the season so pleasant to Bostonians.

POST - APR. 18

CONCERT-CHRONICLE

Mr. Monteux Introduces Two Fragments of "Tsar Saltan," Opera by Rimsky-Korsakov of Old Russian Legend—Forthcoming Programmes

THREE operas by Rimsky-Korsakov have now been heard in Boston—"The Golden Cockerel," "The Tsar's Bride" and "The Snow Maiden." But that fecund composer wrote twelve others—and most of them we are not likely to hear even from a Russian company such as that which lately visited us. There is reason, then, for stir of interest when excerpts from those operas are played by the Symphony Orchestra. Last season a scene from "Mlada" was so made known to us, and on the programme of the Symphony Concerts of this week Mr. Monteux has set the first and last of three "Musical Pictures" from "The Legend of the Tsar Saltan, of his Son the Famous and Doughty Warrior Prince Gvidon Saltanovitch, and of the Beautiful Tsaritsa, Liebed," an opera based upon Pushkin's poem of like title, and first produced in December, 1900, at Moscow. "Previously to the first performance of the work," writes Rosa Newmarch in her invaluable book "The Russian Opera," "an orchestral suite consisting of three of the entr'actes, was played in Petersburg at one of the concerts of the Imperial Russian Musical Society. And it is this Suite that we of Boston are now in part to hear. Again, to quote Mrs. Newmarch, "The story . . . offers a strange mixture of the fantastic and the realistic. The opera is remarkable for fine orchestral numbers and the novelty and brilliancy of the instrumentation and for the free use of folk-melodies."

Printed in the score against each of the three numbers of the Suite is a quotation from Pushkin's poem in Russian and in German. The first piece of martial character, has for preface this brief stanza:

Then arose a war.
The Tsar Saltan of his wife took leave,
And, as he mounted his steed,
Bade her, by her love for him,
Remain steadfast and strong.

That which gives clue to the third movement is more extensive, as is the music itself:

An island lives in the sea,
Upon which rises, proud and high,
A city with golden battlements
And within are gardens and palaces.
There life is glad and free,
And three wonders are there.
First: a gentle and gracious squirrel
Who, cracking nuts of gold,
Takes from them kernels of emerald,
And collects the shells
Into piles of equal size,
The while he whistles lustily,
"In the garden, in the wood."
Second: there the sea
Stormily rises high in air,
All decked with white spray,
Roars thunderously, and boils and hisses
And overflowing, covers the land—
And leaves behind upon the shore
Three and thirty bold warriors,
Gold-helmeted conquerors.

[83]

[illegible] O'More's [illegible] is a pleasure. The voice is, for the most part, of sweet quality; there is power when wanted; the range is good and the musicianship, too.

Assisting Mr. O'More was Emilie Rose Knox, violinist. Miss Knox played two movements from the Wieniawski Concerto in D minor. With certain reservations, Miss Knox is rather a good violinist. The tone is broad and deep and there is a good feeling for each individual phrase. More work on the accuracy of octaves would not be amiss. Carl Brunner at the piano played, generally speaking, able accompaniments.

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APR. 14 - AMER.

SYMPHONY CONCERT

EASY PLEASURE WITH BLOCH FOR CONTRAST

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MOSTLY to light, untaxing pleasures ran the Symphony Concert yesterday. Twice during the afternoon was a graver note sounded—in Bloch's "Schelomo" and in the [illegible] movement of Brahms's Second Symphony. The rest of this Symphony is Brahms in genial or sportive mood, while deliberately gay or frankly charming were the other pieces that made the programme —Mozart's Overture to "Figaro's Wedding," Arthur Foote's "Night Piece" for flute and strings, and David Stanley Smith's Fête Galante" for flute and orchestra.

It is good at any time to hear a Symphony Concert of such untroubling nature, and that of yesterday was the more welcome for the foil it made to the cosmic Wagnerian breadths, the glowing Wagnerian ardors and the heroic Wagnerian passions with which the ears of many are [illegible] now so thoroughly filled. Like a draught of sparkling wine was the ever-youthful Overture: if there be ageless music, surely it is this. And from Mr. Monteux and the orchestra it received yesterday a performance as subtle, bright and limpid as itself, while with like clarity, eloquence and euphony went the Symphony and the pieces by the two Americans.

Charming as is the Overture, and delightful as are portions of Brahms's singularly uneven Symphony, it was in the three new pieces that the interest of the concert chiefly centred. In calling his "Night Piece" a "slight little thing," Mr. Foote disarms criticism. Slight indeed it is, both of body and of texture, and little enough in length and breadth. But many a composer seeking deliberately to storm high heaven has written and wrought to less purpose and to less enjoyment. Both in key and mood the opening of this Nocturne recalls the first of Mr. Foote's pieces after Omar Khayyam. Gently reflective is his music, its course throughout is placid and untroubled, even the well-nigh inevitable moment of climax is avoided. In his "Fête Galante" Dr. Smith has listened to voices from over-seas. Not so Mr. Foote. There is in his "Night Piece" hardly a chord, hardly a progression, that he might not have written thirty years ago. To his old and his own ways adheres Mr. Foote, not setting his sail to every changing wind of musical fashion. But in his "Night Piece" is heard the composer who writes with skill and with conviction and always to the pursuit of beauty, even if in somewhat familiar guise. Practically a solo for flute, with light string accompaniment, the "Night Piece" put Mr. Laurent clearly in the foreground, and the purity and beauty of his tone and the felicity of his phrasing made additionally pleasurable the music in hand, emphasized in it the note of idyllic, gentle musing.

Since Dr. Smith has specifically set forth his purposes with the "Fête Galante" his words in partial curtailment may to advantage be quoted here. He writes:

> "Fête Galante" is intended to give a picture of aristocratic life in France, as portrayed by Watteau. Many of the paintings of Watteau are of the style known as "fête galante." In these pictures the subjects are polite gatherings of ladies in silks and courtiers with musical instruments, in a setting of rich gardens and fountains. The music is a sequence of hints and fragments rather than a formal development of themes. . . . There are two clearly defined divisions of the work, the first rapid and capricious, the second slow and sentimental, perhaps the unimportant flattery of a lover.

No very ambitious or recondite design is this, yet it might not be accomplished without due command of musical and orchestral means, nor without a goodly portion of taste and fancy. The piece is, in [illegible], adroitly made. The prominent part [illegible] flute, again admirably played by Mr. [illegible]ent, is effective, never obtrusive, never obscured by the accompanying orchestra. [illegible] delicate a score the lightest strokes [illegible] arrest attention. The entrance of a [illegible] horn becomes portentous, a song for [illegible] seems charged with color and [illegible] Piece," Dr. Smith has here not attempted over-much, and perhaps for this reason he, too has accomplished the more.

Sharp was the contrast which lay between this "Fête Galante" and Bloch's "Schelomo," which yesterday followed it. The composer of "Schelomo was concerned, not with the polite artificialities of the eighteenth century, but with the Jewish soul, "the complex, glowing, agitated soul . . . vibrating throughout the Bible." Specifically his music deals with Solomon, the King of Israel, both in his proud and sensuous magnificence as monarch and in his bitter, searching wisdom as Preacher and Prophet. Here is matter to tempt to the uttermost the powers of even so abundantly gifted a composer as Ernest Bloch. And the music he has made to voice and interpret it may not be fully appreciated or adequately appraised on a single hearing. With Mr. Bedetti within the orchestra's own ranks to play the exacting part for solo violoncello, there is no reason why "Schelomo" should not soon reappear on a Symphony programme. No new piece presented at these concerts during the season now nearly ended better deserves repetition, and when this second performance comes it will perchance find soloist, conductor and orchestra freer, and hence still more eloquent and persuasive, in their several parts. From them this music may well exact all that they have to give, for it is charged to the brim with emotion—or rather with many emotions—and replete with poetic imagery. Interesting, distinctive and stimulating as much contemporary music undoubtedly is, the tonal art of our time little knows either virility or passion. But while most of his fellows are splitting technical hairs, devising various ingenuities and pursuing elusive phantasms, Ernest Bloch almost atavistically concerns himself with the eternal verities. Whether in his deliberately Hebraic "second period" to which belongs "Schelomo," or in his present relatively abstract manner, Bloch strikes hard and sinks deep. But means to weightier end is his amazing command over every musical and instrumental resource. Expression is still his goal and he seeks and gains it, both to beauty and to power.

To some listeners it makes little difference whether Bloch writes as Jew or merely as a man. Some, in hearing "Schelomo," might be less concerned with its application to Solomon in all his glory—and in all his wisdom—than with its sheer puissance and penetration, its rich coloring, its accents, now proud, now despairing. Yesterday it seemed that the prominence given the solo violoncello tended at times to hold the music in fetters that were straightway snapped when the orchestra spoke aloud, its mighty voice no longer hushed and stifled in deference to the 'cello's tonal limitations. Occasionally, it is true, the solo-instrument lends a poignantly personal note, that in the brooding, fate-haunted, almost dismal conclusion, becomes full of meaning. Yet even here the violoncello is hardly so eloquent as the ominous plucking of the double-basses, relentlessly descending to the depths, or the cavernous voice of the contra-bassoon that alone supports the 'cello's dying gasp.

If this extraordinary music made strong contrast to the Watteau picture that came before, it was no less removed from the sunny music that came after it. Not in all Brahms, hardly in the whole range of symphonic music, is there a single movement that for sheer loveliness and tranquil beauty can stand beside the first movement of this Symphony in D major. No matter how often the piece is heard, the exquisite burgeoning of melody at the end of this movement still brings, like the recurring miracle of Spring, a new thrill of surprise and wonderment. Yet upon this poetic peroration ensues surely the crabbedest, dreariest, dullest slow movement that ever found its way into a great symphony. Charming enough, yet for some over-ingenuous, too consciously náive, is the Allegretto. And somehow the final movement for all its serene elation, for all the "Mozartian blood" that Hanslick found flowing in its veins, fails to fulfil the promise of the opening. It is the tragedy of Brahms that, coming so near to true greatness, he should have just failed to attain it. Beethoven and Mozart and, in one instance, even Schubert, might write symphonies that were masterpieces from end to end. Brahms in his could reach the heights in one movement, or in two or three, and then since his none too ready inspiration, must ever and anon desert him, he might only work his way, with an assumption of lightness or profundity, through the rest.

W. S. S.

TRANS APR. 14.

SYMPHONY PROGRAM

Margaret Matzenauer, mezzo soprano of the Metropolitan Opera Company, will be the soloist at the Boston Symphony concerts in Symphony hall, next Friday afternoon and Saturday evening. She will sing "Ocean, Thou Mighty Monster," from "Oberon," and Isolde's Narrative from the first act of "Tristan and Isolde." Mr. Monteux will conduct the "Surprise" Symphony of Haydn No. 6, Respighi's "Ballad of the Gnomides" and a suite from Rimsky-Korsakov's "Tsar Sultan." The suite will be played for the first time in Boston.

EXTRA SYMPHONY

The closing concert of the Monday evening series by the Boston Symphony orchestra will take place on April 23. Mr. Monteux will present the Overture to Weber's "Oberon," Mendelssohn's Scotch Symphony (promptness in attending this concert is urged, for this symphony is played without pauses between movements); Saint-Saens's Septet for string orchestra, with trumpet and piano, the trumpet solo to be played by George Mager and the piano solo by Jesus Samroma. He will also conduct the prelude to Wagner's "Maestersingers," and, as a closing number, Berlioz's "Rakoczy" march. Florence Macbeth, soprano of the Chicago Opera Company, will sing Pamina's aria from "The Magic Flute" and Blondina's air from "The Escape from the Seraglio."

HERALD - APR. 15

MONDAY SYMPHONY

The closing Monday evening Symphony concert will take place April 23. Pierre Monteux will present Weber's "Oberon" overture, Mendelssohn's Scotch Symphony, Saint-Saens' Septet for strings, trumpet and piano, the prelude to Wagner's "Mastersingers" and Berlioz's "Rakoczy" March. Florence Macbeth, the coloratura soprano of the Chicago Opera Company, will sing two Mozart arias.

MATZENAUER NEXT SYMPHONY SOLOIST

Margaret Matzenauer, the great mezzo soprano of the Metropolitan Opera Company, will be the soloist at Symphony concerts next Friday afternoon and Saturday evening. She will sing with orchestra an aria from "Oberon," and Isolde's narrative from the first act of "Tritan and Isolde." Pierre Monteux will conduct the "Surprise" Symphony of Haydn, Respighi's "Ballad of the Gnomides" and a suite from Rimsky-Korsakoff's "Tsar Saltan."

ADVTSR. APR. 15.

Last Monday Symphony

The closing concert of the Monday evening series by the Boston Symphony Orchestra will take place on April 23. Pierre Monteux will present the overture to Weber's fairy opera, "Oberon," Mendelssohn's Scotch Symphony (promptness in attending this concert is urged in that this symphony is played without pauses between movements), Saint-Saens' Septet for string orchestra with trumpet and piano, the trumpet solo to be played by Georges Mager and the piano solo by Jesus Samroma. He will also conduct the prelude to Wagner's "Meistersingers," and as a closing number Berlioz's "Rakoczy" March. As soloist of the evening Florence Macbeth, the coloratura soprano of the Chicago Opera Company, will sing two arias of Mozart from "The Magic Flute" and "Il Seraglio."

Symphony Programme

Margaret Matzenauer, the great mezzo soprano of the Metropolitan Opera company, will be the soloist at the next regular pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, April 20 and 21. She will sing with the orchestra an aria from "Oberon," and Isolde's narrative from the first act of "Tristan and Isolde." Pierre Monteux will conduct the "Surprise" Symphony of Haydn No. 6, Respighi's "Ballad of the Gnomides" and a suite from Rimsky-Korsakoff's "Tsar Saltan."

POST - APR. 15

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 22d program. "Surprise" Symphony, Haydn; Suite from the opera "Tsar Saltan," Rimsky Korsakov; "Isolde's Narrative" from act 1 of "Tristan," Wagner; aria from "Oberon," Weber; "Ballad of the Gnomides," Respighi. Soloist, Margarete Matzenauer, mezzo soprano.

GLOBE APR. 15.

"SCHELEMO" GIVEN FIRST RENDITION

Bloch Rhapsody Has Imagination and Intensity

BY OLIN DOWNES

A composition of towering imagination, and at times of an almost agonizing intensity of feeling—Ernest Bloch's "Schelemo" ("Solomon"), Jewish Rhapsody for violoncello and orchestra—was performed for the first time in this city at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, last night in Symphony Hall.

THE RACIAL SPIRIT

Because music goes so much deeper than speech, and because we are no Shelleys or Shaksperes, it is very difficult to give an idea of the wildness and the grandeur of this music in certain places, the utter despair of other pages, the vehement passion, the oriental gorgeousness of color. Let Mr. Bloch speak for himself. He can do it better. In the programme-book he says: "It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating through the Bible; the freshness and naivete of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me.

[illegible] transcribe in [illegible] music."

Great 'Cello Composition

Perhaps Mr. Bedetti, the admirable first 'cellist of the orchestra, is not as thankful as we are for a really great piece of music for 'cello and orchestra, for this piece is very difficult to play. It is difficult alike for soloist and for orchestra, and equally full of ideas for each of them. The orchestral part and the 'cello part have quite different roles, closely as they fit together. The 'cellist is the narrator, the exhorter. The orchestra establishes mood and background, and, more than that, rises to tremendous heights of prophecy and gloom when feeling seems to have accumulated to the point where the voice of a solo instrument can go no farther.

We don't know of any piece of music we have heard for a long time which has the originality, the depth, the powerful dramatic feeling of this one. Free in form, the freedom is that of a master. The emotion, as Mr. Bloch himself has truly remarked, is more than that of an individual. It is racial, ancestral, it is the voice of sages and prophets, which never dies, resounding in the souls of the peoples for unnumbered ages.

Orchestra's Task

Probably because of the great technical difficulty of this music, and notwithstanding the noble tone and the art of Mr. Bedetti, the performance had a quality somewhat cautious. This is an opinion of an unfamiliar work that will not down, based on an audition of the music some seasons ago with the composer, when the mood was more noble and more wild, and later cursory glances at the score. We believe that this truly magnificent composition could be more dramatically presented.

Two other living composers represented by first performances of their compositions at these concerts were Arthur Foote, "Night Piece," for flute and string orchestra, and David Stanley Smith, "Fete Galante," for orchestra with flute obligato. These pieces required the services as soloist of Georges Laurent. Mr. Foote's piece is very simple and charmingly written. Played with exquisite art by Mr. Laurent as soloist, it appeared as a model of what a composer who knows his business and also knows exactly what he is going to do can accomplish. Mr. Foote would not attach unwarranted importance to a piece of modest pretensions, but the audience had reason to rejoice in that very modesty and simplicity shown in a composition written surely and with unfailing good taste.

Mr. Smith's "Fete Galante" purports to be Watteausque. It is Debussyesque too, and the strain of a waltz in it could probably be characterized by some other "esque." It is over-long, and the effect is of spinelessness, in spite of repetitions of parts and sections. With the reservation we personally harbor about Bloch's music, the remaining performances were of the highest quality. What sparkle and verve in the music of Mozart! And what music! An overture written with no more thought, presumably, than of supplying a curtain-raiser. And the man who wrote it contemned by all the crowd of pretenders and mediocrities in the city with him.

If the music of Bloch was upsetting because of its power and intensity, it was followed by the symphony, so truly, so persistently, almost, in D major, of Brahms. And this symphony is lovely. It makes one think of the tender figures of Botticelli's picture of the Spring. Yes! The final pages of the first movement are like the spring which has not reached us!

POST - APR. 15

JACCHIA AGAIN WILL CONDUCT POP CONCERTS

Orchestra to Give Programs Sundays as Well as Week Days

Agide Jacchia has been re-engaged to conduct the 38th season of Pop concerts at Symphony Hall, which will open on Monday, May 7. This year will be the seventh season that he has conducted the Pops orchestra.

AGIDE JACCHIA

Because of the public desire, concerts will be held this year on Sundays as well as week days. The orchestra this year will have 80 members, and notable new pieces will be added to the favorites of long standing. Special programs will be given as frequently as in the past.

HERALD - APR. 18.

Respighi's extraordinary "Ballade of the Gnomides" will be played at the Symphony concerts this week. It was recently performed at an extra concert of the orchestra. The other orchestral pieces will be Haydn's "Surprise" symphony and two movements from the suite derived from Rimsky-Korsakov's fantastical opera, "The Legend of the Tsar Saltan." This suite is new here, though it was played in New York by the Russian Symphony Society as far back as 1905. Mme. Matzenauer will sing "Ocean! Thou Mighty Monster" and Isolde's Narrative. When Mme. Gadski sang the former aria at a Symphony concert in 1898 she was mildly rebuked for singing it in German. She and her husband laughed derisively. "Why not in German? Is 'Oberon' not a German opera? Wasn't Weber a German? Ha! ha!" It took some time to convince them that "Oberon" was written for London; that Weber learned English in order to set music to Planche's libretto.

Next Monday evening the Boston Symphony orchestra will give its last extra concert. Music by Sibelius, Wagner, Saint-Saens (Trumpet Septet) and Berlioz. Florence Macbeth will sing two arias by Mozart.

HERALD - APR. 19

TO HOLD POP SUNDAY NIGHTS

New Plan Will Be Tried Out This Season

AGIDE JACCHIA

Again to direct the "Pops" at Symphony Hall.

Sunday night "Pop" concerts will be given for the first time during the new season, opening at Symphony Hall on Monday, May 7. It has been announced that, in response to the great demand for additional concerts, there will be Sunday programmes on alternate Sundays during May and June. The first Sunday night concert will be held May 13. This innovation is expected to meet the desires of many people, who have regretted that Sundays were always, in previous seasons, silent nights at the "Pops."

Agide Jacchia, who has conducted the "Pops" for the last six seasons, has been re-engaged for the approaching season. He will have 80 players of the Symphony Orchestra under him. Notable new pieces will be added to the programmes, but "Pops" favorites of long standing will not be forgotten. Refreshments served at tables and at the "Pops bar" will again create the unique "Pops" atmosphere, which makes the season so pleasant to Bostonians.

POST - APR. 18

CONCERT-CHRONICLE

Mr. Monteux Introduces Two Fragments of "Tsar Saltan," Opera by Rimsky-Korsakov of Old Russian Legend—Forthcoming Programmes

THREE operas by Rimsky-Korsakov have now been heard in Boston—"The Golden Cockerel," "The Tsar's Bride" and "The Snow Maiden." But that fecund composer wrote twelve others—and most of them we are not likely to hear even from a Russian company such as that which lately visited us. There is reason, then, for stir of interest when excerpts from those operas are played by the Symphony Orchestra. Last season a scene from "Mlada" was so made known to us, and on the programme of the Symphony Concerts of this week Mr. Monteux has set the first and last of three "Musical Pictures" from "The Legend of the Tsar Saltan, of his Son the Famous and Doughty Warrior Prince Gvidon Saltanovitch, and of the Beautiful Tsaritsa, Liebed," an opera based upon Pushkin's poem of like title, and first produced in December, 1906, at Moscow. "Previously to the first performance of the work," writes Rosa Newmarch in her invaluable book "The Russian Opera," an orchestral suite consisting of three of the entr'actes, was played in Petersburg at one of the concerts of the Imperial Russian Musical Society. And it is this Suite that we of Boston are now in part to hear. Again, to quote Mrs. Newmarch, "The story . . . offers a strange mixture of the fantastic and the realistic. The opera is remarkable for fine orchestral numbers and the novelty and brilliancy of the instrumentation and for the free use of folk-melodies."

Printed in the score against each of the three numbers of the Suite is a quotation from Pushkin's poem in Russian and in German. The first piece of martial character, has for preface this brief stanza:

Then arose a war.
The Tsar Saltan of his wife took leave,
And, as he mounted his steed,
Bade her, by her love for him,
Remain steadfast and strong.

That which gives clue to the third movement is more extensive, as is the music itself:

An island lies in the sea,
Upon which rises, proud and high,
A city with golden battlements
And within are gardens and palaces.
There life is glad and free,
And three wonders are there.
First: a gentle and gracious squirrel
Who, cracking nuts of gold,
Takes from them kernels of emerald,
And collects the shells
Into piles of equal size,
The while he whistles lustily,
"In the garden, in the wood."
Second: there the sea
Stormily rises high in air,
All decked with white spray,
Roars thunderously, and boils and hisses
And overflowing, covers the land—
And leaves behind upon the shore
Three and thirty bold warriors,
Gold-helmeted conquerors,

Third: the Princess Hilda,
Prototype of all beauty,
By day banishes the sun,
By night lights the earth,

Beneath her crown of hair the full moon shimmers,
And upon her brow there gleams a star.

There repeatedly I dipped
My beard in beer and wine—
But nothing passed my lips.

This third "Musical Picture," which in the opera serves as Prelude to the fourth and final act, consists of a series of episodes differing in mood and in tempo and key. Many of the themes have a folk-song character and, in view of Mrs. Newmarch's declaration regarding the source of the music, it may be presumed that some, at least, are actually of folk-song origin. As in "Milada," Rimsky-Korsakov uses in the "Tsar Saltan" an ampler orchestra than that with which he wrought the tonal marvels of "Antar" and "Scheherazade." In this case even the celesta, stranger to Rimsky's scores as we know them, makes an appearance. W. S. S.

Incidents and Prospects

Mr. Monteux has revised the programme for the supplementary Symphony Concert on Monday evening next in Symphony Hall, dropping the announced Symphony of Sibelius and substituting for it the pretty Scotch Symphony of Mendelssohn and Weber's efflorescent Overture to his opera, "Oberon." Wagner's Prelude to "Die Meistersinger"; Saint-Saëns's Septet for Trumpet, Strings and Piano; the Rákóczy March of Berlioz and Miss Macbeth's two airs from Mozart keep place in a happily miscellaneous list.

At the Symphony Concerts of next week, Mr. Monteux will deservedly repeat Vaughan Williams's London Symphony, piece deepening impression at every hearing; and make known hereabouts little known Canons of Schumann as arranged for orchestra by the Parisian, Dubois, and a "Suite Primeval" drawn from Indian tribal melodies by Mr. Skilton, composer in the Middle West. Wagner's Overture to "Rienzi" will make [illegible] close.

TRANS. APR. 19.

SARDONIC MUSIC BY SYMPHONY

Raspighi's "Ballad of the Gnomes" Perplexes

BY OLIN DOWNES

Respighi's "Ballad of the Gnomes," bearing on the flyleaf of the score a very strange and probably, in part, unpublishable "explanation" by Carlo Claussetti, was played for the first time at the subscription concerts of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall.

IS HOLIDAY MUSIC

The explanatory poem hints vaguely at singular nuptials and revels satanic. Pages of the composition for us, such as the opening, are conventionally brilliant, and could be written for a holiday picnic as well as for the dwarfs and brides Claussetti describes. But later it is imaginative and [illegible], and highly original in harmony and instrumentation. He himself has witnessed these happenings. He was among the initiate. He tells his tale, his tongue in his cheek, in language not to be comprehended by the quotidians.

Margaret Matzenauer of the Metropolitan Opera Company was soloist. She sang the air, "Ocean, thou mighty monster," from Weber's "Oberon," and the tragic narrative of Isolde from the first act of Wagner's opera. She sang this music not only with nobility and dramatic spirit, but with the color that is inherent in her voice, and that lends to the music of Wagner the sensuousness which too many opera singers either forget or are unable to attain. Only twice, once in each of her performances, did the great range of the vocal part serve to remind one that after all Margaret Matzenauer is not a soprano, but a contralto of phenomenal beauty and range. Then a shrillness and evidence of effort brought this reminder. The amazing thing is that the voice has stood the terrible strain of Wagnerian soprano roles as it has, that it retains the color and quality which make it incomparable.

The other orchestra pieces, brilliantly played, were Haydn's "Surprise" Symphony, and excerpts from Rimsky-Korsakoff's "Tsar Saltan," an opera after a Russian legend.

POST - APR 21.

SYMPHONY GIVES ITS 22D CONCERT

Mme. Matzenauer Is Soloist; Repeat Concert Tonight

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The orchestral pieces were Haydn's Symphony in G major ("The Surprise"); Respighi's "Ballade of the Gnomides" (first time at these concerts); and the first and third movements of a suite derived from Rimsky-Korsakov's opera "The Legend of the Tsar Saltan" (first time in Boston). Mme. Matzenauer sang "Ocean! Thou Mighty Monster," from "Oberon," and Isolde's narrative from the first act of "Tristan and Isolde."

Rispighi's "Ballad of the Gnomides" was first played at Rome in 1920. Mr. Toscanini brought it out in New York two years ago. It was performed here at an extra concert of the Boston Symphony Orchestra last month. It was inspired by Carlo Clausetti's poem-prose, which, no doubt, like the play produced by Hamlet, is written "in very choice Italian," but translated into English for the score it appears to be expurgated and is not wholly intelligible. Two women drag along a raving gnome. He is said to be their husband. Hordes of gnomes are waiting eager for their prey. The women throw their husband into the sea after "the distorted nuptials." Then they dance in the morning breeze. Tiny people join in this wild dance. "One shrieks, another mocks, still another bites or laughs aloud."

That Respighi has a keen sense of beauty and a mastery of poetic expression is shown by his "Fountains of Rome." In this "Ballade of Gnomides" he found a subject that would have fired Richard Strauss to enthusiasm. We doubt if Strauss would have written so appropriate or savagely intense music. There is a splendid barbarity in Respighi's. Its frenzy is spontaneous, not coolly labored. The music might serve for the terrible scene in "The Bacchal" of Euripides. What is the most surprising feature of the Ballade is that in its frenzy there is no ugliness. Powerfully dramatic, ragingly dissonant at times, startling as is the use of instruments, with all the groaning and the shrieking and the horrid voices exulting in the cruel and sadic deeds, this Ballade is indisputably a work of tragic art. It was played with superb fire and fury.

The Suite from Rimsky-Korsakov's fairy opera was performed before the opera itself was produced at Moscow in 1900. The second movement, which is in the nature of a Lamentation, was omitted yesterday. The first movement, in the form of a march is for the Tsar called to a war, with a lyrical theme for his farewelling his young bride. The third movement portrays the wonders of an enchanted isle on which a squirrel chews golden nuts with emerald kernels while he sings a folk song. Thirty-three warriors, mail-clad, land on the shore. The third wonder is a princess who outshines the light.

This music is possibly more effective in the opera house than in the concert hall. It might go well with a film play of the legend. In concert, the march is not conspicuous for originality—but the pleasing lyrical theme has something of a folk-song flavor. The other movement is disappointing. One expected from Rimsky-Korsakov something more fantastical in exoticism. The one charming feature was the folk song: "In the orchard, in the garden," which is introduced.

Haydn's honest and delightful symphony was admirably played, so well that the orchestra rose in acknowledgment of the applause. How fresh and vital this music is today!

Mme. Matzenauer sang with a wealth of tone and with a dramatic expression that was not too theatrical for a concert the great Scena and Air from "Oberon" and Isolde's Narrative. Occasionally one was reminded that she is a mezzo-soprano whose ambition leads her to sing soprano roles. It would be impertinent to insist on this in view of her moving performance. But the long-winded Narrative of Isolde should not be taken from the opera-house.

The concert will be repeated tonight. The program of the concerts next week comprises Vaughan Williams's London Symphony; Three Cannons of Schumann orchestrated by Dubois; two movements from Skilton's Primeval Suite on Tribal Indian melodies, Flute-Serenade and Moccasin Game, and the overture to Wagner's "Rienzi."

HERALD APR 21

SYMPHONY AUDIENCE LIKES MATZENAUER

Apr 21

Contralto Sings Weber and Wagner Scenes

Globe

Margarete Matzenauer, the noted contralto of the Metropolitan Opera Company, was cordially applauded yesterday afternoon at the Symphony concert for her dramatic singing of "Ocean, Thou Mighty Monster," from Weber's "Oberon," and of Isolde's narrative to Brangaene in act 1 of "Tristan and Isolde," concerning Tristan's perfidy.

Like most operatic contraltos, Mme Matzenauer also essays roles that were intended for dramatic sopranos. The range of her voice makes this possible, but the timbre is not always what the composer intended.

Mme Matzenauer can produce clarion tones of great power and beauty. Her singing of a sustained melodic phrase is less satisfactory, she often swoops and sometimes is perceptibly, though not badly, short-breathed. Her interpretations are deficient in restraint and breadth. When she sings in English the quality of some of the vowel sounds, especially of long "a" and "i," is impure.

Mr Monteux began the program with Haydn's "Surprise" symphony. The opening allegro was taken prestissimo, the minuet moderato, and the finale allegro molto. These tempi did not produce satisfactory results, though Haydn's rather vague indications may be, and often are, successfully disregarded by other modern conductors.

The first movement yesterday was blurred, the minuet absurdly pompous. The first violins played their obligato variation in the slow movement beautifully, but the rest of the performance lacked subtlety. And Haydn, like Brahms, demands of the performer an extra amount of delicacy and of nuances to atone for his own deficiencies in these attributes.

Two movements from a suite taken from Rimsky-Korsakov's opera, "Tsar Saltan," played for the first time here, showed Rimsky as his own best imitator. The music recalled again and again other better-known works of his, in which substantially the same material was more finely wrought. The little march was played with spirit and grace.

Mr Monteux again performed Respighi's "Ballad of the Gnomides," first played at the fourth of this year's Monday concerts. He made the calmer middle sections poetic and rhapsodic. The rambling, incoherent nature of the music makes the piece seem longer than it actually is.

Respighi in part of this tone poem set out to depict the torments of the damned. It is therefore to his credit that much of the music made at least one of the audience feel them.

The accompaniments for Mme Matzenauer were made more poetic and less perfunctory than usual.

Next week Vaughan Williams' "London Symphony" is again to be played. The other numbers announced are Dubois' arrangement for orchestra of Schumann's Three Pieces in Canon Form, Wagner's "Rienzi" overture, and two movements from a "Suite Primeval" by Skilton.

Famous Singer Here on Monday

Florence Macbeth, who will be the star soloist at the final extra Symphony concert next Monday night at Symphony Hall, is considered the most brilliant American coloratura singer. She has won a place for herself by the side of Frieda Hempel and Amelita Galli-Curci, yet she achieved this honor without going abroad. Her success in opera is among the first notable products of the American school and stage.

FLORENCE MACBETH

Miss Macbeth first came to Boston with the Chicago Opera Company. With this famous organization she now takes the place formerly occupied by Galli-Curci. At the Symphony concert on Monday night she will sing two arias from Mozart operas. Pierre Monteux will conduct the orchestra in an attractive program.

Matzenauer As Symphony Star

This week's Symphony soloist is Mme. Matzenauer, who after eclipsing almost all other contraltos blazed forth as dramatic soprano. Her Symphony selections, which were enthusiastically applauded yesterday, are an aria from Weber's "Oberon" and Isolde's long first-act narrative from the classic Wagner opera.

The orchestral numbers on the program, which will be repeated tonight, include Haydn's "Surprise" symphony, Rimsky-Korsakoff's "Tsar Saltan" suite, and Respighi's extremely modern "Ballad of the Gnomides." The performance of the Respighi novelty was hugely enjoyed.

ADVTSR. APR. 21.

Twenty-Second Program of Boston Orchestra

The twenty-second program of the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon at Symphony Hall, was:

Haydn, Symphony in G major, "The Surprise"
Weber, Scena and Aria, "Ocean, Thou Mighty Monster," from "Oberon"
Respighi, "Ballad of the Gnomides"
Wagner, Isolde's Narrative from "Tristan und Isolde"
Rimsky-Korsakoff, Suite from "Tsar Saltan"

Margaret Matzenauer was the soloist.

The program was one of unusual musical interest, and not the least interesting part of it was Haydn's "Surprise" Symphony. By some it is thought a condescension to admire the music of Haydn. To them it is hopelessly out of date and moreover childishly simple. To be sure, it is far from complex in its emotional and intellectual appeal and requires little effort on the part of the listener for its comprehension, yet for all that it is not so entirely simple as might at first appear. As for its execution, it demands an orchestral technic of the highest order, and Mr. Monteux and the orchestra have given no greater proof of their skill in this regard than yesterday afternoon. The precision of attack, and the beauty of tone and phrasing which the orchestra has acquired under his leadership were apparent at every turn.

Respighi's "Ballad of the Gnomides" is harsh and disagreeable music, for all its cleverness in construction and orchestration. There is more real invention and musical craftsmanship in any one of good old "Papa" Haydn's pages than in any two of the Italian's; but programs consisting entirely of masterpieces would pall in the long run.

Rimsky's Suite, of course, has a distinctly Russian flavor. The episode of the whistling squirrel is particularly amusing and could have been so graphically, yet so musically portrayed only by a Korsakoff.

Mme. Matzenauer intoned Weber's Scena and Aria and Isolde's Narrative with the necessary fervor. Weber's music, in spite of an occasional old-fashioned turn, is still vigorous. It was curious to note that a short motive occurring several times on the trumpet distinctly recalls the sword motive of the "Ring." Of course, it is nothing new to state that several other motives used by the great Richard are to be found in the works of other composers, even as far back as Mozart. Isolde's Narrative is hardly a piece for the concert room. In any case, after a recent two weeks' course of Wagner, other music would have been more welcome.

Mme. Matzenauer sang the English text of the Oberon Aria with clear enunciation. Why did she not sing Isolde's Narrative in English also? A poor translation is preferable to a text sung in a language which is not understood by the greater portion of the audience. The listeners, however, turned the leaves of the program book with praiseworthy desire to find out what it was all about. There is no good reason why singers like Madame Matzenauer, who are capable of singing in English, should not be compelled by public opinion to do so on all occasions. The days when Wagner's text was held so sacred that to sing it in any other than the original language was considered sacrilege of the worst sort are happily past.

S. M.

MONTR. APR. 21

Sings for Others Rather Than Self

FLORENCE MACBETH

In these days of rush and push there is a constant cry for service in every direction. The public service would soon be the centre of a storm if it became too negligent of its duty to the people. The foundations of the postal department would be rudely shaken by a long suffering public, were the mail carrier to miss a delivery—of course, he never does. And the telephone, suppose you were given the correct number on your first call, why words could not express the—but, no, this is taboo. And so in other walks of life, service, or lack of it, makes or unmakes harmony and contentment.

"But there are other channels of service not generally thought of," says Florence Macbeth, the charming prima donna of the Chicago Opera Association, who is singing here Monday evening, April 23. "Most people," she said, "seem to have the impression that artists sing only for fame and fortune—and perhaps a few do, principally foreigners, though—but it is not generally so. I sing to serve and serving brings me joy. I feel that every note I sing has a message of love. As a matter of fact, I look upon my whole career as one of devoted service to my fellowmen, just as the public service, the mail carrier and the other necessary departments regard theirs."

SUNDAY POPS

A new feature of the Pop concerts which will take possession of Symphony hall during the spring and summer will be the extension of the season to Sunday evenings. This innovation is the inevitable result of the steadily growing attendance and popularity of Pop concerts in the recent seasons under the directorship of Agide Jacchia. This celebrated musician has been re-engaged for the coming 38th season of Pop concerts, which will begin on Monday, May 7, and which will be the seventh season under his conductorship.

The Pop concerts will number 80 players, with several striking novelties added to the Pops favorites of long standing, and with occasional "special nights" much may be expected from Agide Jacchia's programs.

TWENTY-THIRD SYMPHONY

The 23d program of the Boston symphony concerts, which will be the last pair but one of the season, will take place next Friday afternoon and Saturday evening in Symphony hall, April 27 and 28. Pierre Monteux will conduct Vaughan Williams' London Symphony, which he introduced and repeated here two seasons ago; also a series of canons by Schumann, orchestrated by Dubois; Skilton's Suite Primeval on tribal Indian melodies and Wagner's overture to "Rienzi."

MACBETH NEXT SOLOIST

Florence Macbeth, prima donna soprano of the Chicago opera company, will appear as soloist at the last Boston symphony concert of the orchestra Monday evening series, which will take place next Monday, April 23 at 8:15 in Symphony hall.

Pierre Monteux will conduct the Scotch Symphony of Mendelssohn, also Weber's overture to "Oberon", Wagner's prelude to the "Meistersingers," Saint-Saens septet for trumpet, strings and piano, soloists to be Jesus Sanroma and Georges Mager, and Berlioz's "Rakoczy" march. Miss Macbeth will sing arias of Mozart from "The Magic Flute" and "Il Seraglio."

TRAV. APR. 21.

SYMPHONY CONCERT

HARVES AGAIN OF VARIEGATED AFTERNOON

Haydn's Eighteenth-Century Music Versus a Twentieth-Century Orchestra — Respighi's Ballad of Gnomes and Grotesquerie in Second Hearing — Rimsky-Korsakov Fragmentary—Mme. Matzenauer for Dramatic Song

WISELY Mr. Monteux is choosing relatively untaxing programme for the final Symphony Concerts. At the end of a season audiences may conceivably be, if not actually, music-weary, at least more in mood for lighter pieces, less receptive to weightier ones than when the season is young or only half-advanced. For some, perhaps, the "Surprise" Symphony of Haydn that began the concert of yesterday may now prove too light and even seem unworthy of serious consideration in this, the one hundred and thirty-third year of its age. It is indeed true that the "Surprise" is not the piece whereby Haydn's standing as symphonic composer should be appraised. He is here more irritatingly ingenuous, less charmingly naive than in others of his symphonies, even those that are frankly gay. But in the "Surprise," though the first movement and the Minuet offer little that is distinctive, there is the compensating pleasure of the celebrated Andante and the brisk, typically Haydnesque Finale. Since Mr. Walther lately showed us the way to the obtaining of just tonal balance in the performance of an eighteenth century symphony, in such a piece the orchestra's full string-choir seems now unduly cumbersome. More than once yesterday it seemed that the slender tunes of the "Surprise" Symphony could but ill bear the weight of sixteen first violins. Again, in many of the forte passages the string tone sounded heavy and opaque, while in certain strenuous moments the horns must well-nigh over-exert themselves in the effort to pierce the tonal mass. In the Andante, to be sure, there was the requisite transparency and euphony, yet perchance even this movement might have benefited by a reducing of the number of violins, violas and 'cellos in proportion to the reduction that Mr. Monteux actually made in the number of double-basses.

The performance of the other orchestral pieces of the afternoon—Respighi's "Ballad of the Gnomides" and the Suite from Rimsky-Korsakov's opera "Tsar Saltan"—brought no such repinings. Here each division of the band might revel and glory in its fullness and strength. *Hitherto heard* here only at a concert of the "extra" series (that of March 26 last), Respighi's Ballad found yesterday not only an environment better suited to its musical exactions, but also an orchestra better versed and more at ease in its many trying passages. Yet, though the performance was one calculated to display the music in the most favorable light, it may scarcely be said that this music proved wholly convincing. Thrice in the course of the piece does Respighi gain the sinister accents that he so assiduously courts—in the eerie string-glissandos of one passage, in the shrilly shrieking trumpets of another, and in the climax of the funeral march. But too often comes the thought that Berlioz, nearly a hundred years ago in his Fantastic Symphony, wrote music more truly horrible, surely more wildly imaginative—and without the orchestral and harmonic technique of these dissonant days to aid him. From the other music of Respighi that has been heard here it is not easy to see why he should have been one to essay such a study in the macabre as this "Ballad of the Gnomides." Among the modern Italians he is preeminently the poet and lyricist, the author of the "Fountains of Rome," the exquisite adapter of music from the sixteenth century surely, is not one by nature fitted to traffic with these filthy, gibbering what he has done [illegible] "Ballad" [illegible] the inevitable venting of spontaneous impulse than a cerebral tour de force.

Far removed from the vile doings of these loathesome Gnomides are the fantastic scenes and personages of Rimsky-Korsakov's fairy opera—the Tsar Saltan, his son, the renowned and mighty Paladin, the Prince Guidon Saltanovitch, and the beautiful Tsarevna Lebed. And quite as far removed from Respighi's shivers, shrieks and shudders are the pleasant tunes and warmly colorful instrumentation of the two entr'actes from the opera that were played yesterday. No composer, however great, may write nothing but masterpieces. As Homer nodded, so did Bach, Mozart, Beethoven and Wagner. Whatever may be the nature of the other music of the "Tsar Saltan," these two fragments do not disclose the composer of "Scheherazade" and the "Snow Maiden" in his most distinguished aspect—ever and anon in them comes hint of triviality. But better in the concert room a touch of triviality than a visitation of dullness and, at least through one hearing, these "Musical Pictures" made highly agreeable entertainment. There may be but little suggestion and tonal picturing in the third of these interludes (the second was omitted in yesterday's performance), but for the time it seemed sufficient that the music was ever melodious, often with the lilt and cadence of the Russian folk-song, and that now and again came the golden, glowing sonority peculiar to Rimsky-Korsakov's orchestral music.

Indirectly at least, other fairy folk had their place in yesterday's concert. As the soloist of the afternoon Mme. Matzenauer for one of her two numbers sang Rezia's "Scene and Air," "Ocean! Thou Mighty Monster!" from Weber's "Oberon." The precise reasons that led Mme. Matzenauer to choose this particular piece are not too readily discernible. As is generally known, Mme. Matzenauer made her first appearance among us of America as a contralto. Brangäne, Ortrud and Amneris were her rôles. Then, aspiring to become a soprano, she passed from Brangäne to Isolde. Mme. Matzenauer's Isolde is often a moving and impressive achievement, though there are places in which the music lies quite obviously outside the natural range of her voice. Yet the part of Isolde is well worth the trying for any singer of the vocal capacity and dramatic stature to encompass it. Why, however, merely as a concert-piece Mme. Matzenauer should essay Rezia's "Scena and Aria" when there are so many more deserving in which she might be heard to better advantage, is less clear. Even when she sings them full and true, these high notes are not the most effective part of her voice. And since Rezia's measures soar frequently if not continuously, and since in many passages the pitch of the accompaniment throws the voice into sharp relief, the listener yesterday had too often the uncomfortable apprehension that the singer might not "get away with it."

A thousand times better as sheer music Mme. Matzenauer's other piece of the afternoon—Isolde's narrative of the wounded Tristan from the first act of Wagner's opera—made, too, an infinitely more satisfactory vehicle for her singing. Here is music that she has made a part of herself, music to which she may bring the quickening fires of the opera house, music that lies often in the singer's warm, lustrous middle voice, and that, when it rises, rises over a clamoring, storming orchestra, so that hint of shrillness becomes not altogether amiss . . . To Mme. Matzenauer's singing of this deathless music but one objection might be raised—it came to an end all too soon. If only the rest of the act might somehow have followed it! . . . And how few are the pieces to be heard in any concert that bring a pang of sharp regret when they are ended. W. S. S.

TRANS. APR. 21

MATZENAUER SYMPHONY SOLOIST

By ZOE FABER

Margaret Matzenauer, soprano, was soloist with the symphony yesterday afternoon for the twenty-second concert of the season, Mr. Monteux conducting.

Mme. Matzenauer made two appearances, the first time singing "Ocena, Thou Mighty Monster" from Weber's "Oberon," and the second time singing Isolde's narrative from "Tristan und Isolde."

The voice of Matzenauer is too familiar to Boston audiences to require more than the briefest comment. The range seemed larger than ever and the volume nothing short of amazing.

The remainder of the program did not hold one's interest as it has on many another occasion. Mr. Monteux opened the concert with [illegible] Haydn symphony in G major. The final movement proved to be the best of the four.

A second hearing of the Respighi [illegible] the Gnomides" failed to [illegible] some of us that it is any [illegible]eable than it was on first [illegible] few weeks ago. It is too [illegible] shrieking, too blatant [illegible] repetition.

[illegible] delightful thing of the [illegible] sakov

[illegible] from "Tsar Saltan." Here is charming music, which is full of color and abounding in fairy-tale themes. It was particularly well played. It merits another hearing as soon, if not sooner, than the "Ballad of the Gnomides" if the greater number are to be pleased.

SUNDAY POPS SEASON'S FEATURE

A new feature of the Pop concerts which will take possession of Symphony Hall during the Spring and Summer will be the extension of the season to Sunday evenings. Previously the single silent night of the week during the Pop's season. This innovation is the inevitable result of the steadily growing attendance and popularity of Pop concerts in the recent seasons under the directorship of Agide Jacchia.

Agide Jacchia

This musician has been again engaged for the coming thirty-eighth season of Pop concerts which will begin on Monday, May 7, and which will be the seventh season under his conductorship.

MACBETH, SOLOIST

Florence Macbeth, the prima donna soprano of the Chicago Opera Company, will appear as soloist at the last Boston Symphony concert of the Monday evening series, which will take place Monday, April 23, in Symphony Hall. Pierre Monteux will conduct the Scotch Symphony of Mendelssohn; also Weber's overture to "Oberon"; Wagner's prelude to the "Mastersingers"; Saint-Saens septet for trumpet, strings and piano, soloists to be Jesus Sanroma and Georges Mager; and Berlioz's "Rakoczy" march.

Florence Macbeth

AMER. APR. 21.

At the Symphony Concerts of Friday afternoon and Saturday evening next, Mr. Monteux, in deference to many requests, will repeat for a fourth time Vaughan Williams's "London Symphony," still the high-water mark of the new generation of English composers. As warmly as the conductor does a considerable public remember and admire the music; while with every performance it deepens impression. Upon the same programme the conductor has also set little-known Canons of Schumann as arranged for orchestra by the Parisian, Dubois, and a "Suite Primeval" drawn from Indian tribal melodies by Mr. Skilton, composer in the Middle West. Wagner's Overture to "Rienzi" will make vociferous close.

On Monday evening in Symphony Hall befalls the last in the current series of supplementary Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with a "soloist," Miss Florence Macbeth, for gilding. So may those hear the Symphony Orchestra who are not minded to its long succession of "regular concerts" or to its excursions into untried music. The programme traverses the pretty Scotch Symphony of Mendelssohn; Weber's efflorescent Overture to his opera, "Oberon"; Wagner's Prelude to "Die Meistersinger"; Saint-Saëns Septet for Trumpet, Strings and Piano; the Rakoczy March of Berlioz, and for Miss Macbeth two airs from Mozart.

Thursday evening, May 3, in Sanders Theatre at Cambridge, the ninth and last of the current series of concerts by the Boston Symphony Orchestra, with Mr. Monteux conducting. Chaikovsky's Pathetic Symphony; three dances from Grétry's opera, "Cephalus and Procris"; Weber's Overture to "Oberon;" airs of Wagner and Saint-Saëns, sung by Emma Roberts, full-voiced contralto, fill the programme.

[illegible] afternoon, May 4, in Symphony Hall, the twenty-fourth and last of the afternoon concerts of the Symphony Orchestra through its forty-second season. Mr. Monteux will conduct, with Saint-Saëns's displayful "Organ Symphony" for major item of the programme

Saturday evening, May 5, in Symphony Hall, the twenty-fourth and last of the evening concerts of the Symphony Orchestra through its forty-second season. Mr. Monteux will conduct, with Saint-Saëns' displayful "Organ Symphony" for major item of the programme.

TRANS-APR. 21

"Pop" Concerts Soon to Begin in Symphony Hall

The 38th season of "Pop" concerts will begin in Symphony Hall Sunday evening, May 7. Agide Jacchia has been reengaged to preside over the orchestra. This will be his seventh season and he has done much to make the "Pops" worthy of their name.

Last year's record season promises to be again exceeded if the still growing demand of clubs, conventions, schools and colleges for blocks of seats is any indication. Sunday has been the only silent night of the week in previous "Pop" seasons and this single loop hole for extension will bring Sunday pop concerts beginning May 13 and occurring on alternate Sundays through May and June. These will be featured as concerts although no less popular than the rest. The "pops" orchestra will number 80 players.

Tomorrow evening at 8:15 Boston Symphony Orchestra's last concert of the extra series, Florence Macbeth, soprano soloist. Mr Monteux will conduct the Scottish Symphony, Mendelssohn, without pause between the movements; Weber's overture, "Oberon"; Wagner, prelude to the "Mastersingers"; Saint-Saens Septet for trumpet, strings and piano, soloists, Jesus Sanroma and Georges Mager and Berlioz' "Rakoczy" march. Miss Macbeth will sing arias of Mozart from "The Magic Flute" and "Il Seraglio."

GLOBE-APR. 22.

PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 5 1923

vertisement.

SEAT SALE AT TWO PLACES

As large a schedule as possible is being undertaken by the Boston Symphony Orchestra this season, including more than 50 concerts in Boston, 15 in Greater New York, and others in the larger cities of the East. For the majority of these concerts all seats have been taken for the season in advance. Pierre Monteux, the world famous conductor, has prepared for Portland a program of special interest which will be presented by the Boston Symphony Orchestra at the ninth municipal concert, under the auspices of the music commission, Wednesday evening, March 7. Seats for this concert may be obtained at City Hall and also at Steinert's all day Tuesday and Wednesday.

PORTLAND
ME.
PRESS HERALD
MAR 5 1923

BOSTON ORCHESTRA CONCERT.

It is not unnatural that the coming of an organization of such importance and renown as the Boston Symphony Orchestra should take precedence over all other musical events and that the concert in City Hall auditorium Wednesday evening should give promise of being largely attended as well as brilliant artistically and socially.

The present concert is the ninth in the Municipal Organ course by Edwin H. Lemare, municipal organist, under the auspices of the Music Commission. Mr. Lemare will not take part, as the Boston Symphony Orchestra under Pierre Monteux conductor, will furnish the entire program. The special construction of the platform for the orchestra of 101 members, makes it obviously impossible to have the console of the organ in place upon the stage. Then, besides this, the organ is not in pitch with the orchestra so that the performance of a concerto or other work, by Mr. Lemare, with the orchestra, would be out of the question.

The seats for the Boston Symphony Orchestra concert at the City Hall box office, open daily from 9 a. m. until 4 p. m. On Tuesday and Wednesda tickets will be on sale not only at the Cit Hall box office but also at Steinert's.

PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 6 1923

WOMAN HARPIST WITH THE BOSTON SYMPHONY PLAYERS

Has Played in Many European Cities

That the Boston Symphony Orchestra of 101 musicians has one woman member, Mme. Lucille Delcourt, harpist, is a fact which is little known and will be of interest to many in the large audience now booking for the concert at which this world famous organization will appear in City Hall auditorium, under the auspices of the music commission, tomorrow evening. Mme. Delcourt has been with the Boston Symphony Orchestra for nearly three seasons. She is the wife of the eminent French conductor and has played all over Europe. Mme. Delcourt as is also of interest, is the personal friend of Mrs. Adam P. Leighton, the woman member of Portland's music commission.

The members of the Boston Symphony will come to Portland in the special car in which they travel and will arrive here tomorrow afternoon. The conductor, Pierre Monteaux, and the leaders of the various sections of the orchestra, will be at the Lafayette Hotel for dinner and the short time they will be in the City. The orchestra will return to Boston following the close of the concert.

A detailed account of how the Boston Symphony Orchestra has risen to its present world wide distinction, and how it has made Boston an important musical center, would constitute a long and impressive record of endeavor and fruition.

In 1881, the late Major Henry L. Higginson realized the first dream and inspiration of his life by founding in Boston a full sized symphony orchestra—a rare phenomenon in those days. This noted musician, soldier, financier, and all-public spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill up the ranks and brought to this Country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvements of the ensemble.

The Boston Symphony Orchestra in its original form had only 60 players and its conductor was George Henschel, a celebrated musician of the day. The initial aims (always since adhered to) were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount, and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programs, even the wisdom of the whole venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the orchestra added growth and success to the last.

The second conductor, Wilhelm Gericke, engaged in 1884, was a thorough and aruous musician, who did much towards training the ensemble to its new, traditional state of perfection. In 1889 came Arthur Nikisch, one of the most brilliant conductors of all time, who in turn was succeeded by Emil Pauer in 1893. In 1898 Mr. Gericke returned for a period of eight years, during which time Symphony Hall was built especially for the orchestra in 1900.

The conductors since then have been: Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henry Rabaud, 1918-1919; and since then, Pierre Monteux. The fact is worth remarking that all these conductors are living. It was in the autumn of 1919 that Pierre Monteux recognized as one of the greatest living conductors was offered the post, but could not obtain release from existing engagements except for a short period when he conducted the opening Boston Symphony for that season. In the season of 1919-20 he became the permanent conductor of the orchestra. His genius has added new qualities of beauty to the famous organization and never have the concerts been more highly praised or evidently enjoyed than under his direction.

Tickets for the local concert are on sale at City Hall box office and Steinert's. The indications point to a record breaking audience. There are still plenty of seats in all the desirable locations. It is planned to accommodate every patron even if an extra block of seats has to be placed on the floor of the auditorium.

PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 6 1923

BOSTON SYMPHONY SEATS

The Boston Symphony Orchestra attracts a large out-of-town patronage when it comes to Portland for its annual visit, under the auspices of the music commission, for it is the only opportunity Maine people have of hearing this wonderful organization without making a trip to Boston. This year the number of applications for tickets by out of town people is unusually large and the demand for seats on the part of the general public has been constant since the opening of the public sale. Although a capacity audience is practically assured and patrons are warned not to delay in purchasing their tickets, there are still plenty of good seats left and an efforts will be made to seat every applicant. A block of extra seats will be placed in the auditorium, if necessary.—[illegible]

PORTLAND
ME.
PRESS HERALD
MAR 7 1923

SYMPHONY CONCERT TONIGHT.

A program of outstanding interest will characterise the annual visit of the Boston Symphony Orchestra of 101 members to Portland for the concert to be given in City Hall auditorium this evening. Pierre Monteaux, the illustrious conductor of the orchestra, will present the great symphony in D Minor by Caeser Franck, which is looked upon as his masterpiece and, indeed, as the foremost achievement of the French school of music.

The symphony will be preceded by Beethoven's Overture to Lenore No. 3. The modern German school of music will be represented by the most popular of Richard Strauss' tone poems, Till Eulenlegel's Merry Pranks, a humorous score describing the fantastic adventures of the character of the Mediaval legend. As an example of the modern English school of music, the Fantasia on a [illegible]

Theme by Thomas Tallis [illegible] played. The evening will close with music of still another nationality, when Pierre Monteaux and the orchestra present the Romanian Rhapsody of George Enesco, the distinguished composer now visiting America for the first time.

Tickets will be on salt all day at Steinert's and also at the City Hall box office [illegible]

POST
[illegible]ss: Washington, D. C.
MAR 8 1923

Boston Symphony.

The Boston Symphony orchestra will give its only concert in Washington this season at Poli's next Tuesday afternoon at 4:30.

The Boston Symphony orchestra is a great center of musical culture. As a museum brings visual works of art before the people, the Boston Symphony orchestra does its great service to the art of music. It was endowed and supported for the public benefit it might bring, and through 40 years of concerts in Boston, New York and other principal cities this world-famous organization has splendidly fulfilled its purpose.

The program, by special request, will be Wagnerian with the exception of the Caesar Franck Symphony in D minor. From all indications, a capacity audience will greet this great orchestra of 101 musicians next Tuesday.

Remaining seats now on sale at Mrs. Wilson-Greene's Concert bureau in Droop's, Thirteenth and G streets.

[illegible]TABLISHED 18[illegible]
[illegible]rom MAR 10 1923
[illegible]VENING MAIL
New York City

FAUST, BY THE BOSTON SYMPHONY

Liszt's "Faust" Symphony will comprise the larger part of the matinee programme to be given by the Boston Symphony Orchestra next Saturday afternoon, March 17, Carnegie Hall.

The concert for Thursday evening will include Chausson's Symphony in B flat major, Strauss' "Till Eulenspiegel's Merry Pranks," C. M. Loeffler's "La Mort de Tintagiles," after Maeterlinck (viola d'amore solo, by Richard Burgin, concertmaster of the orchestra), and the "Tannhauser" overture.

From SUN
Address New York City
Date MAR 10 1923

"A Faust Symphony," dedicated to Berlioz and Liszt's yargest symphonic Berlioz and Liszt's largest symphonic York by the Boston Symphony Orchestra in March, 1917, which will give it again next Saturday afternoon with the Harvard Glee Club. The score is not strictly a symphony, but rather a succession of these tone poems, describing the three principal figures in Goethe's poem, although the Gretchen section has some resemblance to a slow movement and the Mephistopheles section to a scherzo. This last section presents no new themes, but is a fiendish mockery of those gone before—the "spirit of denial" incarnate in music. This leads to the Finale, "Andante mistica," wherein the male chorus is introduced.

NEW YORK
N. Y.
EVE. POST
ISSUE OF
MAR 10 [illegible]

Faust Symphony by Boston Orchestra

Liszt's "Faust" Symphony will comprise the larger part of the matinée programme to be given by the Boston Symphony Orchestra next Saturday afternoon, March 17, at 2:30, in Carnegie Hall.

This work is divided into three parts, describing Faust, Gretchen, and Mephistopheles, and introducing a final chorus to be sung by the Harvard Glee Club, the tenor solo to be taken by Arthur Hackett. The Faust Symphony will be preceded by Handel's Concerto Grosso No. 5 in D major for string orchestra and solo string quartet.

The concert for next Thursday evening will include Chausson's Symphony in B flat major, Strauss's "Till Eulenspiegel's Merry Pranks," C. M. Loeffler's "La Mort de Tintagiles," after Maeterlinck (viola d'amore solo by Richard Burgin, concert master of the orchestra), and the "Tannhäuser" Overture.

[90]

what he has done in this Ballad [illegible] the inevitable venting of spontaneous impulse than a cerebral tour de force.

Far removed from the vile doings of these loathesome Gnomides are the fantastic scenes and personages of Rimsky-Korsakov's fairy opera—the Tsar Saltan, his son, the renowned and mighty Paladin, the Prince Guidon Saltanovitch, and the beautiful Tsarevna Lebed. And quite as far removed from Respighi's shivers, shrieks and shudders are the pleasant tunes and warmly colorful instrumentation of the two entr'actes from the opera that were played yesterday. No composer, however great, may write nothing but masterpieces. As Homer nodded, so did Bach, Mozart, Beethoven and Wagner. Whatever may be the nature of the other music of the "Tsar Saltan," these two fragments do not disclose the composer of "Scheherazade" and the "Snow Maiden" in his most distinguished aspect—ever and anon in them comes hint of triviality. But better in the concert room a touch of triviality than a visitation of dullness and, at least through one hearing, these "Musical Pictures" made highly agreeable entertainment. There may be but little suggestion and tonal picturing in the third of these interludes (the second was omitted in yesterday's performance), but for the time it seemed sufficient that the music was ever melodious, often with the lilt and cadence of the Russian folk-song, and that now and again came the golden, glowing sonority peculiar to Rimsky-Korsakov's orchestral music.

Indirectly at least, other fairy folk had their place in yesterday's concert. As the soloist of the afternoon Mme. Matzenauer for one of her two numbers sang Rezia's "Scene and Air," "Ocean! Thou Mighty Monster!" from Weber's "Oberon." The precise reasons that led Mme. Matzenauer to choose this particular piece are not too readily discernible. As is generally known, Mme. Matzenauer made her first appearance among us of America as a contralto. Brangäne, Ortrud and Amneris were her rôles. Then, aspiring to become a soprano, she passed from Brangäne to Isolde. Mme. Matzenauer's Isolde is often a moving and impressive achievement, though there are places in which the music lies quite obviously outside the natural range of her voice. Yet the part of Isolde is well worth the trying for any singer of the vocal capacity and dramatic stature to encompass it. Why, however, merely as a concert-piece Mme. Matzenauer should essay Rezia's "Scena and Aria" when there are so many more deserving in which she might be heard to better advantage, is less clear. Even when she sings them full and true, these high notes are not the most effective part of her voice. And since Rezia's measures soar frequently if not continuously, and since in many passages the pitch of the accompaniment throws the voice into sharp relief, the listener yesterday had too often the uncomfortable apprehension that the singer might not "get away with it."

A thousand times better as sheer music Mme. Matzenauer's other piece of the afternoon—Isolde's narrative of the wounded Tristan from the first act of Wagner's opera—made, too, an infinitely more satisfactory vehicle for her singing. Here is music that she has made a part of herself, music to which she may bring the quickening fires of the opera house, music that lies often in the singer's warm, lustrous middle voice, and that, when it rises, rises over a clamoring, storming orchestra, so that hint of shrillness becomes not altogether amiss . . . To Mme. Matzenauer's singing of this deathless music but one objection might be raised—it came to an end all too soon. If only the rest of the act might somehow have followed it! . . And how few are the pieces to be heard in any concert that bring a pang of sharp regret when they are ended. W. S. S.

TRANS. APR 21

MATZENAUER SYMPHONY SOLOIST

By ZOE FABER

Margaret Matzenauer, soprano, was soloist with the symphony yesterday afternoon for the twenty-second concert of the season, Mr. Monteux conducting.

Mme. Matzenauer made two appearances, the first time singing "Ocena, Thou Mighty Monster" from Weber's "Oberon," and the second time singing Isolde's narrative from "Tristan und Isolde."

The voice of Matzenauer is too familiar to Boston audiences to require more than the briefest comment. The range seemed larger than ever and the volume nothing short of amazing.

The remainder of the program did not hold one's interest as it has on many another occasion. Mr. Monteux opened the concert with the Haydn symphony in G major. The final movement proved to be the best of the four.

A second hearing of the Respighi "Ballad of the Gnomides" failed to convince some of us that it is any more agreeable than it was on first hearing a few weeks ago. It is too strident, too shrieking, too blatant for an early repetition.

The most delightful thing of the [illegible] Rimsky-Korsakov

Suite from Tsar Saltan." Here is charming music, which is full of color and abounding in fairy-tale themes. It was particularly well played. It merits another hearing as soon, if not sooner, than the "Ballad of the Gnomides" if the greater number are to be pleased.

SUNDAY POPS SEASON'S FEATURE

A new feature of the Pop concerts which will take possession of Symphony Hall during the Spring and Summer will be the extension of the season to Sunday evenings. Previously the single silent night of the week during the Pop's season. This innovation is the inevitable result of the steadily growing attendance and popularity of Pop concerts in the recent seasons under the directorship of Agide Jacchia.

Agide Jacchia

This musician has been again engaged for the coming thirty-eighth season of Pop concerts which will begin on Monday, May 7, and which will be the seventh season under his conductorship.

MACBETH, SOLOIST

Florence Macbeth, the prima donna soprano of the Chicago Opera Company, will appear as soloist at the last Boston Symphony concert of the Monday evening series, which will take place Monday, April 23, in Symphony Hall. Pierre Monteux will conduct the Scotch Symphony of Mendelssohn; also Weber's overture to "Oberon"; Wagner's prelude to the "Mastersingers"; Saint-Saens septet for trumpet, strings and piano, soloists to be Jesus Sanroma and Georges Mager; and Berlioz's "Rakoczy" march.

Florence Macbeth

AMER. APR. 21.

At the Symphony Concerts of Friday afternoon and Saturday evening next, Mr. Monteux, in deference to many requests, will repeat for a fourth time Vaughan Williams's "London Symphony," still the high-water mark of the new generation of English composers. As warmly as the conductor does a considerable public remember and admire the music; while with every performance it deepens impression. Upon the same programme the conductor has also set little-known Canons of Schumann as arranged for orchestra by the Parisian, Dubois, and a "Suite Primeval" drawn from Indian tribal melodies by Mr. Skilton, composer in the Middle West. Wagner's Overture to "Rienzi" will make vociferous close.

On Monday evening in Symphony Hall befalls the last in the current series of supplementary Symphony Concerts, enlisting the full orchestra, led by Mr. Monteux and traversing a programme of familiar or semi-familiar pieces, with a "soloist," Miss Florence Macbeth, for gilding. So may those hear the Symphony Orchestra who are not minded to its long succession of "regular concerts" or to its excursions into untried music. The programme traverses the pretty Scotch Symphony of Mendelssohn; Weber's efflorescent Overture to his opera, "Oberon"; Wagner's Prelude to "Die Meistersinger"; Saint-Saëns Septet for Trumpet, Strings and Piano; the Rakoczy March of Berlioz, and for Miss Macbeth two airs from Mozart.

Thursday evening, May 3, in Sanders Theatre at Cambridge, the ninth and last of the current series of concerts by the Boston Symphony Orchestra, with Mr. Monteux conducting. Chaikovsky's Pathetic Symphony; three dances from Grétry's opera, "Cephalus and Procris"; Weber's Overture to "Oberon;" airs of Wagner and Saint-Saëns, sung by Emma Roberts, full-voiced contralto, fill the programme.

Friday afternoon, May 4, in Symphony Hall, the twenty-fourth and last of the afternoon concerts of the Symphony Orchestra through its forty-second season, Mr. Monteux will conduct, with Saint-Saëns's displayful "Organ Symphony" for major item of the programme

Saturday evening, May 5, in Symphony Hall, the twenty-fourth and last of the evening concerts of the Symphony Orchestra through its forty-second season. Mr. Monteux will conduct, with Saint-Saëns' displayful "Organ Symphony" for major item of the programme.

TRANS - APR. 21

"Pop" Concerts Soon to Begin in Symphony Hall

The 38th season of "Pop" concerts will begin in Symphony Hall Sunday evening, May 7. Agide Jacchia has been reengaged to preside over the orchestra. This will be his seventh season and he has done much to make the "Pops" worthy of their name.

Last year's record season promises to be again exceeded if the still growing demand of clubs, conventions, schools and colleges for blocks of seats is any indication. Sunday has been the only silent night of the week in previous "Pop" seasons and this single loop hole for extension will bring Sunday pop concerts beginning May 13 and occurring on alternate Sundays through May and June. These will be featured as concerts although no less popular than the rest. The "pops" orchestra will number 80 players.

Tomorrow evening at 8:15 Boston Symphony Orchestra's last concert of the extra series, Florence Macbeth, soprano soloist. Mr Monteux will conduct the Scottish Symphony, Mendelssohn, without pause between the movements; Weber's overture, "Oberon"; Wagner, prelude to the "Mastersingers"; Saint-Saens Septet for trumpet, strings and piano, soloists, Jesus Sanroma and Georges Mager and Berlioz' "Rakoczy" march. Miss Macbeth will sing arias of Mozart from "The Magic Flute" and "Il Seraglio."

GLOBE - APR. 22

PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 5 1928

SEAT SALE AT TWO PLACES

As large a schedule as possible is being undertaken by the Boston Symphony Orchestra this season, including more than 50 concerts in Boston, 15 in Greater New York, and others in the larger cities of the East. For the majority of these concerts all seats have been taken for the season in advance. Pierre Monteux, the world famous conductor, has prepared for Portland a program of special interest which will be presented by the Boston Symphony Orchestra at the ninth municipal concert, under the auspices of the music commission, Wednesday evening, March 7. Seats for this concert may be obtained at City Hall and also at Steinert's all day Tuesday and Wednesday.

PORTLAND
ME.
PRESS HERALD
MAR 5 1928

BOSTON ORCHESTRA CONCERT.

It is not unnatural that the coming of an organization of such importance and renown as the Boston Symphony Orchestra should take precedence over all other musical events and that the concert in City Hall auditorium Wednesday evening should give promise of being largely attended as well as brilliant artistically and socially.

The present concert is the ninth in the Municipal Organ course by Edwin H. Lemare, municipal organist, under the auspices of the Music Commission. Mr. Lemare will not take part, as the Boston Symphony Orchestra under Pierre Monteux conductor, will furnish the entire program. The special construction of the platform for the orchestra of 101 members, makes it obviously impossible to have the console of the organ in place upon the stage. Then, besides this, the organ is not in pitch with the orchestra so that the performance of a concerto or other work, by Mr. Lemare, with the orchestra, would be out of the question.

The seats for the Boston Symphony Orchestra concert at the City Hall box office, open daily from 9 a. m. until 4 p. m. On Tuesday and Wednesda tickets will be on sale not only at the Cit Hall box office but also at Steinert's

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PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 6 1923

WOMAN HARPIST WITH THE BOSTON SYMPHONY PLAYERS

Has Played in Many European Cities

That the Boston Symphony Orchestra of 101 musicians has one woman member, Mme. Lucille Delcourt, harpist, is a fact which is little known and will be of interest to many in the large audience now booking for the concert at which this world famous organization will appear in City Hall auditorium, under the auspices of the music commission, tomorrow evening. Mme. Delcourt has been with the Boston Symphony Orchestra for nearly three seasons. She is the wife of the eminent French conductor and has played all over Europe. Mme. Delcourt as is also of interest, is the personal friend of Mrs. Adam P. Leighton, the woman member of Portland's music commission.

The members of the Boston Symphony will come to Portland in the special car in which they travel and will arrive here tomorrow afternoon. The conductor, Pierre Monteaux, and the leaders of the various sections of the orchestra, will be at the Lafayette Hotel for dinner and the short time they will be in the City. The orchestra will return to Boston following the close of the concert.

A detailed account of how the Boston Symphony Orchestra has risen to its present world wide distinction, and how it has made Boston an important musical center, would constitute a long and impressive record of endeavor and fruition.

In 1881, the late Major Henry L. Higginson realized the first dream and inspiration of his life by founding in Boston a full sized symphony orchestra—a rare phenomenon in those days. This noted musician, soldier, financier, and all-public spirited citizen believed that there was a musical public for such an undertaking. Sparing no expense, he engaged the finest musicians then available in Europe to fill up the ranks and brought to this Country one after another of the world's greatest conductors to lend their individual genius to the cumulative improvements of the ensemble.

The Boston Symphony Orchestra in its original form had only 60 players and its conductor was George Henschel, a celebrated musician of the day. The initial aims (always since adhered to) were that the musicians should play under one conductor in one orchestra, and not debase their talents by routine engagements; that the symphony concerts should provide only the finest music; that artistic considerations should always be paramount, and that the conductor be given absolute control. Controversy waxed hot in those days. The policies, the programs, even the wisdom of the whole venture were violently attacked and staunchly defended. But the wisdom of the founder was justified as each succeeding year of the orchestra added growth and success to the last.

The second conductor, Wilhelm Gericke, engaged in 1884, was a thorough and aruous musician, who did much towards training the ensemble to its new, traditional state of perfection. In 1889 came Arthur Nikisch, one of the most brilliant conductors of all time, who in turn was succeeded by Emil Pauer in 1893. In 1898 Mr. Gericke returned for a period of eight years, during which time Symphony Hall was built especially for the orchestra in 1900.

The conductors since then have been: Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henry Rabaud, 1918-1919; and since then, Pierre Monteux. The fact is worth remarking that all these conductors are living. It was in the autumn of 1919 that Pierre Monteux recognized as one of the greatest living conductors was offered the post, but could not obtain release from existing engagements except for a short period when he conducted the opening Boston Symphony for that season. In the season of 1919-20 he became the permanent conductor of the orchestra. His genius has added new qualities of beauty to the famous organization and never have the concerts been more highly praised or evidently enjoyed than under his direction.

Tickets for the local concert are on sale at City Hall box office and Steinert's. The indications point to a record breaking audience. There are still plenty of seats in all the desirable locations. It is planned to accommodate every patron even if an extra block of seats has to be placed on the floor of the auditorium.

PORTLAND
ME.
EXPRESS
ISSUE OF
MAR 6 1923

BOSTON SYMPHONY SEATS

The Boston Symphony Orchestra attracts a large out-of-town patronage when it comes to Portland for its annual visit, under the auspices of the music commission, for it is the only opportunity Maine people have of hearing this wonderful organization without making a trip to Boston. This year the number of applications for tickets by out of town people is unusually large and the demand for seats on the part of the general public has been constant since the opening of the public sale. Although a capacity audience is practically assured and patrons are warned not to delay in purchasing their tickets, there are still plenty of good seats left and an efforts will be made to seat every applicant. A block of extra seats will be placed in the auditorium, if necessary.—A

PORTLAND
ME.
PRESS HERALD
MAR 7 1928

SYMPHONY CONCERT TONIGHT.

A program of outstanding interest will characterize the annual visit of the Boston Symphony Orchestra of 101 members to Portland for the concert to be given in City Hall auditorium this evening. Pierre Monteaux, the illustrious conductor of the orchestra, will present the great symphony in D Minor by Caeser Franck, which is looked upon as his masterpiece and, indeed, as the foremost achievement of the French school of music.

The symphony will be preceded by Beethoven's Overture to Lenore No. 3. The modern German school of music will be represented by the most popular of Richard Strauss' tone poems, Till Euleniegel's Merry Pranks, a humorous score describing the fantastic adventures of the character of the Mediaval legend. As an example of the modern English school of music, the Fantasia on a Theme by Thomas Tallis will be played. The evening will close with music of still another nationality, when Pierre Monteaux and the orchestra present the Romanian Rhapsody of George Enesco, the distinguished composer now visiting America for the first time.

Tickets will be on salt all day at Steinert's and also at the City Hall [illegible] office [illegible]

POST
ss: Washington, D. C.
MAR 8 1928

Boston Symphony.

The Boston Symphony orchestra will give its only concert in Washington this season at Poli's next Tuesday afternoon at 4:30.

The Boston Symphony orchestra is a great center of musical culture. As a museum brings visual works of art before the people, the Boston Symphony orchestra does its great service to the art of music. It was endowed and supported for the public benefit it might bring, and through 40 years of concerts in Boston, New York and other principal cities this world-famous organization has splendidly fulfilled its purpose.

The program, by special request, will be Wagnerian with the exception of the Caesar Franck Symphony in D minor. From all indications, a capacity audience will greet this great orchestra of 101 musicians next Tuesday.

Remaining seats now on sale at Mrs. Wilson-Greene's Concert bureau in Droop's, Thirteenth and G streets.

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rom MAR 10 1928
VENING MAIL
New York City

FAUST, BY THE BOSTON SYMPHONY

Liszt's "Faust" Symphony will comprise the larger part of the matinee programme to be given by the Boston Symphony Orchestra next Saturday afternoon, March 17, Carnegie Hall.

The concert for Thursday evening will include Chausson's Symphony in B flat major, Strauss' "Till Eulenspiegel's Merry Pranks," C. M. Loeffler's "La Mort de Tintagiles," after Maeterlinck (viola d'amore solo, by Richard Burgin, concertmaster of the orchestra), and the "Tannhauser" overture.

From SUN
Address New York City
Date MAR 10 1928

"A Faust Symphony," dedicated to Berlioz and Liszt's yargest symphonic Berlioz and Liszt's largest symphonic York by the Boston Symphony Orchestra in March 1917, which will give it again next Saturday afternoon with the Harvard Glee Club. The score is not strictly a symphony, but rather a succession of these tone poems, describing the three principal figures in Goethe's poem, although the Gretchen section has some resemblance to a slow movement and the Mephistopheles section to a scherzo. This last section presents no new themes, but is a fiendish mockery of those gone before—the "spirit of denial" incarnate in music. This leads to the Finale, "Andante mistica," wherein the male chorus is introduced.

NEW YORK
N. Y.
EVE. POST
ISSUE OF
MAR 10 [illegible]

Faust Symphony by Boston Orchestra

Liszt's "Faust" Symphony will comprise the larger part of the matinée programme to be given by the Boston Symphony Orchestra next Saturday afternoon, March 17, at 2:30, in Carnegie Hall.

This work is divided into three parts, describing Faust, Gretchen, and Mephistopheles, and introducing a final chorus to be sung by the Harvard Glee Club, the tenor solo to be taken by Arthur Hackett. The Faust Symphony will be preceded by Handel's Concerto Trosso No. 5 in D major for string orchestra and solo string quartet.

The concert for next Thursday evening will include Chausson's Symphony in B flat major, Strauss's "Till Eulenspiegel's Merry Pranks," C. M. Loeffler's "La Mort de Tintagiles," after Maeterlinck (viola d'amore solo by Richard Burgin, concert master of the orchestra), and the "Tannhäuser" Overture.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
MAR 11 1928

The fourth and last concert, but one of the season by the Boston Symphony Orchestra, will be given in the Academy of Music on Friday evening, March 16, with Emma Calve appearing as soloist. Pierre Monteux will open the programme with Schubert's immortal, melodious masterpiece, the "Unfinished" symphony in B minor, and will conduct the humorous and fantastic tone poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks." American music will be represented by a performance of Loeffler's "La Mart de Tintagiles," which has become as celebrated as the poem of Maeterlinck that inspired the music. The viola d'amore solo will be played by Richard Burgin, concertmaster of the orchestra. The concert will close with the brilliant and colorful Roumanian Rhapsody of Enesco, one of the Roumanian composer's most characteristic works, which is based upon the folk tunes of his own people. Emma Calve, the great French soprano, who is probably best known as the creator of the role of Carmen, made a vivid impression upon the American public last season and this by the dramatic power and sensuous beauty of her voice on the concert stage. She will sing with the orchestra Gluck's aria, "Divinities of the Styx," from Alceste," and Handel's aria of "Cleopatra."

BROOKLYN
N. Y.
EAGLE
ISSUE OF
March 11 1923

The last concert of the season in New York City will take place in Town Hall, Wednesday afternoon when Emilio de Gogorza will be the soloist.

At the Philadelphia Orchestra concert in Carnegie Hall on Tuesday March 13, Leopold Stokowski will present, for the first time here Henry Eichheim's "Oriental Impressions," for orchestra. Eichheim was formerly one of the first violinists in the Boston Symphony Orchestra. He left that organization at the close of the season of 1911-1912, to become conductor of the Winchester (Mass.) Symphony Orchestra, but for the last few years he has devoted himself exclusively to composition. He was invited by Mrs. Frederick S. Coolidge to compose music for the Pittsfield Festival of 1921. Using material gathered in the East, which he had visited in 1915 and 1919, he composed a group of Oriental sketches scored for a small group of instruments, "corresponding in size with that of a Chinese orchestra," which were performed at the Pittsfield Festival on Oct. 1, 1921. The pieces, rescored for large orchestra, were played for the first time in this form by the Boston Symphony Orchestra, March 24, 1922. The suite comprises five sketches, of which three will be presented, namely, the Korean Sketch, Chinese Sketch, and Japanese Nocturne.

The program opens with the Seventh Symphony of Schubert, and closes with Richard Strauss' "Til Eulenspiegel."

WASHINGTON
D. C.
TIMES HERALD
MAR 11 1928

CONCERTS

Boston Symphony Concert on Tuesday

THE Boston Symphony Orchestra, composed of one hundred and one musicians, will give its only concert in Washington this season at Poli's Theater in an all-orchestra program next Tuesday afternoon, March 13, at 4:30, under the management of Mrs. Wilson-Greene.

This historical organization has long ranked at the head of all others in America and is, by virtue of its supreme qualities, known throughout the musical world. This supremacy has been achieved through forty years of endeavor in which high ideals have been maintained, much wealth expended, and the genius of one after another of the world's greatest conductors contributed to the gradual perfecting of the ensemble. A minimum of change in the personnel, from season to season has enabled these artists to play together with marvelous unanimity.

The program is: Symphony, D Minor (Cesar Franck); overture, "The Flying Dutchman" (Wagner); [illegible] and love-death, "Tristan [illegible] Siegfried's

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funeral march, "Dusk of the Gods," Act III (Wagner); Siegfried's "Ascent to Brunhilde's Rock," Siegfried's "Rhine Journey," and the finale of "Dusk of the Gods" (Wagner.)

The remaining tickets on sale at Mrs. Wilson-Greene's Concert Bureau, Droop's, Thirteenth and G streets.

WASHINGTON
D. C.
~~TIMES~~ Star
ISSUE OF
MAR 11 1928

Boston Symphony Orchestra, Tuesday.

One hundred and one musicians, collectively the Boston Symphony Orchestra, will make their one and only appearance in Washington this season at Poli's Theater, Tuesday afternoon, at 4:30 o'clock, under the management of Mrs. Wilson-Greene Pierre Monteux is the conductor.

The program might be called "Wagnerian," as four of the five numbers are the works of that great German The first number will be the "Symphony in D Minor, Lento: Allegro non Troppo, Allegretto, Allegro non Troppe" (Franck), and these Wagner compositions: Overture, "The Flying Dutchman"; "Prelude" and "Love Death," "Tristan and Isolde"; "Siegfried's Funeral March" ("Dusk of the Gods," Act III); "Siegfried's Ascent to Bruennhilde's Rock" ("Siegfried's Rhine Journey" and close of "Dusk of the Gods"). Tickets are on sale at Mrs. Wilson-Greene's concert bureau, 13th and G streets.

WASHINGTON
D. C.
~~TIMES~~ Star
ISSUE OF
MAR 11 1928

MUSIC IN Washington

HISTORICALLY, if from no other standpoint, the Boston Symphony Orchestra, which will play here Tuesday for the first and only time this season, is the most interesting of all symphony organizations heard in this city. In 1881 the late Henry L. Higginson of Boston founded and brought together the first personnel of the orchestra, and virtually supported it alone for some time. Soon it became self-supporting, because Boston came to regard the orchestra as an integral part of its whole life. Many great conductors have developed the orchestra, and many great composers have achieved fame through compositions first played by this organization. The success of Boston's symphony orchestra can, to a large degree, be laid to the fact that few of its original members have departed from it, with the result that a machine has been built upon a foundation of solidarity and personal interest.

* * * *

NEW YORK
N. Y.
EVENING GLOBE
ISSUE OF
MAR 12 1928

Coming Concerts.

A variety of interesting symphony concerts representing several cities are in view for the well-known New York music lover. The Philadelphia Orchestra, under the dynamic Mr. Stokowski, will present for the first time here Henry Eichheim's "Oriental Impressions" at Carnegie Hall on Tuesday evening, March 13. Mr. Eichheim, formerly a first violinist in the Boston Symphony Orchestra, composed this suite of five sketches for the Pittsfield Festival of 1921, scoring it for a small group of instruments corresponding in size with a Chinese orchestra. "The Corean Sketch," "Chinese Sketch," and "Japanese Nocturne" will be given here. Schubert's seventh symphony and Richard Strauss's "Till Eulenspiegel" comprise the rest of the programme.

WASHINGTON
D. C.
TIMES HERALD
MAR 11 1928

MONTEUX RETURNS IN SINGLE CONCERT OF BOSTON PLAYERS

John Charles Thomas, American Baritone, Whose Appeal Seconds That of John McCormack, Returns for a Second Song-Recital Here This Week—Jeritza Confesses Her Favorite Opera Role, While Kindler Tells How Hofmann Was Patronized by Small Lad.

By JESSIE MacBRIDE.

WE welcome the Boston Symphony Orchestra in its single concert of the season here this week.

Time was when this famous orchestra, in five concerts a year, perhaps less, was the only orchestra of world fame that Washington ever heard. Fancy the National Capital with such a small musical menu!

Pierre Monteux, eminent French conductor of the Boston Symphony, has maintained their distinguishing trait, which is an infinite fineness in detail of phrase and purity and perfection of tone in a marvelous ensemble. The Frenchman's ideal in music, as it is in language, is for a classic purity of line and form—at the opposite pole from the Slav, to whom emotion is the first thought.

M. Monteux and his players will give the Cesar Franck D Minor Symphony, "Pere Frank," whom all Frenchmen reverence as the bulwark of their music. The rest of the program is entirely from the music-drama of Richard Wagner. The rendition will not lack temperament, but of this we may be sure, each chiseled out, and, if you know your Wagner well, the people of his dramas will each speak to you, in individual character, from the instruments of his orchestra.

ABOVE, at left, Pierre Monteux, conductor of the Boston Symphony Orchestra, in a "close-up" with his two children, Denise, a beautiful little girl, and Claude, who may have been named for his father's famous countryman, Claude Achille Debussy. ~~At right, John Charles Thomas, American baritone, at the National Thursday. Below, Alfredo Casella, soloist with the Philadelphia Orchestra~~ March 20.

ESTABLISHED MAR 11 1928
From
Telegram
New York City

Liszt's "Faust" symphony will comprise the larger part of the matinee program to be given by the Boston Symphony Orchestra next Saturday afternoon in Carnegie Hall. The Harvard Glee Club will assist. The tenor solo is to be taken by Arthur Hackett. The "Faust" symphony will be preceded by Handel's Concerto Grosso No. 5 in D major for string orchestra and solo string quartet.

The concert for next Thursday evening will include Chausson's symphony in B flat major, Strauss' "Till Eulenspiegel's Merry Pranks," C. M. Loeffler's "La Mort de Tintagilos," after Maeterlinck (viola d'amore solo by Richard Burgin, concertmaster of the orchestra), and the "Tannhaeuser" overture.

NEW YORK
TIMES
MAR 11 1928

the soloist being Mieczyslaw Munz.

Bostonians Bring Chorus.

The Boston Symphony Orchestra, in its last visit but one for this season, plays under Pierre Monteux's direction next Thursday evening at Carnegie Hall, as follows:

Symphony Op. 20, in B flat	Chausson
"Till Eulenspiegel"	Richard Strauss
"La Mort de Tintagiles"	C. M. Loeffler
Overture, "Tannhaeuser"	Wagner

Assisted by the Harvard Glee Club and Arthur Hackett, tenor, the Boston Orchestra announces for its Saturday matinee this dual program:

Concerto Grosso No. 5, D major	Handel
A "Faust" symphony	Liszt

Mr. Monteux and his men will return for their last New York concerts of the season on April 5 and 7.

NEW YORK
TIMES
MAR 11 1928

[illegible] by Mr. Goodrich.

The Boston Transcript speaks mysteriously of a "surprise" for the audience of the Boston Symphony Orchestra, to be given them at the concert on March 30—"if the trustees ever permit it to be announced."

NEW YORK
N. Y.
HERALD
MAR 11 1928

1410

Mr. Monteux's programs for the [illegible] pair of concerts by the Boston Symphony Orchestra this week at Carnegie Hall are: Thursday evening, Chausson, Symphony, B flat; Strauss, "Till Eulenspiegel'; Loeffler, "La Mort de Tintagiles," with viola d'amore solo by Richard Burgin; Wagner, "Tannhauser" overture. Saturday—Matinee, Handel, Concerto Grosso, No. 5, D, for string orchestra and string quartet; Liszt, "Faust" Symphony, with chorus sung by Harvard Glee Club, tenor solo, by Arthur Hackett.

BALTIMORE
MD.
EVENING SUN
MAR 12 1928

interest.

ON Wednesday Calve is to sing here with the Boston Orchestra. A thrilling thought, truly!

It will be wonderful to hear this supreme artist again. She is one of the most famous singers of the "great days" of opera.

Moreover, it will be nice to be listening once more to the Boston Orchestra. It plays here far too infrequently.

[91]

INFORMATION OBSCURED

MAR 11 1928
From American
Baltimore, Md.

With Boston Symphony

Emma Calve, the noted French soprano, will be the soloist with the Boston Symphony, of which another French artist, Pierre Monteux, is director, at its only performance this season in Baltimore on next Wednesday at the Lyric.

Calve To Be Soloist With Boston Symphony

nteresting Program To Be Given By This Orchestra At The Lyric On Wednesday Evening—Pierre Monteux Will Conduct.

HE annual visit of the Boston Symphony Orchestra to Baltimore will take place Wednesday ning, March 14, when this organ- ation appears in the Lyric Theatre ive a concert at 8.30 o'clock.

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BALTIMORE,
MD.
SUN
ISSUE OF
MAR 11 1928

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NEW YORK
N. Y.
TELEGRAPH
ISSUE OF
MAR 11 1928

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NEW YORK
N. Y. Bklyn
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BALTIMORE,
MD.
NEWS
ISSUE OF
MAR 12 1928

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BALTIMORE
MD.
EVENING SUN
MAR 13 1928

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The orchestra will play the Symphony in D minor, by Cesar Franck; Loeffler's dramatic poem "La Mort de Tintagiles," the inspiration of which is Mæterlinck's drama of the same name and in which the solo voice is the rarely heard *Viole d'Amour*, an antique instrument that on this occasion will be played by Richard Burgin.

The overture to Wagner's "Tannhaeuser" will close the concert.

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
MAR 31 1928

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Harold Bauer will appear to the finest advantage in the "Emperor" Concerto, No. 5, by Beethoven, the score of which in general scope and importance ranks with the nine symphonies of the great master. The closing number will be Enesco's brilliant score, the Roumanian Rhapsody.

FROM MAR 31 1928
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PROVIDENCE
R. I.
TRIBUNE
ISSUE OF
APR 1 1928

HAROLD BAUER

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PROVIDENCE
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BROOKLYN
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Pierre Monteux is at his best in French and Russian music and the Debussy suite "Printemps" (everybody is playing "spring" music, evidently in the hope of coaxing forth the real spring) was another argument to prove the point. The concert ended with Wagner's "Rienzi" overture.

W. H. HUMISTON.

[92]

INFORMATION OBSCURED

MAR 11 1928
From American
Baltimore, Md.

With Boston Symphony

Emma Calve, the noted French soprano, will be the soloist with the Boston Symphony, of which another French artist, Pierre Monteux, is director, at its only performance this season in Baltimore on next Wednesday at the Lyric.

Calve To Be Soloist With Boston Symphony

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Pierre Monteux, the conductor of the orchestra, will open the program with Cesar Franck's Symphony in D minor, which is acknowledged to be the masterpiece of the great Belgian composer and the finest achievement of the French school of music. Opening in an atmosphere of mystic obscurity, the music ascends gradually to wondrous heights of spiritual exaltation. The Allegretto contains a famous solo for the English horn.

As the distinguished soloist of the evening, Emma Calve, the great French dramatic soprano, who has of late equalled her former successes in grand opera by appearances on the concert stage, will sing two notable arias, "Divinities of the Styx" from Gluck's "Alceste" and the aria of Cleopatra from Handel's "Julius Caesar."

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BALTIMORE,
MD.
SUN
ISSUE OF
MAR 11 1928

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NEWS
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BALTIMORE
MD.
EVENING SUN
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PROVIDENCE
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BULLETIN
ISSUE OF
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PROVIDENCE
R. I.
TRIBUNE
ISSUE OF
APR 1 1928

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PROVIDENCE
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N. Y.
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W. H. HUMISTON.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
APR 6 1923

Music In Manhattan

Lucille Oliver, pianist, a young pupil-artist of Leginska, was heard in Aeolian Hall recital last evening. Her programme included Bach's Italian Concerto and the C Minor prelude and fugue; Leginska's "Cradle Song" and "Dance of the Little Clown;" Anthony Bernard's "Variations on a Hill Tune;" three numbers from Goossen's "Kaleidoscope Suite;" Ravel's "Alborada del Grazioso" and a Chopin group.

The Boston Symphony Orchestra, Pierre Monteux, conductor, at Carnegie Hall last evening played a programme devoted to Schubert's "Unfinished" Symphony, Debussy's "Printemps" and Wagner's "Rienzi" overture. Pablo Casals, 'cellist, was soloist in the Schumann concerto. The same orchestra and soloist will play at the Academy of Music in Brooklyn to-night. The symphony will be Tschaikowsky's "Path

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BROOKLYN
N. Y.
EAGLE
ISSUE OF
APR 7 1923

BOSTON SYMPHONY CONCERT

Casals Plays for the Close of the Brooklyn Season.

Mr. Monteux saved his best wine for the end of the feast. He opened the last Boston Symphony concert for the season last evening with the familiar but always welcome "Pathetic" Symphony Tschaikowsky, one of the most moving pieces of great music ever written. It received last evening a performance which enforced the almost infinite variety of this mighty composition. Beside the symphony, Mr. Monteux brought as soloists Pablo Casals, the best of all the 'cellists.

Mr. Casals played the Schumann Concerto in A minor. In his hands the 'cello seems really like a lower toned violin. All the clumsiness commonly associated with its big strings disappears. They seem to have the flexibility and smothness of a violin and you never catch a run thumping. Beyond this high technical finish, Mr. Casals has a wealth of musical feeling and a depth of poetic tenderness from which the Schumann music profited. He also has a temperament from which Mr. Monteux apparently did not profit. Whispered directions from a soloist are not exactly in the routine of the conductor of a great orchestra and as they had played this Concerto the night before at Carnegie Hall it would seem as if Messrs. Casals and Monteux might have settled their differences at that time. The excitement of the soloist did not disturb the calm beauty of Schumann's music, however.

But the mountain peak of the performance was not the 'cellist, but Tchaikowsky. Mr. Monteux luxuriated in it from the first bar. The delicacy of the pianissimos in the first movement would hardly have been possible in a large hall, and the use of them permitted a fineness of shading and a variety of dynamics which left not one dull moment in the long first movement, or indeed in the hour-long symphony. The third movement was a triumph of orchestral virtuosity and the audience called the men to their feet to receive an enthusiastic tribute. Then followed the mighty "Lament," so familiar that there is no need to linger on its tragic beauty.

For variety there followed "The Ballad of the Nomides," by Resphighi. apparently a very young Italian. For contrast it was well enough. Some of the gnomes cut queer capers on the oboe, the basses struck one note below the belt, and there were high combinations of brass and strings that set elderly teeth on edge. It was good fun, but about five minutes too long. Jokes should be pithy. The program closed with the seldom heard "Rienzi" overture. It served to remind one that Wagner was once young and leaned on Weber and Meyerbeer. But even from the beginning he knew how to make a loud and cheerful noise.

H. O.

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rom EVENING SUN
Address New York City
Date APR 6 1923

The Boston Symphony.

One of the largest audiences that has come to Carnegie Hall this winter at the call of the Boston Symphony appeared last night to welcome and applaud Pablo Cassals and as warmly his conductor, Pierre Monteux. The concert, the last of the evening series, opened with the Schubert "Unfinished" Symphony with which the season's program makers seem also never to have finished. This rendering was good in detail. The wood-wind choir sang more blandly than at earlier performances and the string tone was smooth. But Mr. Monteux labored with the tempi and seemed to carve out the rhythms with a stern conscience.

Next came the Schumann concerto, op. 129, which New York has not heard for two years. The weather was rather hard on Mr. Cassals' cello, but otherwise no drawbacks marred the interpretation. The tone rang full and clear, the phrasing molded its contours with a sympathetic hand and the player clung to the recitative passages to their utmost enlightenment.

But from the orchestral point of view Mr. Monteux deserted his hints of hard labor and turned to a labor of sheer love in the Debussy "Printemps" Orchestral Suite. The piano dripped in crystal moisture, the thousand voices of the spring spoke from the hundred instruments with a beautiful and accelerating potency. Why this young work so rarely is allow to stir the pulses of the city it is hard to say, unless it be that the more mature "Faun" has eclipsed his atmospheric prophecy. Last night's pleasure would seem to justify more frequent occurrence.

Back to the young Wagner for the close of the program turned Mr. Monteux, and the adventures of "Rienzi, the last of the Tribunes," called forth the last hand clappings of the last evening subscription audience.

NEW YORK
N. Y.
EVE. POST
ISSUE OF
APR 6 1923

Boston Symphony Orches...

A large and enthusiastic audience heard the first of the final series of the season's concerts by the Boston Symphony Orchestra in Carnegie Hall last evening. Pablo Casals was the soloist, and his presence, in combination with a familiar programme of popular compositions added considerably, no doubt, to the usually large attendance at the Boston concerts. Schubert's "Unfinished Symphony," played with a full appreciation of its meltingly beautiful passages, and received with the usual enthusiasm, was the first number. Mr. Casals played with his customary virtuosity and feeling the solo part of the Schumann Concerto in A minor, and was given round after round of applause at its close.

There was also the Debussy "Printemps," well played, and sounding strangely conventional in these days of so-called modernistic music, and for a finale, the "Rienzi" overture, which sounded a little noisier than usual, and was given somewhat of a perfunctory performance. Altogether, though, the programme was delightfully easy to listen to. One could enjoy it without any conscious effort.

The Boston players, under the bâton of Pierre Monteux, will, it has been announced, give their usual series of concerts here next season. They play in Brooklyn this evening, and for a farewell matinée at Carnegie Hall to-morrow.

H. B.

NEW YORK
N. Y.
TELEGRAPH
ISSUE OF
APR 6 1923

Conducted by Pierre Monteux, the Boston Symphony Orchestra was heard in its fifth concert of the season in Carnegie Hall last evening. The distinguished leader was cordially greeted as he came upon the platform to pilot his body of excellently-trained musicians through compositions of Schubert, Schumann, Debussy and Wagner.

Pablo Casals was soloist of the evening, playing the Schumann concerto for violoncello with orchestral accompaniment in A minor. He appeared in his usual good form, winning additional laurels for his crown of masterly achievements. The program comprised Schubert's beautiful "Unfinished" Symphony, "Printemps" by Debussy and overture to Wagner's "Rienzi."

From APR 6 1923
Telegram
New York City

Casals Heard with Boston Orchestra

Coming to New York for its final pair of concerts of the season, the Boston Symphony Orchestra last night played before a large and appreciative audience in Carnegie Hall. Under the guidance of Pierre Monteux, the Boston musicians gave an admirable performance of Schubert's "Unfinished" symphony. The tone, particularly of strings and wood winds, was of lovely quality. The quiet beauty of the Schubert score was brought out without undue effort or ostentation. It was all spontaneous. The modern nervous spirit which some of the best conductors nowadays try to read into the classics was appropriately absent. It was a restful, enjoyable performance.

The soloist was Pablo Casals, who played the Schumann A minor concerto for 'cello and orchestra. Mr. Casals played with his unrivalled rhythmic force, with his sure musical sense and his characteristic aggressiveness. At times, however, he appeared to be more interested in the accompaniment of the orchestra than in his own 'cello, which, in a sense, detracted from the general effectiveness of the performance.

Debussy's "Printemps" suite and the overture to Wagner's "Rienzi" completed the program.

NEW YORK
TIMES
APR 6 1923

BID BOSTON PLAYERS ADIEU

Orchestra Opens Last Visit With Casals and Crowded Hall.

Before an audience that once more overflowed Carnegie Hall and that warmly greeted Pablo Casals as the evening's star, the Boston Symphony opened its last visit of the season at Carnegie Hall last night. A Brooklyn farewell this evening and a closing matinee tomorrow in Carnegie Hall will complete the thirty-seventh season in which these players, or the veterans among them, have been annual contributors to the Winter feast of New York's music.

It has been made known that the orchestra will return on corresponding dates next season and that Mr. Monteux will again be in command during the coming year.

There was no need last night, such as some visitors have had, to post signs for "Exit in Case of Schoenberg," as a former generation had its "Exit in Case of Brahms." Here was nectar for the gods in Schubert's "Unfinished" symphony, Schumann's 'cello concerto, Debussy's orchestral suite, "Printemps," and for final good measure, Wagner's overture to "Rienzi.' The first three brought their respective composers for the first time into the current evening series, a summary of the year being included in the program notes by Mr. Hale.

If the symphony of heavenly brevity was paced at somewhat measured tread, Conductor Monteux was at all events happily at home in the delicate impressionism of Debussy's evocation of a Spring of 1887 at Villa Medici, by the then youthful holder of the Prix de Rome.

Pablo Casals's playing of the 'cello romanza midway in Schumann's concerto proved naturally the high point of the audience's enjoyment; a climax duly awaited, though the weather had wrought havoc with strings, and masterfully realized by an artist, master of his instrument, of the orchestra and of his audience. It was an evening of excited comment during intermission on the pleasure—not so plentiful today—of music, merely as music, played to be enjoyed.

FROM APR 6 1923
Globe
NEW YORK CITY

Other Music.

Respite for the music lover weary of the complexities of the ultra-modern was offered at a concert of the Boston Symphony Orchestra in Carnegie Hall last evening. Large and rapturous was the audience which gathered to hear Mr. Monteux conduct and particularly to hear Pablo Casals, the soloist, play his 'cello.

A more appropriate programme for a soft April evening could hardly be imagined. To begin with there was Schubert's "Unfinished" symphony given a beautifully romantic and graceful performance. Mr. Casals then played Schumann's concerto in A minor, presenting its lovely melodies and wistful sentiment in his usual masterly, mellow style.

Representing the more or less modern was "Printemps," a suite in Debussy's early manner, its two movements offering the pleasant contrast of the warm languors afterward developed in "The Afternoon of a Faun" with more agile, clear-cut melodies. Wagner's well-worn but still vigorous "Rienzi" overture completed the programme.

At Aeolian Hall at the same time Lucile Oliver presented an interesting programme, including piano music by Bach, Chopin, Ravel, and Leginska.

APR 6 1923
ROM
VENING JOURNAL,
New York City

CASALS AT CONCERT OF BOSTON ORCHESTRA

For the final Thursday evening concert in Carnegie Hall of the Boston Symphony Orchestra, Pierre Monteux presented a well-balanced programme in which there was nothing to puzzle his audience in the way of new music. It began with Schubert's "Unfinished" Symphony, after which Pablo Casals appeared as soloist in the Schumann concerto for violoncello. The latter half of the evening was concerned with Debussy's early suite, "Printemps," and the overture to Wagner's "Rienzi."

ESTABLISHED
From APR 6 1923
EVENING WORLD
New York City

IN THE REALM OF MUSIC

Pablo Casals Charms Big Audience With His Magic Violoncello.

By Frank H. Warren.

If left to us we should award the palm for yesterday's best exhibition of interpretative work to Pablo Casals for his playing of Schumann's concerto for cello and orchestra at the concert given by the Boston Symphony. The three movements of this composition Mr. Casals delivered in his familiar nonchalant and finished manner, his cello weaving its strongest spell in the andante section. The graceful accompaniment provided by Conductor Monteux did much to aggravate the helpless condition of the audience. Mr. Casals's presence on the program attracted the largest evening gathering the Bostonians have enjoyed in some time.

The Schubert "Unfinished" Symphony, that opened the program, was a suave, reposeful and artistic performance quite in keeping with the orchestra's traditions. Debussy's "Printemps" suite and the overture to "Rienzi" were other numbers.

NEW YORK
N. Y.
HERALD
APR 6 1923

BOSTON ORCHESTRA IN FINAL CONCERT

Monteux Leads Men in Season's Last Program.

The Boston Symphony Orchestra gave its fifth and final evening concert in New York this season at Carnegie Hall last night. Mr. Monteux's program, although without a novel work, was full of interest.

Made up of German works, with one French number for good measure, the list consisted of Schubert's unfinished symphony, Schumann's cello concerto, Debussy's orchestral suite, "Printemps," and Wagners "Rienzi" overture.

Pablo Casals, making one of his infrequent appearances as a soloist, was the cellist. Mr. Monteux's orchestra was in excellent form and his reading of Schubert's symphony reached a high standard of excellence. Poetic sympathy and fine color and finish were well employed throughout in revealing the manifold beauties of the score.

Mr. Casals, who was ably supported by the orchestra, made much of Schumann's seldom heard concerto. He seemed to bring life into many of the often dull passages. The lovely andante needed no spur. His playing of the music was delightful with its great beauty of tone, impeccable intonation and a highly polished style.

The audience made it evident in no uncertain manner that his masterful performance was thoroughly enjoyed. There was a short delay before he began the concerto, as he was obliged to leave the stage and get the peg to his cello, which he had forgotten.

Debussy's "Printemps" suite, now of such charming texture and again gay and riotous in plan, was an interlude in the list, happily reminiscent of spring, while Wagner's "Rienzi" overture served to give the evening's music a brilliant close.

NEW YORK
TRIBUNE
APR 6 1923

Boston Symphony Gives Evening Full Of Musical Pleasure

Casals Is Soloist in First of Fifth and Last Pair of Concerts Mr. Monteux Gives Here This Season

The Boston Symphony Orchestra made unobtrusive entry here again last night for the first concert of the fifth and last pair of its current New York season. The large audience present, both by its size and by its cordiality, showed again that there is a public for music given beautiful performance for its own sake and with no attempt to enhance interest through adventitious circumstance or spectacular methods. The program chosen by Mr. Monteux offered nothing provocative or controversial, but was devoted to Schubert, Schumann, early Debussy and Wagner and was planned and conducted with characteristic reticence. It tempted the listener to settle down for an evening of enjoyment.

More often than not these concerts are given without the assistance of a soloist, but last night Mr. Pablo Casals was an added attraction, and his playing of the Schumann violoncello concerto in A minor, opus 129, was a thoroughly delightful feature. Seldom has he been heard to better advantage. His playing had all its accustomed perfection of finish and seemed warmer toned and more deeply expressive than usual, Mr. Monteux providing excellent accompaniment.

The Schubert "Unfinished" Symphony was the opening number of the evening. Following the concerto the symphonic suite "Printemps," composed by Debussy in 1887, opened the second half. Listening to its placidly melodious measures it was difficult to realize that in the year of its composition it was considered so excessively radical that it was refused performance in Paris. It falls on our ears agreeably, seeming even a trifle commonplace in some of its thematic material, pleasantly suggestive of the languors and gayeties of spring. The suite is in two parts, the first rather subdued, the second more lively in mood. It was first performed here by the New York Symphony in 1913. As a final number Wagner's overture to "Rienzi" brought the evening to a sonorous close.

NEW YORK
N. Y.
AMERICAN
ISSUE OF
APR 6 1923

MUSIC that "maketh glad the heart of man" was played by the Boston Symphony Orchestra at Carnegie Hall last night. And the programme proved so enticing that the hall contained one of the season's largest audiences at a Hub event.

Schubert's "Unfinished" Symphony set the melodic pace. In this opening selection the quality of the instruments, no less than the beauty of the composition, made a definite appeal. Schubert's lovely measures were slightly curtailed in length, due to an occasional hasty tempo. But otherwise Mr. Monteux' reading was a satisfying one and deserved the hearty applause, punctuated by a few lusty "bravos" that it received.

The Schumann Concerto introduced that admirable musician, Pablo Casale, as soloist. He made two entrances before beginning, for he had forgotten the lifting of his 'cello and made a rieving expedition. He play true to form, glorious in tone curate in pitch and technical brilliant.

De y's "Printemps" suite and ner's "Rienzi" overture comp the programme.

ABLISHED APR 8 1923
m
legram
New York City

With a concert yesterday afternoon in Carnegie Hall, the Boston Symphony Orchestra closed its New York season. The novelty of the program was Respighi's "Ballad of the Gnomides," a very clever work. Respighi is one of a group of Italian experimenters. He creates new orchestral colors and has an uncanny skill for picturing the grotesque in music. His "Ballad" is notable more for its cleverness than for its actual musical content. It was played brilliantly under the direction of Pierre Monteux. The program contained also Debussy's prelude, "L'Apres Midi d'un Faun," three dances from "Cephale et Procris" by Gretry-Mottl, and Beethoven's third symphony.

NEW YORK
N. Y.
AMERICAN
ISSUE OF
APR 8 1923

BOSTON SYMPHONY GIVES ITS LAST CONCERT

Orchestra's Final of Season Will Be Remembered for Its Din in the Novelty Number; Denton Charms at Piano

By GRENA BENNETT.

THE BOSTON SYMPHONY'S final concert, which took place yesterday afternoon at Carnegie Hall, will be remembered for its din if for nothing else. Admitted that that word applies to only one selection on the programme—Respighi's "Ballade of the Gnomides," the novelty of the list.

The noisy number followed Debussy's gently dissonant "Afternoon of a Faun" and contained only a few short hints of that pastel-tinted tone poem.

It preceded Beethoven's mighty "Eroica" symphony but promised nothing of the glory and content of that masterpiece.

Gnomides, it seems, are polygamous dwarfs who celebrate the marriage of their kind with violent blaspheming, shrieks, frenzied dancing and even murder. Mr. Respighi is a composer whose individuality and invention have frequently proved interesting additions to modern music. But whether his "Ballade of the Gnomides" has value or charm is a question.

The outstanding impression of yesterday's new work was a resemblance to the night sounds of a thickly populated frog-pond. Schoenberg at his worst has not constructed greater ear-smiting cacophonies than those that punctuate the Respighi setting to the story of the raving gnome with his two brides. Mr. Monteux and his men came through the effort of interpretation valiantly and deserve high praise.

The large and appreciative audience evidently enjoyed the ancient grace and charm of three dances from Gretry's "Cephalc et Procris." The Beethoven symphony brought the concert and the series to a close.

NEWS, APR 11 1923
Providence, R. I.

LAST SYMPHONY OF SEASON IS PLAYED UNDER MONTEUX

Tschaikowsky's symphony No. 6 in B-minor, the "Pathetic" symphony, as played last evening by the Boston Symphony Orchestra under Pierre Monteux, brought forth an even greater burst of enthusiasm than during the many times it has been played here by this splendid group of musicians. Monteux seemed to guide his orchestra into such a wonderful fine interpretation of the score that it seems as though it could be done in no more masterly way. This was the last of the five concerts of the season.

Harold Bauer, than whom there are few pianists who can boast such breadth of vision, such mastery of technique, or such a fine sense of the niceties of musical interpretation, played Beethoven's concerto No. 5, in E-flat major in a style that brought to him as much applause as the work of Mr. Monteux and his orchestra. For the closing number of the concert and the series the orchestra played Enesco's Roumanian Rhapsody in A-major, a brilliantly constructed and gloriously played number.

The "Pathetic" symphony is one to strike a solemn mood, carrying as it does the idea, powerfully and dramatically clear, even to the layman, that all life is mortal and that death is the end of all things. Perhaps it does not bear out the Christian conception of immortality, or possibly it can be interpreted to depict the terror and despair of the doubter, but, through it all, there is a note of a deep sorrow and despair that eventually triumphs over the more cheerful parts. Nevertheless it is one of the most compelling symphonies yet given to the world, and the Boston orchestra brings out all of its rich fullness of tonal thought in a masterly and graphic manner. The programme follows:

Symphony No. 6 in B-Minor, "Pathetic," op. 74....Tschaikowsky
 Adagio; Allegro non troppo.
 Allegro con grazia.
 Allegro molto vivace.
 Finale, Adagio lamentoso.
Concerto for Pianoforte, No. 5, in E-flat major, op. 73...Beethoven
 Allegro.
 Adagio un poco moto.
 Rondo: Allegro ma non trappo.
Roumanian Rhapsody in A-major, op. 11, No. 1 ....Enesco

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From JOURNAL APR 11 1923
Providence, R. I.

BOSTON SYMPHONY IN FINAL CONCERT

Orchestra Plays Brilliant Programme with Tschaikowsky's "Pathetic" as Feature.

HAROLD BAUER IS SOLOIST

Noted Pianist Accorded Tremendous Ovation for Rendition of Beethoven Concerto.—Monteux Given Rousing Tribute.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its final concert of the season in Infantry Hall last evening. An audience that filled the hall enjoyed the performance, which proved one of the best of the series. This was due to the presence on the programme of Tschaikowsky's symphony in B-minor, the "Pathetic," and to the appearance of Harold Bauer, pianist, as soloist.

Among the great pianists of the day Mr. Bauer ranks high and last evening he played magnificently the Beethoven concerto No. 5, in E-flat major, scoring a most emphatic success. The big audience was aroused to a point of enthusiasm rarely seen at these concerts. After the symphony's third movement, in which conductor and players rose to artistic heights, a tremendous wave of applause swept the hall. At the conclusion of the finale there was a still greater demonstration, M. Monteux and the orchestra standing while the great throng gave full vent to its feelings. A similar tribute was accorded Mr. Bauer after his playing of the concerto, a half-dozen recalls showing his hearers' regard for his fine work.

The concert programme, so brilliantly presented, was a fitting finale to a season which, in point of attendance and artistic results, may be considered one of the most successful enjoyed here by the Boston organization in recent years.

The programme follows:

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"PATHETIC" POPULAR NUMBER

Among the great symphonies there are few, if any, that make so deep and powerful impression upon the hearer as the Tschaikowsky "Pathetic." The work has been played here many times by the Boston orchestra and each repetition gives the listener a clearer understanding of its structure, grandeur and sombre beauty. Its melancholy character, its gripping intensity, its touch of sinister suggestion and its final abandonment to a portrayal of the depths of human despair are told in musical language that thrills the listener through and through. It is a picture of the intimate thoughts, the forebodings, the pessimism of its creator. But it is wonderful music.

Tschaikowsky's genius for making himself musically intelligible is fully shown in this, his greatest orchestral work. Melody there is to be sure. Thematic material is not wanting. But it is his marvellous power of expression through the combining of orchestral voices that astonishes and enthralls. The second movement, with its curious rhythm of five beats to the measure, is perfectly adapted to the effect evidently intended. The beating drum suggestive of Death, or perhaps inexorable fate, persists with a strange monotony that puzzles the ear. Throughout the third movement there is animation; bright melodic fragments are tossed about among the various instrumental sections and a triumphant march rises to splendid power in the full voiced orchestra. But through all there shines a sinister note which tells of the common fate which awaits all flesh. Realizing the futility of struggle, despair seizes the mind and the finale is a tone picture of a soul bereft of hope.

FINE READING GIVEN

M. Monteux gave a very fine reading of the symphony. The men played as if they were inspired by the music as well as by their leader. There was splendid smoothness of ensemble in which effects of nuance were in constant and pleasing evidence.

Harold Bauer is an artist admirably fitted to present such a work as the Beethoven No. 5. He is a player of that type, so rarely found, that shines equally as virtuoso, romanticist or classicist. He is an artist that impresses the listener by the breadth of his style, his remarkable musicianship and poise. He is a masterful musician, one that compels admiration by his personality, as well as the delightful quality of his playing.

His conception of the concerto was one in which there was, first, nobility of style. There was dignity and breadth, impeccable technique, richness of tone quality and expressive phrasing. He possesses the gift of perfect concentration which results in every measure being given its full meaning. He is always at the height of his imaginative power. M. Monteux gave the soloist fine support and at the concerto's conclusion joined with orchestra and audience in the splendid tribute of applause.

The Roumanian Rhapsody which brought the concert to a close is an exceedingly brilliant work. The orchestra seemed to enjoy playing it, presenting it with much fire and abandon. A. F. P.

PROVIDENCE
R. I.
BULLETIN
ISSUE OF
APR 11 1923

FINAL CONCERT OF SEASON GIVEN BY BOSTON SYMPHONY

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its final concert of the season in Infantry Hall last evening. An audience that filled the hall enjoyed the performance, which proved one of the best of the series. This was due to the presence on the programme of Tschaikowsky's symphony in B-minor, the "Pathetic," and to the appearance of Harold Bauer, pianist, as soloist.

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PROVIDENCE
R. I.
TRIBUNE
ISSUE OF
APR 11 1923

Symphony Orchestra Gives Final Concert

Rich and Satisfying Program Before Big Audience at Infantry Hall

The fifth and last concert of the Boston Symphony Orchestra for the season of 1922-1923 was held in Infantry Hall last night before an audience that filled the hall. Pierre Monteux was conductor, and never, it seems, was such a rich and completely satisfying program given. Tschaikowsky's "Pathetic" Symphony, Beethoven's Concerto in E-flat major, with Harold Bauer as the soloist, and Enesco's "Roumanian Rhapsody" were the three numbers.

The program was evidently selected for an audience who had come to relax under the beauty and richness of melody rather than for a super-intellectual gathering who might have quibbled because Mr. Monteux did not play something that was not understandable to the groundlings. The program was entirely emotional and judging from the tremendous applause that each number received, the reactions showed that the selections had been well chosen. Most people who attend symphony concerts go primarily for the grandeur and the sweep of the ensemble rather than to pluck the forehead or cock the ear to get the nuances and subtleties and intracies of musical Browingism. The symphony attendant wants the emotional reaction of melody, richly and beautifully played; intricate intellectualism rather bores him. He does not want, of course, the obvious or the syncopated melody of the vaudeville stage. He wants the melody and the rythm as conceived by the musical giants. He got it last night.

The Tschaikowsky symphony contained a noble theme, a struggling with the problems of life and the final conquering by the grim tyrant death. In it there were passages of compelling loveliness, rich sentimental beauty, especially the second and third movements, with song and dance driving away for the moment the dreaded [illegible] the fatality that [illegible] kowsky ever reminds us, through the steady rumble of the drum, that death is omnipresent and lurking.

Harold Bauer squeezed from the Beethoven concerto every last drop of musical beauty. A man of symphony and understanding, backed by strength and technical perfection, he played the final of the second movement with such heart-rending beauty that it must still be pulsating through the bodies of those who were fortunate enough to have heard him last night. It seems hardly possible that such ineffable ecstacy could be concentrated in so few moments. When he had finished the excellent rendition of a rich piece, he was called back for five bows.

The Enesco "Rhapsody" brought memories of the Tzigani, with their wild abandon of dance and song. Upon hearing this number, one felt an overwhelming desire to get up and go, to be off with the raggle-taggle gypsies, as its tremendous force and sustained passionate and wild rhythm swept through the hall. Gypsy song and dance around flaming camp fires in Hungary or Roumania, with the joy of life sending the blood in a mad whirl of abandon through the body, that is the picture that it presents.

It seems that Mr. Monteux never had his orchestra any more completely under control than he did last night. The Boston Symphony is a richer, finer and more beautiful ensemble than it has been at any one time before. Maybe the sweep and the beauty of the numbers selected have shaded the views of an old sentimentalist, but if so much sustained happiness can be secured from two hours and a half of the Boston Symphony, and especially if one feels that the same emotion was common last night, then surely the Boston Symphony Orchestra has achieved its function.

NEW YORK
TIMES
APR 15 1923

It is, perhaps, not too late to welcome to the ranks of the daily newspaper critics of music in New York Lawrence Gilman, who has been appointed to succeed the late H. E. Krehbiel on the staff of The Tribune. He will begin his regular duties next Fall, but is expecting to do some observing in foreign parts before that time. It is an admirable appointment; for Mr. Gilman is fully equipped to maintain the high standard of The Tribune's treatment of music during Mr. Krehbiel's time and long before. Musical knowledge, the critical faculty, a brilliant, flexible and cultivated English style have marked Mr. Gilman's writings about music. These are well known to music lovers everywhere; for Mr. Gilman has written numerous books about music; has had for many years a musical department in The North American Review and for some time has written the program notes for the Philharmonic Society of New York and the Philadelphia Orchestra. In all these things he has shown qualifications that will be most valuable in his new post. It is gratifying to know that he will continue the preparation of the two series of program books, which have edified and delighted so many audiences.

There seemed to be doubt in the minds of some as to whether that piece about the "Gnomides" and the young ladies they tortured, composed by the usually mellifluous Ottorino Respighi and played by the Boston Symphony Orchestra at its last concert, had ever been heard before in New York. "Some say" that it had been, wrote Mr. Taylor. We said so, and though it is not a matter of much consequence, say again that Mr. Toscanini played the piece in the concert he gave in Carnegie Hall, with his Italian orchestra, on March 18, two years ago. It seemed then, as it does now, that in this composition "Respighi leaves behind the feeling for beauty that so poetically permeates his piece on the fountains of Rome," and that the music is "morbidly grotesque in the graphic realism."

[94]

ESTABLISHED 1881
FROM APR 19 1923
REPUBLICAN,
Springfield, Mass.

OLD SPLENDOR SHOWN BY BOSTON SYMPHONY

Pierre Monteux's Organization Gives Splendid Concert at Smith College

From a Special Correspondent

Northampton, April 18—The Boston Symphony orchestra with Pierre Monteux conductor, was heard here tonight in John M. Greene hall in an exceptionally fine concert. This was the second orchestral concert in the Smith college course this season, the other being the brilliant opening one of the year by the New York Philharmonic orchestra. The Boston Symphony organization seems to have completely recovered from the disrupting experiences of the war years and to have become again the unified and magnificent orchestra that it had been for so many years.

Mr Monteux is always happy in his making of programs and the one tonight was admirable in every way, generous in length and sufficiently varied to please all tastes. The symphony was Cesar Franck's in D minor, one of the finest of modern compositions, calling for all the breadth of style, richness of tone and perfection of finish possible. It was a broad, sympathetic and emotional reading which Mr Monteux gave the symphony, especially notable, perhaps, in the impressive first movement, but delightful throughout, and one which brought out to the utmost the remarkably beautiful touch effects of Franck's orchestration.

The second half of the program opened with the familiar and ever-beautiful overture, No 3, by Beethoven, followed by the interesting "Fantasia on a Theme" by Thomas Tallis, for double-stringed orchestra, by Vaughn Williams, which, it will be recalled, was so much enjoyed at the concert by this orchestra in Springfield last January. Three Wagner numbers completed the program, "The Ride of the Valkyries," from "The Valkyrie," "Good Friday Spell," from "Parsifal," and the prelude to "The Meistersingers of Nuremberg."

Like everything else of the evening, these were played splendidly, with an exquisite sense of balance and a wonderful freedom and spontaneity. The audience responded most heartily.

The series for next season will open with the New York Philharmonic orchestra, conducted by Willem Van Hoogstraten, and will include recitals by Josef Hofmann, Arthur Middleton, Toscha Seidel and Margaret Matzenauer, and concert by the Boston Symphony orchestra. Tickets will be out on sale in October.

SYMPHONY PROGRAM

The 23d pair of Boston Symphony concerts and last but one of the season will be given in Symphony Hall next Friday afternoon and Saturday evening. Mr. Monteux will conduct Vaughan Williams's "London Symphony," which he introduced and repeated at the concerts two seasons ago; also a series of Canons by Schumann, orchestrated by Dubois; Skilton's "Suite Primeval," on Tribal Indian Melodies, and Wagner's Overture to "Rienzi."

SUNDAY POPS

On Monday, May 7, in Symphony hall, the 38th season of Pop concerts will begin. Agide Jacchia will again conduct the Pops orchestra. This will be his seventh season. He has added to his previous fame as conductor of operatic, orchestral and choral concerts by making the Pops more musically delightful and more numerously patronized than ever before.

Last year's record season promises to be again exceeded if the still growing demand of clubs, conventions, schools and colleges for blocks of seats is any indication. Sunday has been the only silent night of the week in previous Pop seasons. This season will bring Sunday Pop concerts, beginning May 13 and occurring on alternate Sundays through May and June. These will be featured as concerts, although no less popular than the rest. The orchestra will number 80 players with several striking new pieces added to the Pops favorites of long standing, and with occasional "Special Nights." There will also be refreshments and other features of the Pops which combine to create the elsewhere unattainable "Pops atmosphere."

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HERALD-APR.22

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Sanroma Assists in Saint-Saens Septet

Florence Macbeth, heard here in leading roles with the Chicago Opera, sang for the first time at a public concert in Boston last night at the final concert of the extra Symphony series. She chose two quietly beautiful Mozart airs, not calculated to arouse wild demonstrations in a popular audience, yet she was recalled four times by eager and hearty applause. It was noteworthy that many members of the orchestra were clapping Miss Macbeth's exquisite singing with marked enthusiasm.

Her voice has a very rare combination of purity, clarity and warmth of tone. She can sing very high notes with an ease and beauty almost unparalleled. To Pamina's air from "The Magic Flute," and Blonde's air from "Die Entfuehrung aus dem Serail" she brought a finished perfection of execution, and a keen sympathy for the emotional content of words and music. She is one of the finest singers now before the American public, heard too seldom in this city.

Jesus Sanroma, as assisting pianist in Saint-Saens' empty and trivial septet for trumpet, piano and strings, displayed a clean-cut technique and a musicianly sense of rhythm that deserved a better opportunity. Georges Mager was the trumpet soloist, doing his part effectively.

The other numbers were all stock pieces from the orchestral repertory, Weber's "Oberon" overture, Mendelssohn's "Scotch" symphony, Wagner's "Meistersinger" prelude and Berlioz' "Rakoczy March." The performance calls for no special praise or blame. Mr Monteux and the orchestra were warmly and deservedly applauded.

GLOBE. APR. 24.

MONDAY SYMPHONY LOUDLY APPLAUDED

Splendid Program Is Cause of Demonstration

For the fifth symphony concert of the Monday evening series, Mr. Monteux played Weber's "Oberon" overture, Mendelssohn's Scotch symphony, the prelude to "Die Meistersinger," the Saint-Saens septet for trumpet, strings and piano (piano solo, Jesus Sanroma; trumpet solo, Georges Mager), and Berlioz's "Rakoczy" march from "The Damnation of Faust." Florence Macbeth, soprano, sang Pamina's air, "Ah, lo so" from Mozart's "Magic Flute," and Blondchen's aria, "Con vezzie, con lusinghe" from "Il Seraglio."

This was a concert, the second part of it at all events, to stir an audience to enthusiasm. The demonstration began after the "Meistersinger" prelude, which drew forth such hearty applause that Mr. Monteux promptly motioned to the orchestra to rise and share it. Saint-Saens septet was more warmly applauded still. No wonder, for more brilliant music of a finer clarity does not come to a hearing every day, and clearness and brilliancy still work their spell. It was played by everybody who had a hand in it with a sensitive feeling for euphony which resulted in a dazzling splendor of tone—the strings, Mr. Sanroma, who, as well as beautiful tones, displayed a stirring rhythm, and Mr. Mager, with a voriety in his trumpet tones and an exquisiteness of phrasing like unto those of an accomplished dramatic soprano. If people who plan concerts of chamber music would venture now and again to enliven their staid programs with gay music like this septet, perhaps they would rejoice in a larger public.

And the gentle charm and pretty voice of Miss Macbeth, though she sang two airs of Mozart not so grateful as some he wrote, brought her as long and heated applause as though she had obliged with the facile emotions of "Un bel di." She approached the airs with an appearance of piety that did credit to her spirit of reverence, but scarcely full justice to Mozart's powers of expression. Another time she might to advantage think her Pomina a more human person who felt her troubles with some depth.

There was the Scotch symphony too, to make one marvel at the devastating effect for years of Mendelssohn on music, when the man himself wrote pages of not only poetic imagination but actually of robustness, if his interpreters have the wit to mark it. The most of them are much to blame, his immediate followers too and his contemporary admirers for so misconceiving him.

The audience last night was very large. The program book brought the pleasant news that there will be five Monday concerts next season. They fill a need.

R. R. G.

HERALD-APR. 24

FINAL MONDAY NIGHT CONCERT

Symphony Closes Extra Series With Spirit

BY OLIN DOWNES

Respectable performance of thrice respectable music distinguished the final concert of the Monday night series by the Boston Symphony Orchestra, Pierre Monteux conductor, last night in Symphony Hall. The orchestra played Weber's "Oberon" overture, Mendelssohn's "Scotch" symphony, Wagner's prelude to "The Meistersingers" and Berlioz' "Rakoczy" march. The soloists were Florence Macbeth, who sang two arias of Mozart, and Messrs. Jesus Sanroma, pianist, and George Mager, first trumpeter of the orchestra, who took the solo parts in the performance of Saint-Saens' septet for trumpet, piano and strings.

The "Meistersinger" prelude, brilliantly played, has been a hobby-horse of conductors and orchestras this winter, but it remains a veritable explosion of genius, which one never hears without the emotion of wonder, and the esprit of Berlioz' march makes it a lonely and incomparable creation. And if the Mendelssohn symphony is duller to the ears of this generation than the First Symphony of Sibelius, which it replaced, at the last moment on the programme, there are still pages which thrill us. These occur in the development section of the first movement, which is mysterious with the brooding and whispering of many waters, and in the liveliest, raciest music Mendelssohn ever wrote—the second movement, "Vivace non tropp." Then there is the introduction to the "Oberon" overture, which requires a finer poetic mood than it had last night.

Miss MacBeth, who sang the arias, "Ah, lo so," from "The Magic Flute," and "Con vezzie," from "Il Seraglio," has shown herself long since a singer of uncommon gifts, not only as regards her voice itself, but the intelligence and art with which she employs it. She is well equipped to sing Mozart, though her performance of the first air was a little deliberate and studied.

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APR. 24.

FEW are the American composers whose orchestral scores have attained to the dignity of print, but among them, strangely enough, is one whose name and whose music are little known to the concert-going public: to wit, Charles Sanford Skilton. A native of Massachusetts, born in Northampton in 1868, Mr. Skilton has been, since 1903, professor of organ, theory, and history of music at the University of Kansas. Nearby is a Government school for Indians—Haskell University by name—and from certain of the students at this latter institution, Mr. Skilton has obtained authentic specimens of Indian tribal music. The melodies thus acquired he has made the basis of sundry orchestral pieces and two of these—a "Deer Dance" and a "War Dance"—were published a few years ago by the house of Fischer. With the addition of a group of four more pieces of like derivation they are now published as a "Suite Primeval," in two parts. From this set Mr. Monteux has chosen two numbers—a "Flute Serenade" and a "Moccasin Game"—for place upon the programme of the Symphony Concerts of this week.

In the prefatory matter upon the fly-leaf of the score of this "Suite Primeval," the composer explains that it has been his intention to create in tones "an impression of the life of the Indian of the West in his primeval surroundings." Of the "Flute Serenade" he writes specifically:

> Among most Indians it is the custom of courtship that the lover, concealing himself at twilight near the tepee of the maiden of his choice, shall serenade her by playing on the flute traditional airs. If favorable to his suit the maiden shows herself and he is encouraged to make further advances. The melody employed in this piece is traditional among the Sioux Indians, and is played on a large modern flute about two feet long, blown from the end like a clarinet.

And of the "Moccasin Game":

> A variety of the gambling game used among the Winnebago Indians. Four squares of moccasions are spread on the ground, under which an Indian rapidly passes a marble back and forth while his opponent with a stick raises the square under which he thinks the marble is concealed. The spectators sing the melody with continuous drum accompaniment.

Both pieces are comparatively short, simple in construction, and direct in appeal. In the matter of percussive instruments the orchestral demands are, as befits the subject, extensive and even unusual; otherwise the music is scored for an orchestra of normal proportion. From a glance at the printed page it would seem that Mr. Skilton has often succeeded in obtaining striking effects through simple means—for example, the alternate plucking and bowing of a single tone by the double-basses through most of the "Moccasin Game." Here an Indian drum is struck continuously with rapid stroke, recalling Bizet's use of the Tambour de Basque in the Farandole of the second Suite from the music to "L'Arlésienne."

And from Schumann

Besides these sophisticated excursions into aboriginal music, three more novel pieces grace the pending programme. Not all the admirers of Schumann are aware that he wrote and published two sets of pieces for the little-known Pedalflügel, or pianoforte with a pedal keyboard. The first of these sets, bearing the opus number 56, consists of six studies in canon form. The late Theodore Dubois, a fertile and accomplished, if not a particularly distinguished composer, once arranged four [illegible] for orchestra, and the first, [illegible] and third of those transcriptions Mr. Monteux now purposes to make known to us. Number one, which incidentally is number five of the original pieces, stands in the key of D minor and bears the tempo indication "not too fast." Running almost uninterruptedly in staccato chords, the piece sets forth a canon in the octave, announced by clarinet doubled in the octave by flute, and answered by bassoon. Number two (number six according to Schumann) is a short Adagio in B major, scored principally for strings, and likewise presenting a canon in the octave. Number three (it is that in both versions), an Andantino in C-sharp minor, is more elaborate and diversified. The canon here is at the interval of the fifth, and it falls first to clarinet and solo-violin and then to oboe, doubled in the octave by flute and horn.

These little pieces, in which Schumann happily combined musical science and musical fancy, have been recast for orchestra tastefully, with discretion, and, presumably, with more skill than though Schumann himself had done the task. Moreover, since these canons may not readily be heard in the medium for which they were designed, the services of the transcriber become here more pertinent, less superfluous than is often the case.

W. S. S.

TRANS. APR. 26.

Herald apr 26

"HOME SWEET HOME" TO BE FEATURED BY POPS

The 38th Pop concert season will open Monday evening, May 7, in Symphony hall, the seventh under the leadership of Agide Jacchia. He has made a special arrangement of "Home, Sweet Home" which will be played at the second concert in commemoration of the 100th anniversary of the first performance of that song. Concerts are to be given in many parts of England on that day for the same purpose. The song had its first performance in 1823 as a number in the opera "Clari" by Sir Henry Rowley Bishop. John Howard Payne of Boston wrote the words and is said to have suggested the music.

EVEN at the final concerts for the season of the Symphony Orchestra—next Friday afternoon and Saturday evening at Symphony Hall—Mr. Monteux may not forego his novel number. This time he chooses "Soir de Fête," little known piece by Chausson, the romantical Parisian, piece also of different voice than the more familiar Symphony and "Poem." For the rest, the most classic and the most eloquent of all overtures, Beethoven's Third "Leonora," will begin the concerts; while two favorite and displayful pieces—Respighi's tone-picturing of "Fountains of Rome" and Saint-Saëns's "Symphony with Organ"—will end them. As it happens Mr. Monteux has never before set this Symphony on a "regular" programme.

The concerts of the orchestra in Sanders Theatre at Cambridge will likewise end for the season on Thursday, with a programme containing but one piece heard of late under Mr. Monteux in Boston. It lists Chaikovsky's Pathetic Symphony; three dances from Grétry's opera, "Cephalus and Procris"; Weber's Overture to "Oberon"; airs of Wagner and Saint-Saëns, sung by Emma Roberts, full-voiced contralto.

TRANS-APR. 28

Symphony

SYMPHONY CONCERT

MASTERPIECE SETS CONTRAST TO MISCELLANY

Trifles from Schumann, Trifles from Skilton and Early Wagner Theatric—Before and Above Them Vaughan Williams's "London Symphony" Remarkable, Ripening and Different in the Music of Our Time

HALF the Symphony Concert yesterday afternoon fell to a signal and lasting piece of music written in our time—Vaughan Williams's "London Symphony"; and half to the more or less agreeable miscellany from which Mr. Monteux has seemed of late to be clearing his study-table. The first of these items was three-fold—Canons of Schumann, written in the forties for a freakish pedal-piano and scored for small orchestra in the nineties by the Parisian journeyman, Dubois. He has made his version neatly enough, with a hand and ear quick to the easy effect that a singing flute or a ruminant bassoon may make in the concert-hall. He has kept clear Schumann's assiduity with the academic form that in these pieces he chose to cultivate. Such exercises apart, they interest as proof once more that the little poem in tones—for piano, for voice, for both joined—was Schumann's instinctive and flowering means of self-expression. Very little, very minor poems are these three Canons, yet Schumann's dreamfulness haunts the first wistfully; while over the third plays his gentle grace of gladness. . . .

To Schumann succeeded Skilton—professor of music in a Kansan university—busied with motivs from Indian music handed him by twentieth-century tribesmen in a neighboring institute. One motiv, or rather melody, recalled the serenade that Sioux swains still flute at nightfall wooing hidden maiden. It is gaunt, lonesome, wistful; it hints at great empty spaces of sky and plain; while it bears the one desire that haunts them. It accords also with the voice of Mr. Laurent's flute and with Mr. Skilton's workmanlike tonal background. The other motiv, from a "Moccasin Game" of the Winnebagos, has a sharp, clear, snapping rhythm that through a few measures pleasantly taps the listening fancy. Unusual intervals also prick the ear. Unfortunately, Mr. Skilton, setting the motiv, fails to make either interest more than momentary. . . .

After Schumann and Skilton, dreams, Canons, pedal-pianos and the aborigines, Wagner and the theatre in the Overture to "Rienzi," out of which conductor and orchestra wrung the last effectual drop. Everyone knows by this time that the music begins in trumpet-calls and ends in a "grand crescendo," according to the operatic habit of its eighty-year-old day. Everyone remembers also the ad captandum, jigging tunes in which it also abounds; while many take pleasure in the obviousness and clamor pervading them. Meanwhile, nearly everyone forgets that in the Overture to "Rienzi" sounds also the Wagner who could make incandescent whatever music—even the meanest—that his hand touched and who could translate that incandescence into heat and glow of the theatre. With reason a Muck or a Monteux, master of such a piece in performance, may occasionally lead the Overture to "Rienzi" into Symphony Hall. Yet with so much novel and deserving music waiting performance or revival in Boston, why Schumann of these Canons or Mr. Skilton communing—in his study—with the redskins?

* * *

So did the concert become virtually a repetition of the London Symphony, flower thus far in the blossoming garden of the "new" Britons, gradually establishing itself in the "standard repertory" of English-speaking concert-halls from its own city westward to Chicago, penetrating even eastward into the fastnesses (when "insular" music is in question) of continental Europe. It deserved repetition since by intent and achievement, by quality and design, it stands apart in the music of our time; while each rehearing ripens the impression of every attribute. It deserves also the affectionate care, the *studious* pains, *that Mr. Monteux* evidently lavishes *upon it*. He now gives the street-music freer, more characteristic voice than he did of old. He agrees that a snatch of tune from a concertina, in a jumble of week-end sounds, should sound as vulgarly as the composer has intentionally written it. No more does the conductor soften any hint of coster's ditty in the medley of the highways and byways at morning.

Yet it is still possible to wish more harsh, more bitter the music, toward the end, of the "under-dogs" and the "hunger-marchers." Hint of savagery underlies it. More than does Mr. Williams, Mr. Monteux subdues it. "The Reds" in *Symphony Hall*—even in no more than the stride and stridency of tones! Perish the baleful thought. . . . Yet poet with the composer is the conductor when the music evokes the girdling river of mystery; when of a sudden upon measures quick with the zest and glow of urban life seems to fall the *shadow of* the huge bulk, the vast inertia, the calloused mass of a great city, and therewith the music saddens, turns ominous and bleak. As illusory, too, were conductor and orchestra when Mr. Williams sets in his night-pieces—the one of wintry, solitary, haunted dusk, the other of blaring, flaring Saturday over the river, beyond the mists, in the mean streets. To conductor as to hearers, such close-packed music as this London Symphony may but gradually disclose itself.

* * *

Throughout Mr. Williams writes with high seriousness, after much reflection and revision, in gravity of mood and intensity of expression, with controlled and directed power, never over blown, never quite exhausted. Little symphonic music of recent years is freer from rhetoric and device. The composer works with bare hand, with eye fixed on the object of his vision—the life, the aspects, the spirit of London that have wakened in him sensation and creation. Before music so generated, the hearer takes little thought of method and means. Not in the concert-hall, but for paper and print, does he recall Williams's architectural sense, achieving a symphony that, from first measure to last, is a unified, expanding, proportioned whole, with the end foreseen from the beginning, with the progress adjusted and cumulated, without hollows as without protuberance. In such after-reflection again, the listener recalls the diversity of matter within this unity, the interweaving of tonal strands that knits it closely but not thickly, the manipulation of motivs to bind and character the music. Even in this retrospect, he may hardly define Williams's ways with harmony. The learned in such things relate them to certain churchly modes, find occasional precedent in the music of other composers. Enough that to the hearing ear they seem neither ancient nor modern, neither labored nor assimilated, but an inevitable and characterizing background to the musical thought, a play of light and shadow over the musical progress.

There are composers in our day with a keener, a more imaginative ear than Mr. Williams's for individual instrumental voices; occasionally they serve his purpose; but quite as often he relies upon blended choirs in preference to isolated or accentuated timbres. And ever he remembers that in rhythm dwells the life of music. In fine, so fused are the matter and the manner, the substance and the form of the "London Symphony" that structure and procedure seem only the flow into expression of thought, mood, sensation. Of late an audible modal mannerism, an insistence upon certain sequences has beset Mr. Williams's music. Deliberately, besides, he has seemed to subdue it almost to monotone. Ten years ago when he wrote this London Symphony he was not so obsessed.

Few modern symphonies begin in such sombre and mysterious splendor. In the imagery and the voice of the music the gray river changelessly encircles a gray and hidden world. Everlasting has been, everlasting will be, its flow. Like Saturn, the brooding god, so is it among streams. The light stirs, the air quivers, the veil of the mists is rent, the city upheaves itself, and the music passes to the visioning of London. Variously in tones Mr. Williams sets his sensations—until of a sudden, toward the end of the Symphony, the mists regather and descend, while through them pulses the eternal river, the eternal mystery. Debussy's Spain flares itself away; Mr. Williams's London sinks and is still.

ESTABLISHED 1861
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REPUBLICAN,
Springfield, Mass.

OLD SPLENDOR SHOWN BY BOSTON SYMPHONY

Pierre Monteux's Organization Gives Splendid Concert at Smith College

From a Special Correspondent

Northampton, April 18—The Boston Symphony orchestra with Pierre Monteux conductor, was heard here tonight in John M. Greene hall in an exceptionally fine concert. This was the second orchestral concert in the Smith college course this season, the other being the brilliant opening one of the year by the New York Philharmonic orchestra. The Boston Symphony organization seems to have completely recovered from the disrupting experiences of the war years and to have become again the unified and magnificent orchestra that it had been for so many years.

Mr Monteux is always happy in his making of programs and the one tonight was admirable in every way, generous in length and sufficiently varied to please all tastes. The symphony was Cesar Franck's in D minor, one of the finest of modern compositions, calling for all the breadth of style, richness of tone and perfection of finish possible. It was a broad, sympathetic and emotional reading which Mr Monteux gave the symphony, especially notable, perhaps, in the impressive first movement, but delightful throughout, and one which brought out to the utmost the remarkably beautiful touch effects of Franck's orchestration.

The second half of the program opened with the familiar and ever-beautiful overture, No 3, by Beethoven, followed by the interesting "Fantasia on a Theme" by Thomas Tallis, for double-stringed orchestra, by Vaughn Williams, which, it will be recalled, was so much enjoyed at the concert by this orchestra in Springfield last January. Three Wagner numbers completed the program, "The Ride of the Valkyries," from "The Valkyrie," "Good Friday Spell," from "Parsifal," and the prelude to "The Meistersingers of Nuremberg."

Like everything else of the evening, these were played splendidly, with an exquisite sense of balance and a wonderful freedom and spontaneity. The audience responded most heartily.

The series for next season will open with the New York Philharmonic orchestra, conducted by Willem Van Hoogstraten, and will include recitals by Josef Hofmann, Arthur Middleton, Toscha Seidel and Margaret Matzenauer, and concert by the Boston Symphony orchestra. Tickets will be put on sale in October.

SYMPHONY PROGRAM

The 23d pair of Boston Symphony concerts and last but one of the season will be given in Symphony Hall next Friday afternoon and Saturday evening. Mr. Monteux will conduct Vaughan Williams's "London Symphony," which he introduced and repeated at the concerts two seasons ago; also a series of Canons by Schumann, orchestrated by Dubois; Skilton's "Suite Primeval," on Tribal Indian Melodies, and Wagner's Overture to "Rienzi."

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Mr. Sanroma showed the spirit of a born virtuoso and a musical understanding which should place him high among present day virtuosi in the years to come.

24

Few are the American composers whose orchestral scores have attained to the dignity of print, but among them, strangely enough, is one whose name and whose music are little known to the concert-going public: to wit, Charles Sanford Skilton. A native of Massachusetts, born in Northampton in 1868, Mr. Skilton has been, since 1903, professor of organ, theory, and history of music at the University of Kansas. Nearby is a Government school for Indians—Haskell University by name—and from certain of the students at this latter institution, Mr. Skilton has obtained authentic specimens of Indian tribal music. The melodies thus acquired he has made the basis of sundry orchestral pieces and two of these—a "Deer Dance" and a "War Dance"—were published a few years ago by the house of Fischer. With the addition of a group of four more pieces of like derivation they are now published as a "Suite Primeval," in two parts. From this set Mr. Monteux has chosen two numbers—a "Flute Serenade" and a "Moccasin Game"—for place upon the programme of the Symphony Concerts of this week.

In the prefatory matter upon the fly-leaf of the score of this "Suite Primeval," the composer explains that it has been his intention to create in tones "an impression of the life of the Indian of the West in his primeval surroundings." Of the "Flute Serenade" he writes specifically:

> Among most Indians it is the custom of courtship that the lover, concealing himself at twilight near the tepee of the maiden of his choice, shall serenade her by playing on the flute traditional airs. If favorable to his suit the maiden shows herself and he is encouraged to make further advances. The melody employed in this piece is traditional among the Sioux Indians, and is played on a large modern flute about two feet long, blown from the end like a clarinet.

And of the "Moccasin Game":

> A variety of the gambling game used among the Winnebago Indians. Four squares of moccasions are spread on the ground, under which an Indian rapidly passes a marble back and forth while his opponent with a stick raises the square under which he thinks the marble is concealed. The spectators sing the melody with continuous drum accompaniment.

Both pieces are comparatively short, simple in construction, and direct in appeal. In the matter of percussive instruments the orchestral demands are, as befits the subject, extensive and even unusual; otherwise the music is scored for an orchestra of normal proportion. From a glance at the printed page it would seem that Mr. Skilton has often succeeded in obtaining striking effects through simple means—for example, the alternate plucking and bowing of a single tone by the double-basses through most of the "Moccasin Game." Here an Indian drum is struck continuously with rapid stroke, recalling Bizet's use of the Tambour de Basque in the Farandole of the second Suite from the music to "L'Arlésienne."

And from Schumann

Besides these sophisticated excursions into aboriginal music, three more novel pieces grace the pending programme. Not all the admirers of Schumann are aware that he wrote and published two sets of pieces for the little-known Pedalflügel, or pianoforte with a pedal keyboard. The first of these sets, bearing the opus number 56, consists of six studies in canon-form. The late Theodore Dubois, a fertile and accomplished, if not a particularly distinguished composer, once arranged four of these canons for orchestra, and the first, second and third of those transcriptions Mr. Monteux now purposes to make known to us. Number one, which incidentally is number five of the original pieces, stands in the key of D minor and bears the tempo indication "not too fast." Running almost uninterruptedly in staccato chords, the piece sets forth a canon in the octave, announced by clarinet doubled in the octave by flute, and answered by bassoon. Number two (number six according to Schumann) is a short Adagio in B major, scored principally for strings, and likewise presenting a canon in the octave. Number three (it is that in both versions), an Andantino in C-sharp minor, is more elaborate and diversified. The canon here is at the interval of the fifth, and it falls first to clarinet and solo-violin and then to oboe, doubled in the octave by flute and horn.

These little pieces, in which Schumann happily combined musical science and musical fancy, have been recast for orchestra tastefully, with discretion, and, presumably, with more skill than though Schumann himself had done the task. Moreover, since these canons may not readily be heard in the medium for which they were designed, the services of the transcriber become here more pertinent, less superfluous than is often the case.

W. S. S.

TRANS. APR. 26

~~Herald Apr. 28~~

"HOME SWEET HOME" TO BE FEATURED BY POPS

The 38th Pop concert season will open Monday evening, May 7, in Symphony hall, the seventh under the leadership of Agide Jacchia. He has made a special arrangement of "Home, Sweet Home" which will be played at the second concert in commemoration of the 100th anniversary of the first performance of that song. Concerts are to be given in many parts of England on that day for the same purpose. The song had its first performance in 1823 as a number in the opera "Clari" by Sir Henry Rowley Bishop. John Howard Payne of Boston wrote the words and is said to have suggested the music.

Even at the final concerts for the season of the Symphony Orchestra—next Friday afternoon and Saturday evening at Symphony Hall—Mr. Monteux may not forego his novel number. This time he chooses "Soir de Fête," little known piece by Chausson, the romantical Parisian, piece also of different voice than the more familiar Symphony and "Poem." For the rest, the most classic and the most eloquent of all overtures, Beethoven's Third "Leonora," will begin the concerts; while two favorite and displayful pieces—Respighi's tone-picturing of "Fountains of Rome" and Saint-Saëns's "Symphony with Organ"—will end them. As it happens Mr. Monteux has never before set this Symphony on a "regular" programme.

The concerts of the orchestra in Sanders Theatre at Cambridge will likewise end for the season on Thursday, with a programme containing but one piece heard of late under Mr. Monteux in Boston. It lists Chaikovsky's Pathetic Symphony; three dances from Grétry's opera, "Cephalus and Procris"; Weber's Overture to "Oberon"; airs of Wagner and Saint-Saëns, sung by Emma Roberts, full-voiced contralto.

TRANS - APR

Symphony

SYMPHONY CONCERT

MASTERPIECE SETS CONTRAST TO MISCELLANY

Trifles from Schumann, Trifles from Skilton and Early Wagner Theatric—Before and Above Them Vaughan Williams's "London Symphony" Remarkable, Ripening and Different in the Music of Our Time

Half the Symphony Concert yesterday afternoon fell to a signal and lasting piece of music written in our time—Vaughan Williams's "London Symphony"; and half to the more or less agreeable miscellany from which Mr. Monteux has seemed of late to be clearing his study-table. The first of these items was three-fold—Canons of Schumann, written in the forties for a freakish pedal-piano and scored for small orchestra in the nineties by the Parisian journeyman, Dubois. He has made his version neatly enough, with a hand and ear quick to the easy effect that a singing flute or a ruminant bassoon may make in the concert-hall. He has kept clear Schumann's assiduity with the academic form that in these pieces he chose to cultivate. Such exercises apart, they interest as proof once more that the little poem in tones—for piano, for voice, for both joined—was Schumann's instinctive and flowering means of self-expression. Very little, very minor poems are these three Canons, yet Schumann's dreamfulness haunts the first wistfully; while over the third plays his gentle grace of gladness. . . .

To Schumann succeeded Skilton—professor of music in a Kansan university—busied with motivs from Indian music handed him by twentieth-century tribesmen in a neighboring institute. One motiv, or rather melody, recalled the serenade that Sioux swains still flute at nightfall wooing hidden maiden. It is gaunt, lonesome, wistful; it hints at great empty spaces of sky and plain; while it bears the one desire that haunts them. It accords also with the voice of Mr. Laurent's flute and with Mr. Skilton's workmanlike tonal background. The other motiv, from a "Moccasin Game" of the Winnebagos, has a sharp, clear, snapping rhythm that through a few measures pleasantly taps the listening fancy. Unusual intervals also prick the ear. Unfortunately, Mr. Skilton, setting the motiv, fails to make either interest more than momentary. . . .

After Schumann and Skilton, dreams, Canons, pedal-pianos and the aborigines, Wagner and the theatre in the Overture to "Rienzi," out of which conductor and orchestra wrung the last effectual drop. Everyone knows by this time that the music begins in trumpet-calls and ends in a "grand crescendo," according to the operatic habit of its eighty-year-old day. Everyone remembers also the ad captandum, jigging tunes in which it also abounds; while many take pleasure in the obviousness and clamor pervading them. Meanwhile, nearly everyone forgets that in the Overture to "Rienzi" sounds also the Wagner who could make incandescent whatever music—even the meanest—that his hand touched and who could translate that incandescence into heat and glow of the theatre. With reason a Muck or a Monteux, master of such a piece in performance, may occasionally lead the Overture to "Rienzi" into Symphony Hall. Yet with so much novel and deserving music waiting performance or revival in Boston, why Schumann of these Canons or Mr. Skilton communing—in his study—with the redskins?

So did the concert become virtually a repetition of the London Symphony, flower thus far in the blossoming garden of the "new" Britons, gradually establishing itself in the "standard repertory" of English-speaking concert-halls from its own city westward to Chicago, penetrating even eastward into the fastnesses (when "insular" music is in question) of continental Europe. It deserved repetition since by intent and achievement, by quality and design, it stands apart in the music of our time; while each rehearing ripens the impression of every attribute. It deserves also the affectionate care, the *studious pains, that Mr. Monteux* evidently lavishes *upon it.* He now gives the street-music freer, more characteristic voice than he did of old. He agrees that a snatch of tune from a concertina, in a jumble of week-end sounds, should sound as vulgarly as the composer has intentionally written it. No more does the conductor soften any hint of coster's ditty in the medley of the highways and byways at morning.

Yet it is still possible to wish more harsh, more bitter the music, toward the end, of the "under-dogs" and the "hunger-marchers." Hint of savagery underlies it. More than does Mr. Williams, Mr. Monteux subdues it. "The Reds" in Symphony Hall—even in no more than the stride and stridency of tones! Perish the baleful thought. . . . Yet poet with the composer is the conductor when the music evokes the girdling river of mystery; when of a sudden upon measures quick with the zest and glow of urban life seems to fall the *shadow of* the huge bulk, the vast inertia, the calloused mass of a great city, and therewith the music saddens, turns ominous and bleak. As illusory, too, were conductor and orchestra when Mr. Williams sets in his night-pieces—the one of wintry, solitary, haunted dusk, the other of blaring, flaring Saturday over the river, beyond the mists, in the mean streets. To conductor as to hearers, such close-packed music as this London Symphony may but gradually disclose itself.

Throughout Mr. Williams writes with high seriousness, after much reflection and revision, in gravity of mood and intensity of expression, with controlled and directed power, never over blown, never quite exhausted. Little symphonic music of recent years is freer from rhetoric and device. The composer works with bare hand, with eye fixed on the object of his vision—the life, the aspects, the spirit of London that have wakened in him sensation and creature. Before music so generated, the hearer takes little thought of method and means. Not in the concert-hall, but for paper and print, does he recall Williams's architectural sense, achieving a symphony that, from first measure to last, is a unified, expanding, proportioned whole, with the end foreseen from the beginning, with the progress adjusted and cumulated, without hollows as without protuberance. In such after-reflection again, the listener recalls the diversity of matter within this unity, the interweaving of tonal strands that knits it closely but not thickly, the manipulation of motivs to bind and character the music. Even in this retrospect, he may hardly define Williams's ways with harmony. The learned in such things relate them to certain churchly modes, find occasional precedent in the music of other composers. Enough that to the hearing ear they seem neither ancient nor modern, neither labored nor assimilated, but an inevitable and characterizing background to the musical thought, a play of light and shadow over the musical progress.

There are composers in our day with a keener, a more imaginative ear than Mr. Williams's for individual instrumental voices; occasionally they serve his purpose; but quite as often he relies upon blended choirs in preference to isolated or accentuated timbres. And ever he remembers that in rhythm dwells the life of music. In fine, so fused are the matter and the manner, the substance and the form of the "London Symphony" that structure and procedure seem only the flow into expression of thought, mood, sensation. Of late an audible modal mannerism, an insistence upon certain sequences has beset Mr. Williams's music. Deliberately, besides, he has seemed to subdue it almost to monotone. Ten years ago when he wrote this London Symphony he was not so obsessed.

Few modern symphonies begin in such sombre and mysterious splendor. In the imagery and the voice of the music the gray river changelessly encircles a gray and hidden world. Everlasting has been, everlasting will be, its flow. Like Saturn, the brooding god, so is it among streams. The light stirs, the air quivers, the veil of the mists is rent, the city upheaves itself—and the music passes to the visioning of London. Variously in tones Mr. Williams sets his sensations—until of a sudden, toward the end of the Symphony, the mists regather and descend, while through them pulses the eternal river, the eternal mystery. Debussy's Spain fares itself away; Mr. Williams's London sinks and is still.

Music News and Reviews

"A London Symphony" Again Heard in Boston

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Schumann, Three pieces in Canon form arranged for orchestra by Theodore Dubois
Skilton, Two movements from "Suite Primeval"
Wagner, Overture to "Rienzi"

Vaughan Williams' "A London Symphony" was welcome even after so short an interval since its last performance here. A work of this complexity needs frequent hearings before its real worth can be appreciated; and in this case the favorable impression created on its first performance here was greatly heightened and confirmed. This is music of the imagination and heart, music which stirs the emotions. Here there is no bandying about of motives for the sake of merely ingenious combinations. There is, of course, development in the musical sense of the term, but this development is always subservient to the underlying poetic thought. Mr. Monteux and the orchestra played with an even more complete understanding of the music than heretofore, and it would be difficult to conceive of a more finely balanced or carefully thought-out reading of this symphony than that of yesterday afternoon.

Skilton's two movements, based on Indian melodies, inevitably recall compositions of a similar character by Henry Gilbert, who has made this form of writing peculiarly his own, and it is impossible on hearing them to avoid comparisons. They are but pale reflections of Indian music as we have come to regard it through Gilbert's settings. Skilton's Indians are highly refined and civilized representatives of the race, and, although there is much clever use made of these tribal melodies, they lose a deal of their original barbaric coloring in the process. By including these movements in yesterday's program Mr. Monteux again gave evidence of his interest in music by American composers. These pieces are well worth hearing for their musical interest alone, regardless of the fact that they are a native product.

Schumann's three canons in Dubois' orchestral version are amiable music, useful for filling in a program. They are mildly interesting, never annoying and arouse a small degree of astonishment and wonder that so artificial a form as the canon may be made to express emotion even faintly. César Franck seems to have been the only composer who has been able to say anything worth saying in this form, although we believe that a modern French composer, Paul Dupin, has chosen to express himself canonically with some degree of success, according to foreign critics. His music is as yet unknown in Boston.

The overture to "Rienzi" was played unusually well. This overture may easily become bombastic. Mr. Monteux skillfully avoided this pitfall and gave it a nobility which it often lacks. S. M.

Many a composer has written mysterious music; Mr. Williams's in prelude and postlude is a rarer music of austere brooding. It has depths.

Between goes a manifold London—first in ardent rhythmical and melodic tumult. There is fall of hurrying feet, quick echo of whistling lips, flicks of the syncopation which is ragtime, flecks of coster-song, this note and that in urban din. Each slips into place within an elastic tonal fabric, within a graphic, unified impression of the stir of a city awake and in motion, of the diverse multitude peopling it, the exhilaration it quickens, the fascination it exerts, the affection it breeds. Universally, Mr. Williams evokes the zest of life and work in a multifarious and goading capital. It a new emotion, a new illusion for music. By detail he characterizes this illusion as the zest and the stir of London intrinsically homely, hearty, warm-spirited in tones. To this London of morning succeeds in a later division the London of night. There is distant din of the slum that will not be stilled, that must jerk out jigs, squeak at concertina and mouth-organ, snarl and guffaw, "bash" and wheedle. Again a web of detail weaves itself into a single vivid impression, both universal and individual. In the imagery, the voice, the color of the music are the confused murmur, the dull flare against the sky of a great town by night, when eye and ear look and listen remote. For the second time, a new evocation, a new illusion in music; yet more particularly a London so heard and seen. The flare fades; the sound settles into silence. In undercurrent the everlasting river pulses anew. Night as well as dawn may brood upon Mr. Williams's city. Again there are depths, as well as surfaces.

The London that stirs not has also touched Mr. Williams's imagination. Briefly as for the sake of contrast, he first stills for it the music of his bustling, zestful city. For the morning penetrates these quiet corners, lays a wistful glow upon them. Here gentleness hides, while tumult passes. By

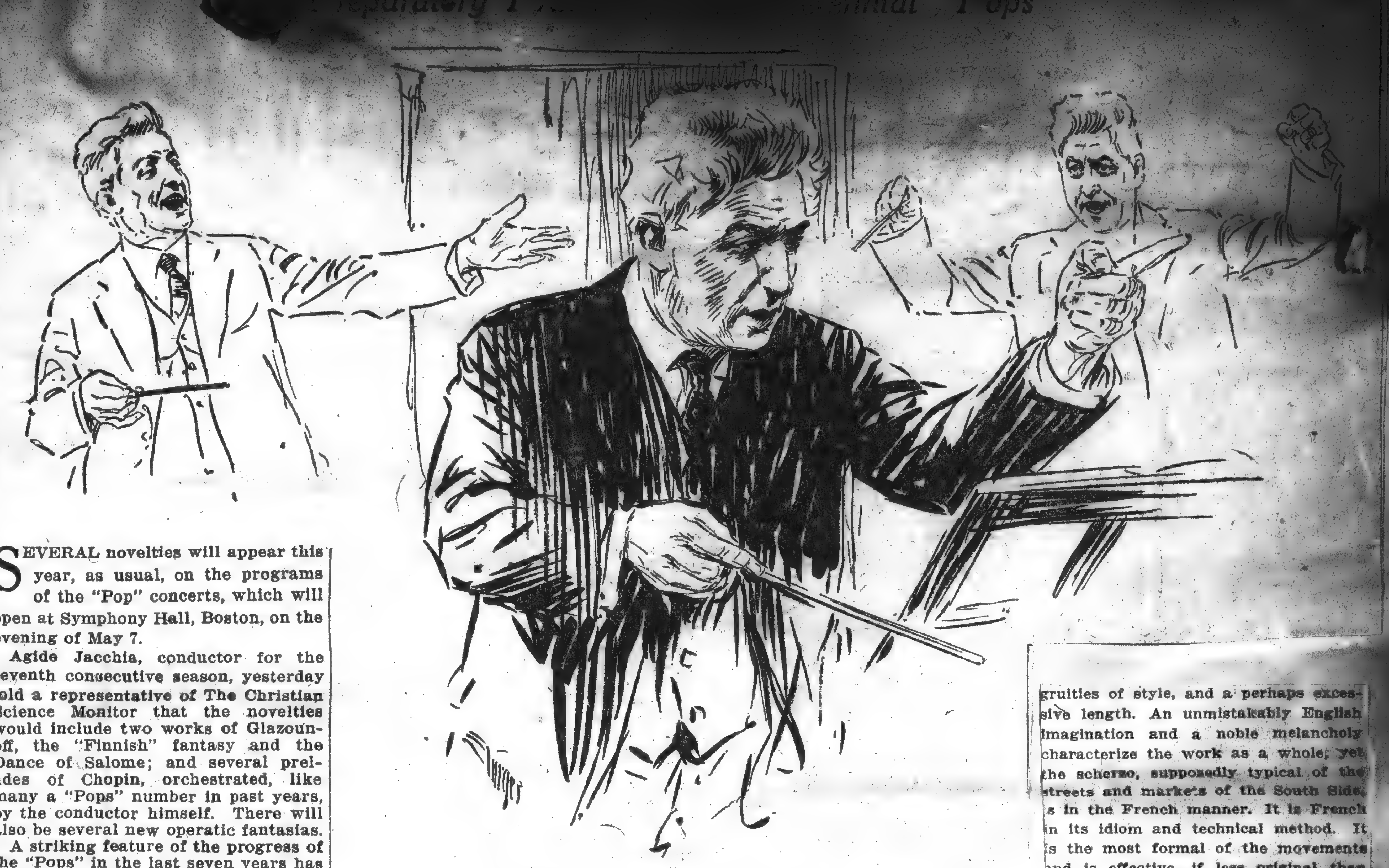
only a little does this intermezzo fall short of the magic of old, forgotten, far-off things. It is as though Mr. Williams—true Englishman—would not soften too much. Fearing sentimentality, he misses sentiment. Before it has quite charmed, the music blushes and strides away. He is less afear'd of the gray music of the gray quarters, where wintry dusks turn all things ghostly. For them neither the truculence of the slums nor the swirl of the busy streets. Decay haunts them; past has shrivelled into present; the world departed leaves them still and solitary. Every elder city has such neighborhoods. Again for the first time, symphonic music seems to sound the melancholy, the pity of them. The motiv that the horns finally swell into melody haunts as none other, outside the river-music, of Mr Williams's inventions. Once more he is universal, though he particularize with his fragment of "Sweet Lavender," his street-musician fiddling upon the viola.

Yet another London has measures in the music—measures that only a composer of this, our day, would write. For a while, before the postlude of the eternal river, the symphony rasps and jangles, moves to broken, distorted march-rhythms. Dissonances clash; the zestful motivs of the awakening city mock at themselves; the music thuds and grinds. Resentment, almost hate, cries in it. Those who know Mr. Williams's purpose say that therein the "under-dogs" of London, of any great city in this twentieth century, growl and tug. Alive to this time, shutting himself in no ivory tower of tone-poetry, with the English instinct, even in the arts, to face the facts, Mr. Williams has dared this music of social bitterness and feud. No wonder this "Hunger March," as the analysts call it, baffles hearers. They miss the intention. Novelists, playwrights, painters, sculptors may touch the issues of life in their hour and world, do touch them abundantly. But music, heavenly muse! doing likewise? Out upon such a fallen, bedraggled Euterpe! Yet as some like to believe with Mr. Williams and, may be, with Stravinsky, it is natural enough.

H. T. P.

TRANS. APR. 28.

[illegible] eparatory P[illegible] ennial "Pops"



Agide Jacchia, Conductor, in Action at Rehearsal

SEVERAL novelties will appear this year, as usual, on the programs of the "Pop" concerts, which will open at Symphony Hall, Boston, on the evening of May 7.

Agide Jacchia, conductor for the seventh consecutive season, yesterday told a representative of The Christian Science Monitor that the novelties would include two works of Glazounoff, the "Finnish" fantasy and the Dance of Salome; and several preludes of Chopin, orchestrated, like many a "Pops" number in past years, by the conductor himself. There will also be several new operatic fantasias.

A striking feature of the progress of the "Pops" in the last seven years has been the steady improvement in the quality of the music played. Asked how this growth had come about, Mr. Jacchia replied:

"I have simply followed the musical development of the people who make up the audiences. When I first came here the programs had to be made up chiefly of marches, waltzes, and overtures. Gradually I was able to insert a better piece of music here and there, and, as musical taste improved, to raise the standard until only a few of the emptier pieces are left in the programs.

"Of course, I should prefer never to play worthless music. On the other hand, a popular program is not the place for experiments with the latest radical developments in the art. My aim is to build programs of standard works of proved value which are not only musically good, but beautiful as well. For I know lots of works which are musically good, but far from being beautiful. I also know some which are both bad and ugly. What we want for the 'Pops' programs is music that is both good and beautiful.

"And we are working toward that end. Nowadays I can include such works as the symphonic suite 'Schéhérazade,' by Rimsky-Korsakoff, for example, which is one of the most popular numbers. I also give a movement from a symphony now and then, and these too are well received. The excerpts from the great operatic composers answer all the requirements of popular concerts. Of these, of course, Wagner is the greatest, and I am glad to say that his music is now, in theatrical parlance, 'sure-fire stuff.' Eventually, I hope, we shall reach the point where nothing trashy will ever find place on our programs."

The orchestra of the "Pops" this year will consist, as usual, of 80 or 90 of the regular forces of the Boston Symphony Orchestra. There will be but one radical departure from precedent, in the form of several Sunday evening concerts to meet the demand of people who find it difficult to attend during the week.

The "special" evenings, devoted to a particular organization or group of listeners, will be more numerous than ever this season, totaling 40 or more already.

MONITOR APR. 28.

"Home, Sweet Home" at Pops

In many parts of England concerts will be given on May 8 next to commemorate the 100th anniversary of the first performance of the most popular of all songs—"Home, Sweet Home." The principal observance in Boston will be at the Pop concert of that date in Symphony hall, which will be the second concert of the Pops season. Agide Jacchia has made a special arrangement of the famous melody for the occasion.

"Home, Sweet Home" had its first performance in 1823 as a number in the opera "Clari" by Sir Henry Rowley Bishop. The words were written by John Howard Payne, an American, and a resident of Boston, who likewise, it is said, suggested the tune to Bishop from a song which he had heard from a young peasant girl in Italy.

LAST SYMPHONY CONCERT

The last regular pair of Boston Symphony concerts of the season will be given next Friday afternoon and Saturday evening, May 4 and 5, in Symphony hall.

The symphony, which will be the last number on the programme, will be that by Saint-Saens in C minor for orchestra with organ. Pierre Monteux will also conduct Beethoven's overture to "Leonore" No. 3, Chausson's "Soir de Fete," and the symphonic poem "Fountains of Rome" by Respighi, which was played and repeated at these concerts two seasons ago.

TRAV. APR. 28.

'POPS' READY FOR 38th SEASON

The thrty-eighth season of Pop Concerts will open in Symphony Hall on Monday night, May 7, under the directorship of Agide Jacchia, who is to preside over the Pops Orchestra for the seventh successive season. Refreshments will be served at the tables and in the first balcony. An innovation will be Sunday night Pops, to be given on alternate Sundays beginning May 13. This concert will have a Russian-Tschaikovsky program.

For the Pops' opening on May 7, Agide Jacchia has made the following program:

Introduction to Act 3, "Lohengrin". Wagner
Overture to "Der Freischutz"........Weber
Waltz No. ....Brahms-Gericke
Fantasia, "La Gioconda"........Ponchielli
Second Hungarian Rhapsody..........Liszt
Prelude, op. 28, No. 6..............Chopin
Waltz, "Espana"............Waldtenfel
Polonaise from Suite No. 3....Tschaikovsky
Suite, "Peer Gynt"..................Grieg
"Parade of the Wooden Soldiers"....Jessel
Gypsy Dance from "Carmen"........Bizet

AMER. APR. 28

BRITISH MUSIC BY SYMPHONY

Post

Williams' Long London Symphony Is Played

BY OLIN DOWNES

Vaughan Williams' "London Symphony" was played for the third time in this city at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. This symphony, at first a stumbling block to many, becomes more impressive, more evocative of mood, with each repetition.

SCHERZO VERY FRENCH

This is so [illegible]

gruities of style, and a perhaps excessive length. An unmistakably English imagination and a noble melancholy characterize the work as a whole, yet the scherzo, supposedly typical of the streets and markets of the South Side, is in the French manner. It is French in its idiom and technical method. It is the most formal of the movements and is effective, if less original than other pages, because of the fluent and effective treatment of a rhythmical figure. But here the composer, unawares, as it seems to us, speaks in the tone of other musicians whom he has admired and carefully studied.

These things do not weaken the symphony enough for it to lose its appeal to profound emotions. De Quincey did not write of the streets of London with more feeling than this English composer of today. Whether Mr. Williams is thinking of the racket of morning traffic, the drab quiet of Bloomsbury, or the cries of costermongers, is unimportant. It is true that there are certain literalisms in the score, such as the effect of a mouth-organ, the balletic tune of an old fiddler playing before a tavern; the street-cry, "Lavender, sweet lavender," these are merely incidental brush strokes. What makes the score eloquent to everyone who has or has not known London, is its fine philosophic gloom and the apostrophe to life as it passes in the noise and welter of a great pitiless city, while the Thames flows eternally by.

Big Ben tolls the hour. Technically, imaginatively, this symphony appears to us as one of the most important compositions by contemporaneous Englishmen.

POST-APR. 28.

INDIAN MUSIC AT SYMPHONY CONCERT

Skilton Suite and Canons by Schumann Novelties

Two numbers from a "Suite Primeval," based on tribal Indian melodies, by Charles Sanford Skilton, born in Northampton and educated at Yale, were played for the first time in Boston at yesterday's Symphony concert. Mr Skilton has been teaching for 20 years at the University of Kansas. He obtained these themes from a student at a nearby school for Indians. He has used them in piano pieces, from which the orchestral version heard yesterday was rather too obviously evolved.

The theme of the "Flute Serenade," beautifully played by Mr Laurent, is distinctive and beautiful, though not well adapted to transplantation from prairie and wigwam to the concert hall. The "Moccasin Game" has also a striking rhythmic theme, which lent itself better to Mr Skilton's harmonization and orchestration. But why does anyone think that red Indian music has anything to do with present-day America? The audience liked both numbers, which were eloquently played.

The other novelty must have made sure that no living Parisian composer was left unrepresented on the Symphony programs. It was Theodore Dubois' orchestral version of three canons written by Schumann for a now obsolete instrument, the piano with pedals. These canons are fluent and not too labored treatments of the strict form. M Dubois, now 86, made the arrangement for orchestra 30 years ago. It lacks distinction.

Mr Monteux again played Vaughan Williams' "London Symphony," now become a repertory piece, seemingly deemed more worthy of biennial hearings than several of Beethoven's symphonies. The performance, like the music, was a bit stodgy.

Repeated hearings of this music fail to make it seem less diffuse or more intensely emotional than it did at first. Vaughan Williams had material here for a highly effective symphonic poem, to be played in not over 15 minutes. But the Symphony yesterday took 50 minutes in performance. The applause was not especially cordial.

The other number, Wagner's overture to "Rienzi," is the work of a man who, like Vaughan Williams, never knew [illegible]

Music News and Reviews

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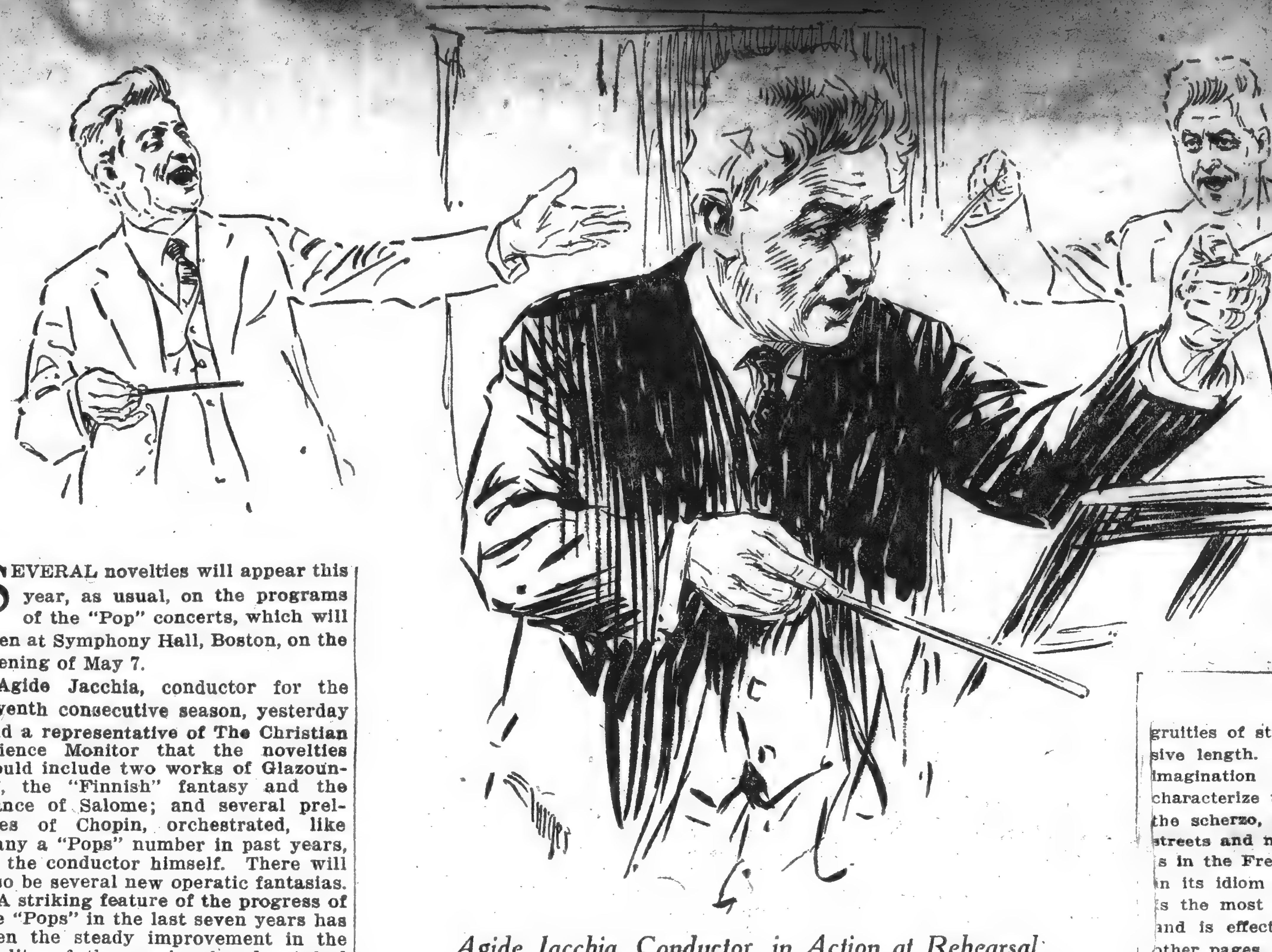
S. M.

Preparatory Pr[illegible] Perennial "Pops"



Agide Jacchia, Conductor, in Action at Rehearsal

SEVERAL novelties will appear this year, as usual, on the programs of the "Pop" concerts, which will open at Symphony Hall, Boston, on the evening of May 7.

Agide Jacchia, conductor for the seventh consecutive season, yesterday told a representative of The Christian Science Monitor that the novelties would include two works of Glazounoff, the "Finnish" fantasy and the Dance of Salome; and several preludes of Chopin, orchestrated, like many a "Pops" number in past years, by the conductor himself. There will also be several new operatic fantasias.

A striking feature of the progress of the "Pops" in the last seven years has been the steady improvement in the quality of the music played. Asked how this growth had come about, Mr. Jacchia replied:

"I have simply followed the musical development of the people who make up the audiences. When I first came here the programs had to be made up chiefly of marches, waltzes, and overtures. Gradually I was able to insert a better piece of music here and there, and, as musical taste improved, to raise the standard until only a few of the emptier pieces are left in the programs.

"Of course, I should prefer never to play worthless music. On the other hand, a popular program is not the place for experiments with the latest radical developments in the art. My aim is to build programs of standard works of proved value which are not only musically good, but beautiful as well. For I know lots of works which are musically good, but far from being beautiful. I also know some which are both bad and ugly. What we want for the 'Pops' programs is music that is both good and beautiful.

"And we are working toward that end. Nowadays I can include such works as the symphonic suite 'Schéhérazade,' by Rimsky-Korsakoff, for example, which is one of the most popular numbers. I also give a movement from a symphony now and then, and these too are well received. The excerpts from the great operatic composers answer all the requirements of popular concerts. Of these, of course, Wagner is the greatest, and I am glad to say that his music is now, in theatrical parlance, 'sure-fire stuff.' Eventually, I hope, we shall reach the point where nothing trashy will ever find place on our programs."

The orchestra of the "Pops" this year will consist, as usual, of 80 or 90 of the regular forces of the Boston Symphony Orchestra. There will be but one radical departure from precedent, in the form of several Sunday evening concerts to meet the demand of people who find it difficult to attend during the week.

The "special" evenings, devoted to a particular organization or group of listeners, will be more numerous than ever this season, totaling 40 or more already.

MONITOR APR. 28

Many a composer has written mysterious music; Mr. Williams's in prelude and postlude is a rarer music of austere brooding. It has depths.

Between goes a manifold London—first in ardent rhythmical and melodic tumult. There is fall of hurrying feet, quick echo of whistling lips, flicks of the syncopation which is ragtime, flecks of coster-song, this note and that in urban din. Each slips into place within an elastic tonal fabric, within a graphic, unified impression of the stir of a city awake and in motion, of the diverse multitude peopling it, the exhilaration it quickens, the fascination it exerts, the affection it breeds. Universally, Mr. Williams evokes the zest of life and work in a multifarious and goading capital. It [illegible] new emotion, a new illusion for music. By detail he characterizes this illusion as the zest and the stir of London intrinsically homely, hearty, warm-spirited in tones. To this London of morning succeeds in a later division the London of night. There is distant din of the slum that will not be stilled, that must jerk out jigs, squeak at concertina and mouth-organ, snarl and guffaw, "bash" and wheedle. Again a web of detail weaves itself into a single vivid impression, both universal and individual. In the imagery, the voice, the color of the music are the confused murmur, the dull flare against the sky of a great town by night, when eye and ear look and listen remote. For the second time, a new evocation, a new illusion in music; yet more particularly a London so heard and seen. The flare fades; the sound settles into silence. In undercurrent the everlasting river pulses anew. Night as well as dawn may brood upon Mr. Williams's city. Again there are depths, as well as surfaces.

The London that stirs not has also touched Mr. Williams's imagination. Briefly as for the sake of contrast, he first stills for it the music of his bustling, zestful city. For the morning penetrates these quiet corners, lays a wistful glow upon them. Here gentleness hides, while tumult passes. By only a little does this intermezzo fall short of the magic of old, forgotten, far-off things. It is as though Mr. Williams—true Englishman—would not soften too much. Fearing sentimentality, he misses sentiment. Before it has quite charmed, the music blushes and strides away. He is less afear'd of the gray music of the gray quarters, where wintry dusks turn all things ghostly. For them neither the truculence of the slums nor the swirl of the busy streets. Decay haunts them; past has shrivelled into present; the world departed leaves them still and solitary. Every elder city has such neighborhoods. Again for the first time, symphonic music seems to sound the melancholy, the pity of them. The motiv that the horns finally swell into melody haunts as none other, outside the river-music, of Mr Williams's inventions. Once more he is universal, though he particularize with his fragment of "Sweet Lavender," his street-musician fiddling upon the viola.

Yet another London has measures in the music—measures that only a composer of this, our day, would write. For a while, before the postlude of the eternal river, the symphony rasps and jangles, moves to broken, distorted march-rhythms. Dissonances clash; the zestful motivs of the awakening city mock at themselves; the music thuds and grinds. Resentment, almost hate, cries in it. Those who know Mr. Williams's purpose say that therein

the "under-dogs" of London, of any great city in this twentieth century, growl and tug. Alive to this time, shutting himself in no ivory tower of tone-poetry, with the English instinct, even in the arts, to face the facts, Mr. Williams has dared this music of social bitterness and feud. No wonder this "Hunger March," as the analysts call it, baffles hearers. They miss the intention. Novelists, playwrights, painters, sculptors may touch the issues of life in their hour and world, do touch them abundantly. But music, heavenly muse! doing likewise? Out upon such a fallen, bedraggled Euterpe! Yet as some like to believe with Mr. Williams and, may be, with Stravinsky, it is natural enough.

H. T. P.

TRANS. APR. 28.

"Home, Sweet Home" at Pops

In many parts of England concerts will be given on May 8 next to commemorate the 100th anniversary of the first performance of the most popular of all songs—"Home, Sweet Home." The principal observance in Boston will be at the Pop concert of that date in Symphony hall, which will be the second concert of the Pops season. Agide Jacchia has made a special arrangement of the famous melody for the occasion.

"Home, Sweet Home" had its first performance in 1823 as a number in the opera "Clari" by Sir Henry Rowley Bishop. The words were written by John Howard Payne, an American, and a resident of Boston, who likewise, it is said, suggested the tune to Bishop from a song which he had heard from a young peasant girl in Italy.

LAST SYMPHONY CONCERT

The last regular pair of Boston Symphony concerts of the season will be given next Friday afternoon and Saturday evening, May 4 and 5, in Symphony hall.

The symphony, which will be the last number on the programme, will be that by Saint-Saens in C minor for orchestra with organ. Pierre Monteux will also conduct Beethoven's overture to "Leonore" No. 3, Chausson's "Soir de Fete," and the symphonic poem "Fountains of Rome" by Respighi, which was played and repeated at these concerts two seasons ago.

TRAV. APR. 28.

POPS' READY FOR 38th SEASON

The thrty-eighth season of Pop Concerts will open in Symphony Hall on Monday night, May 7, under the directorship of Agide Jacchia, who is to preside over the Pops Orchestra for the seventh successive season. Refreshments will be served at the tables and in the first balcony. An innovation will be Sunday night Pops, to be given on alternate Sundays beginning May 13. This concert will have a Russian-Tschaikovsky program.

For the Pops' opening on May 7, Agide Jacchia has made the following program:

Introduction to Act 3, "Lohengrin"	Wagner
Overture to "Der Freischutz"	Weber
Waltz No.	Brahms-Gericke
Fantasia, "La Gioconda"	Ponchielli
Second Hungarian Rhapsody	Liszt
Prelude, op. 28, No. 6	Chopin
Waltz, "Espana"	Waldtenfel
Polonaise from Suite No. 3	Tschaikovsky
Suite, "Peer Gynt"	Grieg
"Parade of the Wooden Soldiers"	Jessel
Gypsy Dance from "Carmen"	Bizet

AMER. APR. 28

BRITISH MUSIC BY SYMPHONY

Williams' Long London Symphony Is Played

BY OLIN DOWNES

Vaughan Williams' "London Symphony" was played for the third time in this city at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. This symphony, at first a stumbling block to many, becomes more impressive, more evocative of mood, with each repetition.

SCHERZO VERY FRENCH

This is so[illegible]

gruities of style, and a perhaps excessive length. An unmistakably English imagination and a noble melancholy characterize the work as a whole, yet the scherzo, supposedly typical of the streets and markets of the South Side, is in the French manner. It is French in its idiom and technical method. It is the most formal of the movements and is effective, if less original than other pages, because of the fluent and effective treatment of a rhythmical figure. But here the composer, unawares, as it seems to us, speaks in the tone of other musicians whom he has admired and carefully studied.

These things do not weaken the symphony enough for it to lose its appeal to profound emotions. De Quincey did not write of the streets of London with more feeling than this English composer of today. Whether Mr. Williams is thinking of the racket of morning traffic, the drab quiet of Bloomsbury, or the cries of costermongers, is unimportant. It is true that there are certain literalisms in the score, such as the effect of a mouth-organ, the balletic tune of an old fiddler playing before a tavern; the street-cry, "Lavender, sweet lavender," these are merely incidental brush strokes. What makes the score eloquent to everyone who has or has not known London, is its fine philosophic gloom and the apostrophe to life as it passes in the noise and welter of a great pitiless city, while the Thames flows eternally by.

Big Ben tolls the hour. Technically, imaginatively, this symphony appears to us as one of the most important compositions by contemporaneous Englishmen.

POST-APR. 28.

INDIAN MUSIC AT SYMPHONY CONCERT

Skilton Suite and Canons by Schumann Novelties

Two numbers from a "Suite Primeval," based on tribal Indian melodies, by Charles Sanford Skilton, born in Northampton and educated at Yale, were played for the first time in Boston at yesterday's Symphony concert. Mr Skilton has been teaching for 20 years at the University of Kansas. He obtained these themes from a student at a nearby school for Indians. He has used them in piano pieces, from which the orchestral version heard yesterday was rather too obviously evolved.

The theme of the "Flute Serenade," beautifully played by Mr Laurent, is distinctive and beautiful, though not well adapted to transplantation from prairie and wigwam to the concert hall. The "Moccasin Game" has also a striking rhythmic theme, which lent itself better to Mr Skilton's harmonization and orchestration. But why does anyone think that red Indian music has anything to do with present-day America? The audience liked both numbers, which were eloquently played.

The other novelty must have made sure that no living Parisian composer was left unrepresented on the Symphony programs. It was Theodore Dubois' orchestral version of three canons written by Schumann for a now obsolete instrument, the piano with pedals. These canons are fluent and not too labored treatments of the strict form. M Dubois, now 86, made the arrangement for orchestra 30 years ago. It lacks distinction.

Mr Monteux again played Vaughan Williams' "London Symphony," now become a repertory piece, seemingly deemed more worthy of biennial hearings than several of Beethoven's symphonies. The performance, like the music, was a bit stodgy.

Repeated hearings of this music fail to make it seem less diffuse or more intensely emotional than it did at first. Vaughan Williams had material here for a highly effective symphonic poem, to be played in not over 15 minutes. But the Symphony yesterday took 50 minutes in performance. The applause was not especially cordial.

The other number, Wagner's overture to "Rienzi," is the work of a man who, like Vaughan Williams, never knew [illegible]. But although Wagner's [illegible] may prove emotionally [illegible]

[96]

hausting they do not often act as a soporific. This overture is naively dramatic. The composer is obviously thrilled like a child with a new toy over the sonorous brass chords, which were in 1840 a novelty. One of its themes is far more childish than Haydn; another, that of Rienzi's prayer, is a ...ble forecast of the later Wagner. Mr. ...teux and the orchestra gave an ef... performance, though inferior to that they gave a recent Pension Fund concert.

The final program of the season, next week, will begin with Bethoven's "Leonore No. 3" overture, and include a novelty from the late Chausson, called "Soir de Fete," opus 30; Respighi's "Fountains of Rome," and Saint-Saens' C minor symphony, with organ.

GLOBE APR. 28.

SYMPHONY PLAYS INDIAN MELODIES

Herald
Apr 28

Orchestra Gives 23d Concert—Season Closes Next Week

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Monteaux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Vaughan Williams, A London Symphony; Schumann-Dubois, Three Pieces in Canon Form (first time at these concerts, if not in Boston); Skilton, "Flute Serenade" and "Moccasin Game" from the "Suite Primeval" on tribal Indian melodies (first time in Boston); Wagner, overture to "Rienzi."

Charles Sanford Skilton, born at Northampton in 1868, after graduation from Yale, studied music in Berlin and New York. In 1903 he went to Lawrence, Kan., where he is professor of the organ, theory and history of music at the State University of Kansas. As he was near Haskell Institute, he became interested in the music of the North American Indians. Tribal melodies were given to him by the Indian students. He has written a Deer Dance, a War Dance and this "Suite Primeval."

The solo flute melody, at the beginning of the Serenade, beautifully played by Mr. Laurent, is traditional among the Sioux. Now, the "wooing flute" is not confined to the North American Indian; it is found all over the world. The "Moccasin Game" melody came from a Winnebago Indian.

Mr. Skilton has utilized these Indian themes in an appropriately simple manner. Although he has ornamented the flute theme with thrills and flourishes, his treatment is not too sophisticated. He has written frankly and effectively, without disturbing ethnological purpose or parade, nor does he insist that this music is distinctively "Amu-Ur-ican," in which respect he is wiser than some of his fellow laborers in the North American vineyard. We should like to hear music from Mr. Skilton for which he has invented his own themes.

Schumann, wishing to be contrapuntal, whereas his genius was lyrical, shown chiefly in his songs and piano pieces, whereas in his larger compositions he was often ill at ease, wrote Six Studies and Four Sketches in canon form for the pedal piano. The pedalier is a fearsome instrument, but useful to the student of the organ. Nevertheless more elaborate pieces than Schumann's have been composed for it. Witness Gounod, who in his later but still emotional years, fell in with Lucie Palicot, a woman of indisputable temperament. For her Gounod wrote two or three pieces for the pedalier with orchestra. (Mme. Palicot visited Boston in 1898 and thundered away on the rough-toned instrument in Music hall.)

Dubois orchestrated four of Schuman's Canons 30 years or so ago, and orchestrated them deftly, especially the one in B minor, in which Mr. Laus made sport with his bassoon in a delightful manner. The Canons are eminently Schumannesque in their wistfulness, fancy and tender melancholy.

Vaughan Williams's "London" Symphony again made a deep impression. It is doubtful whether without the title and the descriptive program a hearer, as the music was playing, would say, "Aha! London, I hear the Thames, the roar and bustle of the streets. Now we are in foggy, dismal Bloomsbury. Let's go to the Thames Embankment. And now we see the march of the unemployed." No. The austere, remote Delius wrote a symphonic poem "Paris," which is anything but the Paris of

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POP CONCERTS TO BEGIN SOON

On Monday night, May 7th, the 38th season of Pop concerts will open in Symphony hall under the directorship of Agide Jacchia, who is to preside over the Pop's orchestra for the seventh successive season. As usual there will be added to the enjoyment of popular programs by the splendid symphony orchestra refreshments served at the tables and in the first balcony. An innovation will be Sunday night pops, to be given on alternate Sundays beginning May 13th. This concert will have a Russian-Tschaikovsky program.

For the Pop's opening on May 7th, Agide Jacchia has made this program:

1, Introduction to Act 3, "Lohengrin," Wagner; 2, Overture to "Der Freischutz," Weber; 3, Waltz No 5, Brahms-Gericke; 4, Fantasia, "La Gioconda," Ponchielli; 5, Second Hungarian Rhapsody, Liszt; 6, Prelude op. 28 No. 6, Chopin; 7, Waltz, "Espana," Waldtenfal; 8, Polonaise from Suite No. 3, Tschaikovsky; 9, Suite "Peer Gynt," Grieg; 10, "Parade of the Wooden Soldiers," Jessel; 11, Gypsy Dance from "Carmen," Bizet.

TELEGRAM APR. 28

LAST SYMPHONY

At the last Symphony concerts of the season, next Friday and Saturday, the program will include Saint-Saens' symphony in C minor, Beethoven's third "Leonore" overture, Chausson's "Soir de Fete" and Respighi's symphonic poem, "Fountains of Rome."

ADVISR. APR 29.

POP CONCERTS TO BEGIN NEXT WEEK

A week from tomorrow night the 38th season of Pop Concerts will open in Symphony Hall. An innovation will be Sunday night pop concerts, beginning May 13, with a Russian program. Agide Jacchia will again be the Pops' Conductor. His opening program follows:

Introduction to act 3 "Lohengrin" Wagner
Overture to "Der Freischutz"......Weber
Waltz No. 5.............Brahms-Gericke
Fantasia, "La Gioconda"......Ponchielli
Second Hungarian Rhapsody........Liszt
Prelude op. 28, No. 6..............Chopin
Waltz, "Espana"..............Waldtenfel
Polonaise from Suite No. 3...Tchaikovsky
Suite, "Peer Gynt"....................Grieg
"Parade of the Wooden Soldiers"..Jessel
Gypsy Dance from "Carmen"......Bizet

ADVISR. APR 29.

Last Symphony Programme

The last regular pair of Boston Symphony concerts of the season will be given next Friday afternoon and Saturday evening in Symphony Hall.

The symphony, which will be the last number on the programme, will be that by Saint-Saens in C minor for orchestra with organ. Pierre Monteux will also conduct Beethoven's ...ure to "Leonore" No. 3, Chauss... de Fete" and the symphonic ... tains of Rome" by Respi... played and repeated two

POPS' OPENING

A week from tomorrow, Monday evening, May 7, the 38th season of Pops Concerts will open in Symphony Hall. A large symphony orchestra will provide popular programmes every night, with the usual additional attraction of refreshments served at the tables and in the first balcony.

This is worth while noting, for it bears on one of the moot points of musical composition in America. Can really American music be derived from Indian, Negro or other folk-themes of the land? The answer depends entirely on the nature and imagination of the composer. If these things stir in him something that is himself, if they reveal to him vistas which his own spirit may traverse, the result will be vital, significant music. But from the mere exhuming, arranging, translating, so to speak, of Indian or any other folk-melodies into our own musical tongue, no important or creative art can appear.

POST - APR. 29.

Friday at 2:30 and Saturday at 8:15, Boston Symphony Orchestra, 24th and final program. Overture "Leonore No. 3," Beethoven; "Soir de Fete," Chausson; "Fountains of Rome," Respighi; Third Symphony, with organ, Saint-Saens. There will be no soloist.

The centenary of "Home, Sweet Home" is to be celebrated at the Pops May 8 by the performance of a specially prepared orchestral arrangement made by Agide Jacchia.

GLOBE - APR. 29.

The annual series of "Pop Concerts" by the Boston Symphony Orchestra will begin at Symphony Hall on Monday evening, May 7, with Mr. Jacchia again conducting.

At its twenty-third concert the Boston Symphony Orchestra played Vaughan Williams's "London Symphony," two movements from Skilton's "Suite Primeval," on tribal Indian melodies, and Theodore Dubois's arrangement for orchestra of four pieces by Schumann in the form of canon.

NY. TIMES. APR. 29

They are getting famously forward in Boston. Mr. Burgin plays Beethoven's violin concerto with the Boston Orchestra, and H. T. P. in The Transcript says that the concerto had "forunately been laid to rest through four years at these concerts." Mr. Burgin "infused no semblance of emotion into a music intrinsically emotionless; with the composer and with the violinist for whom it was written, he courted the flowing elegance which is substitute. A more faithful, a more just performance of the concerto, alike by violinist, conductor and orchestra, were hard to imagine. Therewith all three stopped and, so stopping, left the music naked to the ear as displayful virtuoso-piece into which passing years and changing fashions clearly bite. There are pretty tunes in the concerto, through the first and the second divisions; ornate measures enticing to audience as well as fiddler. There are also stretches of 'passage-work' long since worn thread-bare and stretches also of dull repetition for which 'orthodox form' is label rather than excuse."

NY. TIMES - APR. 29.

"Home Sweet Home" will be 100 years old in May. Mme. ... will sing it "as arranged by Patti" tonight in Symphony hall. At the Pop concert of May 8 Mr. Jacchia's arrangement of the tune will be played.

POPS OPENING

On Monday evening, May 7, the 38th season of Pops concerts will open in Symphony hall. A large orchestra will provide popular programs every night, with the usual additional attractions of refreshments served at the tables and in the first balcony.

An innovation will be Sunday night Pop concerts, to be given on alternate Sundays beginning May 13. This first Sunday Pop concert will have a Russian-Tschaikovsky program.

Agide Jacchia will again be the Pops' conductor. This will be his seventh season at this post. He has devoted the larger part of his career to the conducting of opera, in which field he was eminent in his native Italy before he came to this country. He conducted several opera companies in the United States, particularly the Century Theater opera in New York and the Boston National opera company. At the head of the Pops he has given a new importance to their musical aspect, and also made them more popular than ever before.

Mr. Jacchia's opening program, which will mingle old Pops favorites with numbers to be heard for the first time at the Pops, follows:

Introduction to Act 3, "Lohengrin" Wagner
Overture to "Der Freischuetz".....Weber
Waltz No. 5..............Brahms-Gericke
Fantasia, "La Gioconda".......Ponchielli
Second Hungarian Rhapsody........Liszt
Prelude op. 28, No. 6..............Chopin
Waltz, "Espana"..................Waldteufel
Polonaise from Suite No. 3..Tchaikovsky
Suite, "Peer Gynt"....................Greig
"Parade of the Wooden Soldiers"...Jessel
Gypsy Dance from "Carmen"........Bizet

Comicalities

IT is enjoyable—and also lawful—to smoke at the Pop Concerts in Symphony Hall on Monday, Tuesday, Wednesday, Thursday, Friday and Saturday evenings. It is enjoyable—but also unlawful—to smoke at the same concerts, in the same room, on Sunday evening. It is enjoyable—and also lawful—to eat and to drink at The Pops from Monday through Saturday. Yet on Sunday evening such carnality is "banned" by the law. That is to say, the audiences at the projected Sunday Pops may only prop their elbows on the tables—and stop, look, listen. Graciously, however, the law permits conversation at public entertainments on the first day of the week. In hotels, it also permits eating, drinking and smoking to the sound of music. Only in the concert-hall is indulgence in these vices then prohibited. So has ruled the head of the State Department of Public Safetly. The Sunday Pops have only to hear and obey. There is no explanation. There are many morals.

H. T. P.

TRANS. APR. 30.

BROOKLYN
N. Y.
TIMES
ISSUE OF
APR 7 1923

Music Events

THE BOSTON SYMPHONY.

The program of the last of the series of five philharmonic concerts by the Boston Symphony Orchestra at the Academy of Music last night was finely balanced and varied, and certainly must have left its large audience in a high state of anticipation for the return of the orchestra next season.

Outstanding on the program was Tschaikowsky's "Pathetic" symphony which the orchestra under direction of pierre Monteaux, played excellently, lending to it all the plaintive and pathetic qualities of this great composition. None of its pale colorings were lost in the rendition.

The remainder of the program comprised the "Ballad of the Gnomides," by Respighi in which all the weird and unearthly music of the composition was preserved by the orchestra; the overture from Wagner's "Rienze," and Schumann's concerto for violincello with orchestral accompaniment, in A minor, Op. 129. In this latter selection Pablo Casals, soloists, played the cello parts with a rare and exquisite sense of the beauty of it, and the imagination of the true artist. Despite a long and enthusiastic demonstration he played no encore.

All the vitality of Wagner's music in the overture to "Rienzi," was in the splendid rendition by Monteaux. The difficulties usually found in the Wagner music were coped with successfully and with ease and great virility.

This orchestra could not have bid farewell to Brooklyn with a more interesting and delightful program.

LAST SYMPHONY

The last Boston Symphony concerts of the season will be given next Friday afternoon and Saturday evening in Symphony hall.

The symphony, which will be the last number on the program, will be Saint-Saens's in C minor for orchestra with organ. Mr. Monteux will also conduct Beethoven's Overture to "Leonore" No. 3, Chausson's "Soir de Fete," and the symphonic poem "Fountains of Rome" by Respighi, which was played and repeated two seasons ago. Chausson's symphonic poem will be performed for the first time in America.

POPS AND "HOME, SWEET HOME"

In many parts of England concerts will be given on May 8 to commemorate the 100th anniversary of the first performance of the most popular of all songs, "Home, Sweet Home." The principal observance in Boston will be at the Pop Concert of that date in Symphony hall, which will be the second concert of the Pops season. Agide Jacchia has made a special arrangement of the famous melody for the occasion.

T); AGIDE JACCHIA, WHO WILL AGA

HERALD - APR. 29.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
APR 7 1923

PABLO CASELS SOLOIST WITH BOSTON SYMPHONY

This season's last visit of the Boston Symphony Orchestra to Brooklyn was marked by an excellent program at the Academy of Music last evening. Pablo Casels was the soloist, playing Schumann's Concerto in A minor, Op. 129, for violoncello and orchestra. Mr. Casels played with rare beauty of tone to the entire satisfaction of the large audience present.

The remainder of the program included: Symphony No. 6, "Pathetique," Tschiarkowsky; "Ballard of the Gnomides," Respighi, and the overture to "Rienzi," Wagner. Mr. Monteux and his players, were at their best in the always welcome "Pathetique," their rendition of which was invested with strong feeling, and much dramatic power. This number was received with grateful appreciation.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
APR 7 1923

Boston Symphony Farewell

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its fifth and last of this season's concerts in Brooklyn under Institute auspices, at the Academy of Music, last night. The programme held as opening number the only Tschaikowsky work played on the 1922-23 Boston programmes here, namely, the "Pathetique Symphony." Other numbers were Respighi's "Ballad of the Gnomides," Schumann's A minor violoncello concerto (opus 129), with Pablo Casals as soloist, and Wagner's "Rienzi" overture. The audience was large, and, as usual at these concerts, conservative with its applause.

Mr. Monteux's reading of the "Pathetique" must take a place definitely among the outstanding versions of Tschaikowsky's inspired and inspiring work. It was a sincere and deeply musical version, free from the taint of emotional sensationalism, therefore standing out in magnificent contrast to Mr. Mengelberg's distorted interpretation of the same symphony heard recently at a Brooklyn concert by the Philharmonic forces.

Resphigi's "Gnomides" (introduced here by Toscanini a few seasons ago) is a musical painting in bold drawing of early Florentinism, colored with harmonic freedom and instrumental unconstraint. A representative work of Italy's new symphonic school, tepid applause followed last night's hearing, despite vivid performance.

Mr. Casals, than whom amongst the world's masters of 'cello playing none is greater, accomplished the feat of making Schumann's old bone-dry concerto sound interesting. "Rienzi," as closing number, challenged and almost put to rout the negative acoustical condition of the auditorium, a condition which has ever made difficult brilliant orchestral performances in the Academy's opera house.

PROVIDENCE
R. I.
TRIBUNE
ISSUE OF
APR 8 1923

CLOSING SYMPHONY CONCERT.

The final Boston Symphony concert of the Providence season will take place in Infantry Hall next Tuesday evening, April 10, at 8:15. The soloist will be Harold Bauer, who is looked upon as one of the very greatest of living pianists. Especially celebrated as an interpreter of the music of Beethoven, he will appear at this concert in th egreat "Emperor" concerto, No. 5, by this master, which is certainly the mightiest concerto ever written and is equal to his symphonies in conception and importance.

The larger part of the program, however, will be occupied by the "Pathetic" Symphony of Tchaikovsky, No. 6, in B minor, which is looked upon as the masterpiece of this composer. It has often been remarked that no other single musical work nor, indeed, any artistic creation, voices the temperament and emotional characteristics of a great people as does this. The haunting quality of Tchaikovsky's melodies in this score, the charm of the movement in the rhythm of five beats, the "March" movement, in which ephemeral pomp sinks into dissolution, and the last movement a penetrating lament which probes into the lowest depths of the tonal register—these qualities make the "Pathetic" Symphony unique in the whole record of musical achievement.

The concert and the season will close with Enesco's Roumanian Rhapsody, the composer of which has just made his first visit to this country and appeared as guest conductor with this orchestra.

rom APR 8 1923
OURNAL
Providence, R. I.

Harold Bauer with Symphony

Beethoven's "Emperor" concerto No. 5 which Harold Bauer, the pianist, will play with the Boston Symphony next Tuesday night in Infantry Hall, is considered by many, one of the finest concertos ever written. In it Mr. Bauer is said to display his interpretative genius at its heights.

Another work of stupendous power is Tschaikowski's sixth symphony, the famous "Pathetic," with which Mr. Monteux will open his programme. Perhaps more than any other score, this symphony has brought the Russian music and temperament to the attention and sympathy of the western world. The pages of this remarkable work voice the suffering of the Russian people, their aspirations and disillusions. The plaintive and haunting quality of the melodious themes, the lowest depths of instrumental tone which the composer probes, indelibly impressed the symphony upon the world when it was composed, and in the years from that time to this it has held its place of eminence as an individual and distinctive artistic creation. The number which will close the concert is Enesco's Roumanian Rhapsody, the composer of which has just made his first visit to this country and appeared as guest conductor with the orchestra.

This concert concludes the Boston Symphony's Providence series for the season. Last week Mr. Monteux's players wound up their season of evening concerts in New York with a programme numbering Schubert's "Unfinished" symphony, Schumann's 'cello concerto, Debussy's orchestral suite "Printemps" and Wagner's "Rienzi." Pablo Casals was the soloist. The Bostonians farewelled in Brooklyn Friday night and in New York at a matinee yesterday. It marked the end of the orchestra's 37th season in New York.

[97]

hausting, they do not often act as a soporific. This overture is naively dramatic. The composer is obviously thrilled like a child with a new toy over the sonorous brass chords, which were in 1840 a novelty. One of its themes is far more childish than Haydn; another, that of Rienzi's prayer, is a feeble forecast of the later Wagner. Mr. Monteux and the orchestra gave an effective performance, though inferior to that they gave a recent Pension Fund concert.

The final program of the season, next week, will begin with Bethoven's "Leonore No. 3" overture, and include a novelty from the late Chausson, called "Soir de Fete," opus 30; Respighi's "Fountains of Rome," and Saint-Saens' C minor symphony, with organ.

GLOBE APR. 28

SYMPHONY PLAYS INDIAN MELODIES

Orchestra Gives 23d Concert—Season Closes Next Week

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Monteaux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Vaughan Williams, A London Symphony; Schumann-Dubois, Three Pieces in Canon Form (first time at these concerts, if not in Boston); Skilton, "Flute Serenade" and "Moccasin Game" from the "Suite Primeval" on tribal Indian melodies (first time in Boston); Wagner, overture to "Rienzi."

Charles Sanford Skilton, born at Northampton in 1868, after graduation from Yale, studied music in Berlin and New York. In 1903 he went to Lawrence, Kan., where he is professor of the organ, theory and history of music at the State University of Kansas. As he was near Haskell Institute, he became interested in the music of the North American Indians. Tribal melodies were given to him by the Indian students. He has written a Deer Dance, a War Dance and this "Suite Primeval."

The solo flute melody, at the beginning of the Serenade, beautifully played by Mr. Laurent, is traditional among the Sioux. Now, the "wooing flute" is not confined to the North American Indian; it is found all over the world. The "Moccasin Game" melody came from a Winnebago Indian.

Mr. Skilton has utilized these Indian themes in an appropriately simple manner. Although he has ornamented the flute theme with thrills and flourishes, his treatment is not too sophisticated. He has written frankly and effectively, without disturbing ethnological purpose or parade, nor does he insist that this music is distinctively "Amu-r-ican," in which respect he is wiser than some of his fellow laborers in the North American vineyard. We should like to hear music from Mr. Skilton for which he has invented his own themes.

Schumann, wishing to be contrapuntal, whereas his genius was lyrical, shown chiefly in his songs and piano pieces, whereas in his larger compositions he was often ill at ease, wrote Six Studies and Four Sketches in canon form for the pedal piano. The pedalier is a fearsome instrument, but useful to the student of the organ. Nevertheless more elaborate pieces than Schumann's have been composed for it. Witness Gounod, who in his later but still emotional years, fell in with Lucie Palicot, a woman of indisputable temperament. For her Gounod wrote two or three pieces for the pedalier with orchestra. (Mme. Palicot visited Boston in 1898 and thundered away on the rough-toned instrument in Music hall.)

Dubois orchestrated four of Schuman's Canons 30 years or so ago, and orchestrated them deftly, especially the one in B minor, in which Mr. Laus made sport with his bassoon in a delightful manner. The Canons are eminently Schumannesque in their wistfulness, fancy and tender melancholy.

Vaughan Williams's "London" Symphony again made a deep impression. It is doubtful whether without the title and the descriptive program a hearer, as the music was playing, would say, "Aha! London, I hear the Thames, the roar and bustle of the streets. Now we are in foggy, dismal Bloomsbury. Let's go to the Thames Embankment. And now we see the march of the unemployed." No. The austere, remote Delius wrote a symphonic poem "Paris," which is anything but the Paris of

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POP CONCERTS TO BEGIN SOON

On Monday night, May 7th, the 38th season of Pop concerts will open in Symphony hall under the directorship of Agide Jacchia, who is to preside over the Pop's orchestra for the seventh successive season. As usual there will be added to the enjoyment of popular programs by the splendid symphony orchestra refreshments served at the tables and in the first balcony. An innovation will be Sunday night pops, to be given on alternate Sundays beginning May 13th. This concert will have a Russian-Tschaikovsky program.

For the Pop's opening on May 7th, Agide Jacchia has made this program:

1, Introduction to Act 3, "Lohengrin," Wagner; 2, Overture to "Der Freischutz," Weber; 3, Waltz No 5, Brahms-Gericke; 4, Fantasia, "La Gioconda," Ponchielli; 5, Second Hungarian Rhapsody, Liszt; 6, Prelude op. 28 No. 6, Chopin; 7, Waltz, "Espana," Waldtenfal; 8, Polonaise from Suite No. 3, Tschaikovsky; 9, Suite "Peer Gynt," Grieg; 10, "Parade of the Wooden Soldiers," Jessel; 11, Gypsy Dance from "Carmen," Bizet.

TELEGRAM APR. 28

LAST SYMPHONY

At the last Symphony concerts of the season, next Friday and Saturday, the program will include Saint-Saens' symphony in C minor, Beethoven's third "Leonore" overture, Chausson's "Soir de Fete" and Respighi's symphonic poem, "Fountains of Rome."

ADVTSR. APR. 29.

POP CONCERTS TO BEGIN NEXT WEEK

A week from tomorrow night the 38th season of Pop Concerts will open in Symphony Hall. An innovation will be Sunday night pop concerts, beginning May 13, with a Russian program. Agide Jacchia will again be the Pops' Conductor. His opening program follows:

Introduction to act 3 "Lohengrin"	Wagner
Overture to "Der Freischutz"	Weber
Waltz No. 5	Brahms-Gericke
Fantasia, "La Gioconda"	Ponchielli
Second Hungarian Rhapsody	Liszt
Prelude op. 28, No. 6	Chopin
Waltz, "Espana"	Waldtenfel
Polonaise from Suite No. 3	Tchaikovsky
Suite, "Peer Gynt"	Grieg
"Parade of the Wooden Soldiers"	Jessel
Gypsy Dance from "Carmen"	Bizet

ADVTSR. APR. 29.

Last Symphony Programme

The last regular pair of Boston Symphony concerts of the season will be given next Friday afternoon and Saturday evening in Symphony Hall.

The symphony, which will be the last number on the programme, will be that by Saint-Saens in C minor for orchestra with organ. Pierre Monteux will also conduct Beethoven's re to "Leonore" No. 3, Chauss de Fete" and the symphonic tains of Rome" by Respi played and repeated two

POPS' OPENING

A week from tomorrow, Monday evening, May 7, the 38th season of Pops Concerts will open in Symphony Hall. A large symphony orchestra will provide popular programmes every night, with the usual additional attraction of refreshments served at the tables and in the first balcony.

This is worth while noting, for it bears on one of the moot points of musical composition in America. Can really American music be derived from Indian, Negro or other folk-themes of the land? The answer depends entirely on the nature and imagination of the composer. If these things stir in him something that is himself, if they reveal to him vistas which his own spirit may traverse, the result will be vital, significant music. But from the mere exhuming, arranging, translating, so to speak, of Indian or any other folk-melodies into our own musical tongue, no important or creative art can appear.

POST-APR. 29.

Friday at 2:30 and Saturday at 8:15, Boston Symphony Orchestra, 24th and final program. Overture "Leonore No. 3," Beethoven; "Soir de Fete," Chausson; "Fountains of Rome," Respighi; Third Symphony, with organ, Saint-Saens. There will be no soloist.

The centenary of 'Home, Sweet Home" is to be celebrated at the Pops May 8 by the performance of a specially prepared orchestral arrangement made by Agide Jacchia.

GLOBE-APR. 29.

The annual series of "Pop Concerts" by the Boston Symphony Orchestra will begin at Symphony Hall on Monday evening, May 7, with Mr. Jacchia again conducting.

At its twenty-third concert the Boston Symphony Orchestra played Vaughan Williams's "London Symphony," two movements from Skilton's "Suite Primeval," on tribal Indian melodies, and Theodore Dubois's arrangement for orchestra of four pieces by Schumann in the form of canon.

N.Y. TIMES. APR. 29

They are getting famously forward in Boston. Mr. Burgin plays Beethoven's violin concerto with the Boston Orchestra, and H. T. P. in The Transcript says that the concerto had "forunately been laid to rest through four years at these concerts." Mr. Burgin "infused no semblance of emotion into a music intrinsically emotionless; with the composer and with the violinist for whom it was written, he courted the flowing elegance which is substitute. A more faithful, a more just performance of the concerto, alike by violinist, conductor and orchestra, were hard to imagine. Therewith all three stopped and, so stopping, left the music naked to the ear as displayful virtuoso-piece into which passing years and changing fashions clearly bite. There are pretty tunes in the concerto, through the first and the second divisions; ornate measures enticing to audience as well as fiddler. There are also stretches of 'passage-work' long since worn thread-bare and stretches also of dull repetition for which 'orthodox form' is label rather than excuse."

N.Y. TIMES-APR. 29.

"Home Sweet Home" will be 100 years old in May. Mme. Melius will sing it "as arranged by Patti" tonight in Symphony hall. At the Pop concert of May 8 Mr. Jacchia's arrangement of the tune will be played.

POPS OPENING

On Monday evening, May 7, the 38th season of Pops concerts will open in Symphony hall. A large orchestra will provide popular programs every night, with the usual additional attractions of refreshments served at the tables and in the first balcony.

An innovation will be Sunday night Pop concerts, to be given on alternate Sundays beginning May 13. This first Sunday Pop concert will have a Russian-Tschaikovsky program.

Agide Jacchia will again be the Pops' conductor. This will be his seventh season at this post. He has devoted the larger part of his career to the conducting of opera, in which field he was eminent in his native Italy before he came to this country. He conducted several opera companies in the United States, particularly the Century Theater opera in New York and the Boston National opera company. At the head of the Pops he has given a new importance to their musical aspect, and also made them more popular than ever before.

Mr. Jacchia's opening program, which will mingle old Pops favorites with numbers to be heard for the first time at the Pops, follows:

Introduction to Act 3, "Lohengrin"	Wagner
Overture to "Der Freischuetz"	Weber
Waltz No. 5	Brahms-Gericke
Fantasia, "La Gioconda"	Ponchielli
Second Hungarian Rhaspody	Liszt
Prelude op. 28, No. 6	Chopin
Waltz, "Espana"	Waldteufel
Polonaise from Suite No. 3	Tchaikovsky
Suite, "Peer Gynt"	Greig
"Parade of the Wooden Soldiers"	Jessel
Gypsy Dance from "Carmen"	Bizet

Comicalities

IT is enjoyable—and also lawful—to smoke at the Pop Concerts in Symphony Hall on Monday, Tuesday, Wednesday, Thursday, Friday and Saturday evenings. It is enjoyable—but also unlawful—to smoke at the same concerts, in the same room, on Sunday evening. It is enjoyable—and also lawful—to eat and to drink at The Pops from Monday through Saturday. Yet on Sunday evening such carnality is "banned" by the law. That is to say, the audiences at the projected Sunday Pops may only prop their elbows on the tables—and stop, look, listen. Graciously, however, the law permits conversation at public entertainments on the first day of the week. In hotels, it also permits eating, drinking and smoking to the sound of music. Only in the concert-hall is indulgence in these vices then prohibited. So has ruled the head of the State Department of Public Safetly. The Sunday Pops have only to hear and obey. There is no explanation. There are many morals.

H. T. P.

TRANS. APR. 30.

BROOKLYN
N. Y.
TIMES
ISSUE OF
APR 7 1923

Music Events

THE BOSTON SYMPHONY.

The program of the last of the series of five philharmonic concerts by the Boston Symphony Orchestra at the Academy of Music last night was finely balanced and varied, and certainly must have left its large audience in a high state of anticipation for the return of the orchestra next season.

Outstanding on the program was Tschaikowsky's "Pathetic" symphony which the orchestra under direction of pierre Monteaux, played excellently, lending to it all the plaintive and pathetic qualities of this great composition. None of its pale colorings were lost in the rendition.

The remainder of the program comprised the "Ballad of the Gnomides," by Respighi in which all the weird and unearthly music of the composition was preserved by the orchestra; the overture from Wagner's "Rienze," and Schumann's concerto for violincello with orchestral accompaniment, in A minor, Op. 129. In this latter selection Pablo Casals, soloists, played the cello parts with a rare and exquisite sense of the beauty of it, and the imagination of the true artist. Despite a long and enthusiastic demonstration he played no encore.

All the vitality of Wagner's music in the overture to "Rienzi," was in the splendid rendition by Monteaux. The difficulties usually found in the Wagner music were coped with successfully and with ease and great virility.

This orchestra could not have bid farewell to Brooklyn with a more interesting and delightful program.

LAST SYMPHONY

The last Boston Symphony concerts of the season will be given next Friday afternoon and Saturday evening in Symphony hall.

The symphony, which will be the last number on the program, will be Saint-Saens's in C minor for orchestra with organ. Mr. Monteux will also conduct Beethoven's Overture to "Leonore" No. 3, Chausson's "Soir de Fete," and the symphonic poem "Fountains of Rome" by Respighi, which was played and repeated two seasons ago. Chausson's symphonic poem will be performed for the first time in America.

POPS AND "HOME, SWEET HOME"

In many parts of England concerts will be given on May 8 to commemorate the 100th anniversary of the first performance of the most popular of all songs, "Home, Sweet Home." The principal observance in Boston will be at the Pop Concert of that date in Symphony hall, which will be the second concert of the Pops season. Agide Jacchia has made a special arrangement of the famous melody for the occasion.

HERALD-APR. 29.

BROOKLYN
N. Y.
CITIZEN
ISSUE OF
APR 7 1923

PABLO CASELS SOLOIST WITH BOSTON SYMPHONY

This season's last visit of the Boston Symphony Orchestra to Brooklyn was marked by an excellent program at the Academy of Music last evening. Pablo Casels was the soloist, playing Schumann's Concerto in A minor, Op. 129, for violoncello and orchestra. Mr. Casels played with rare beauty of tone to the entire satisfaction of the large audience present.

The remainder of the program included: Symphony No. 6, "Pathetique," Tschiarkowsky; "Ballard of the Gnomides," Respighi, and the overture to "Rienzi," Wagner. Mr. Monteux and his players, were at their best in the always welcome "Pathetique," their rendition of which was invested with strong feeling, and much dramatic power. This number was received with grateful appreciation.

BROOKLYN
N. Y.
STANDARD UNION
ISSUE OF
APR 7 1923

Boston Symphony Farewell

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its fifth and last of this season's concerts in Brooklyn under Institute auspices, at the Academy of Music, last night. The programme held as opening number the only Tschaikowsky work played on the 1922-23 Boston programmes here, namely, the 'Pathetique Symphony." Other numbers were Respighi's "Ballad of the Gnomides," Schumann's A minor violoncello concerto (opus 129), with Pablo Casals as soloist, and Wagner's "Rienzi" overture. The audience was large, and, as usual at these concerts, conservative with its applause.

Mr. Monteux's reading of the "Pathetique" must take a place definitely among the outstanding versions of Tschaikowsky's inspired and inspiring work. It was a sincere and deeply musical version, free from the taint of emotional sensationalism, therefore standing out in magnificent contrast to Mr. Mengelberg's distorted interpretation of the same symphony heard recently at a Brooklyn concert by the Philharmonic forces.

Resphigi's "Gnomides" (introduced here by Toscanini a few seasons ago) is a musical painting in bold drawing of early Florentinism, colored with harmonic freedom and instrumental unconstraint. A representative work of Italy's new symphonic school, tepid applause followed last night's hearing, despite vivid performance.

Mr. Casals, than whom amongst the world's masters of 'cello playing none is greater, accomplished the feat of making Schumann's old boney dry concerto sound interesting. "Rienzi," as closing number, challenged and almost put to rout the negative acoustical condition of the auditorium, a condition which has ever made difficult brilliant orchestral performances in the Academy's opera house.

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PROVIDENCE
R. I.
TRIBUNE
ISSUE OF
APR 8 1923

CLOSING SYMPHONY CONCERT.

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from APR 8 1923
JOURNAL
Providence, R. I.

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NEW YORK
TIMES
APR 8 1923

MUSIC

By RICHARD ALDRICH.

The Boston Orchestra.

The Boston Symphony Orchestra finished its doings in New York for the present season, at its concert in Carnegie Hall yesterday afternoon. The program ended with Beethoven's "Eroica" symphony, which still seems to many an excelent piece to end with, or to begin with or to play in between. Felix Mottl's arrangements of three dance movements from Grétry's opera of "Céphale et Pro-cris," were first on the program, all delightful pieces, ending with an enchanting gigue, skillfully arranged and skillfully played under Mr. Monteux's direction, in a manner quite to preserve their essential spirit.

Then came Debussy's prelude to "The Afternoon of a Faun" that has lost none of its fascination in losing its ultra-modern aspect. It is still sufficiently modern to be alive and to wear its beauty without wrinkles. No beauty, wrinkled or unwrinkled, has ever adorned the next piece on the program, Ottorino Respighi's "Ballade of the Gnomides," nor was ever intended to. "Expression" was the composer's object and he appears to have attained it, at great length. The length, indeed, is such as to cool something of the interest with which those who like their expression strong may have regarded it.

The piece is remembered here, having been played first by Mr. Toscanini and his Italian orchestra. It is not such a one as might have been expected from Mr. Respighi, who does not usually breathe fire from his nostrils. He has added a few comparatively novel diabolical effects to the orchestral repertory of such things, and the "Ballade of the Gnomides" may rest its title to fame upon that fact.

The orchestra played all these things admirably. It has, in fact, made this season a long step in return to its old supremacy, in quality and homogeneity of tone, in finish and plastic flexibility under its conductor's hand. It is one of the most valuable features of the New York musical season; and there ought to be more music lovers who value it highly enough to attend its concerts. It is good to see in the program book the announcement of its ten concerts in New York next season.

NEW YORK
TRIBUNE
APR 8 1923

The Boston Symphony Orchestra disproves the rumor that it would discontinue its New York concerts next season by publishing the dates. As usual, it will give five Thursday evening and five Saturday afternoon concerts during the season of 1923-'24 at Carnegie Hall, with different programs for the evening and afternoon series, beginning on Thursday, November 29.

NEW YORK
N. Y.
HERALD
APR 8 1923

Boston Orchestra Ends Season: Plays Dance by Respighi

'Ballad of Gnomides,' Cleverly Composed, Is Presented Here for First Time.

By W. J. HENDERSON.

The Boston Symphony Orchestra closed its season in this city with its concert in Carnegie Hall yesterday afternoon. The program consisted of three dances from Gretry's "Cephale et Procris," arranged by Felix Mottl; Debussy's "L'Apres-Midi d'un Faune," Respighi's "Ballad of the Gnomides" and Beethoven's "Eroica" symphony. The composition of Respighi was performed for the first time here.

There is a program note by Carlo Clausetti, which recites in melodramatic manner the seizure of a diminutive gnome by two women, who drag him to the nuptial couch. A rabble of gnomes wait without, screaming and cursing till the women drag their spouse out again and hurl him from a hill into the sea. After that the two brides join in a mad dance with the gnomes and wild frenzy reigns.

Of course the general madness finds expression in tumultuous orchestration and trumpets in violent [illegible] utter the shrieks. There is a very striking funeral march and then more riotous antics by the gnomes. The composition is cleverly made and the orchestra is used with masterly skill. But there does not seem to be much to say about the indecent rabble and their filthy doings that has not been said before. The way of doing this sort of thing is now thoroughly conventionalized. It was not for Respighi to open a new path, and even if he had succeeded the question would still remain, "What comes to the art of music from such subjects?"

The performance of the ballad was a brilliant display of the technical skill of the Boston organization.

The various series of concerts given by the Philharmonic Society approaches its end. The last of the Saturday entertainments took place in Carnegie Hall last evening. The feast laid before the numerous audience comprised the well published "Ein Heldenleben" of Richard Strauss, the same composer's "Don Juan" and the dance and final scene from his opera "Salome." The opera itself has been threatened ever since last autumn when an American prima donna gained wide celebrity through her preparations to impersonate the daughter of *Herodias*. Later the Wagnerian festival company held it over the heads of music lovers. But only excerpts have broken into this long and active season.

After a somewhat forced performance of the "Don Juan" the dance from "Salome" was played at a tempo which would have puzzled Miss Bianca Froelich, who did the dance in the one memorable performance at the Metropolitan, but might have been grateful to Miss Mary Garden who executed her own terpsichorean solo.

TRIBUNE
APR 8 1923

Respighi Ballade Closes Boston Symphony Year

Novel 'Gnomide' Music Set to Fantastic Program Well Received at Last Concert of 37th New York Season

Pieces Old and New Heard

18th Century Ballet Airs Contrast to Modern With Beethoven as Golden Mean

By F. D. Perkins

There was an agreeable blend of familiar and unfamiliar numbers in the Boston Symphony Orchestra's last New York concert of the season, yesterday afternoon at Carnegie Hall, with the eighteenth century Gretry offset by Ottorino Respighi, and the "Afternoon of a Faun," and the "Eroica" Symphony to complete the program.

Of these the principal interest, or at least the charm of novelty, lay in Respighi's "Ballade of the Gnomides," which had a tart flavor after the pastoral calm of the Debussy number. Its "program" was bizarre, and the music, following it, often bizarre as well, though considerably less so than it might have been in the hands of Schonberg or Darius Milhaud. Respighi's music was undeniably of the modern Italian school, not the flowing, mellifluous Respighi of "Fontane di Roma." It arrested the ear, with a flavor now sweet, now acid, but did not vex it.

An Agitating Story

The printed "program" of Carlo Clausetti is not a soothing one. "Dragging the raving gnome," it begins, "the women go, abandoning their flimsy draperies to the wind," the women being two wives of a "diminutive man," with whom they are fleeing before a "cunning throng of manlings." Eventually they throw their husband over a cliff, and join the gnomes in a frenzied dance. The music, which makes more agreeable hearing than its subject, begins with whirling figures, through wich a more definite theme becomes audible; then subsides to a calmer, almost lyric mood not unlike that of the preceding Debussy number. But excitement is whipped up once more, and melody is mixed and alternates with dissonance, while the mood changes to that of a dance toward the end. The "Ballade" caused much applause, and none of the aggressive dissent that had been stirred by Honegger's "Horace Victorieux" or Schonberg's "Kammersymphonie."

Gretry Music Pleases

Mr. Monteux began with three dance pieces from Gretry's "Heroic Ballet," "Cephale et Procris," originally of the vintage of 1775, but freely arranged by Felix Mottl. In spite of the indicated freedom, Mottl had preserved the eighteenth century atmosphere flavor. The result was light, graceful, generally cheerful but for a plaintive touch in the minuet separating the "Tambourin" and "Gigue." Debussy's "Afternoon of a Faun" had a smooth, expressive performance and Mr. Monteux led Beethoven's "Eroica" Symphony to close the Boston Symphony's thirty-seventh season in New York.

NEW YORK
N. Y.
HERALD
APR 8 1923

Leaders Attempt to Crowd Too Much Into Concerts

Profound and Novel Offerings Should Be Brought Before Audiences Early in Order to Be Heard by Minds Fresh and Vigorous.

By W. J. HENDERSON.

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This by a natural progress brings us to the theme of program making in general. Conductors of orchestral concerts are for some reason not often good program makers. They attempt to crowd too much into their concerts. They not only make their programs too long but they make them too broad. One would suppose that a well balanced program with sufficient variety to keep the mind of the auditors stimulated was not a difficult thing to create, but evidently it is not easy.

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But the suggestion contained in the note quoted by Mr. Hale should never be put aside. Every conductor who has something profound or novel to offer should bring it before the audience early in the program in order that it may be heard by minds fresh and vigorous, not having the edge of their appetites dulled by several courses already received.

Especially is this necessary in our own time, when such a thing as a short symphony is not written. When Haydn wrote one he managed to present his simple thematic ideas and his brief descant on them in a few minutes. Mozart took little longer, and even Beethoven managed in most of his works to finish in thirty-five or forty minutes. But now a composer needs an hour and usually says much less than even Haydn, the kind old gentleman who made melodic bon bons for the Viennese.

We are no longer naive. We compose ponderously for many instruments, with the thunder of many drums and the clashing of many cymbals, gongs and bells, with complications in harmony and counterpoint, and, above all, with stupendous ideas. We compose not merely symphonies in C or B flat, but we embody in them histories, philosophies, religions, cults, and, in short, the entire catalogue of secrets of the human heart, which, as we all know, is desperately wicked.

Such music should begin, not end, a program. The conductors often plead that their programs are arranged to meet artistic demands. In many instances this is true. But much too frequently art is at least open to question. What artistic principle commands the performance of a Beethoven sympathy at the end of a program which has already included two much more modern works? Perhaps this one—that these same modern works would sound rather pitiful if heard after the Beethoven symphony. But with the customary ten minutes' intermission after the symphony this fate would not befall them. And it should be understood that the second part of any program was to be composed of less serious music than the first part.

NEW YORK
TRIBUNE
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ROM APR 9 1923
Globe
NEW YORK CITY

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[98]

BROOKLYN
N. Y.
EAGLE
ISSUE OF
APR 9 1923

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In the evening the Philharmonic gave, also in Carnegie Hall, an all-Strauss programme, at which, it is needless to say, Mengelberg and his men were at their best. Barbara Kemp was the soloist and the programme included "Don Juan," "Heldenleben," Salome's dance and the final scene from "Salome." Yesterday afternoon's Philharmonic was a repetition of a programme heard before. Josef Lhévinne was again the soloist, playing Liszt's E flat concerto. The audience was enthusiastic over him, the orchestra, and Mengelberg.

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NEW YORK
TIMES
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MUSIC

By RICHARD ALDRICH.

The Boston Orchestra.

The Boston Symphony Orchestra finished its doings in New York for the present season, at its concert in Carnegie Hall yesterday afternoon. The program ended with Beethoven's "Eroica" symphony, which still seems to many an excelent piece to end with, or to begin with or to play in between. Felix Mottl's arrangements of three dance movements from Grétry's opera of "Céphale et Pro-cris," were first on the program, all delightful pieces, ending with an enchanting gigue, skillfully arranged and skillfully played under Mr. Monteux's direction, in a manner quite to preserve their essential spirit.

Then came Debussy's prelude to "The Afternoon of a Faun" that has lost none of its fascination in losing its ultra-modern aspect. It is still sufficiently modern to be alive and to wear its beauty without wrinkles. No beauty, wrinkled or unwrinkled, has ever adorned the next piece on the program, Ottorino Respighi's "Ballade of the Gnomides," nor was ever intended to. "Expression" was the composer's object and he appears to have attained it, at great length. The length, indeed, is such as to cool something of the interest with which those who like their expression strong may have regarded it.

The piece is remembered here, having been played first by Mr. Toscanini and his Italian orchestra. It is not such a one as might have been expected from Mr. Respighi, who does not usually breathe fire from his nostrils. He has added a few comparatively novel diabolical effects to the orchestral repertory of such things, and the "Ballade of the Gnomides" may rest its title to fame upon that fact.

The orchestra played all these things admirably. It has, in fact, made this season a long step in return to its old supremacy, in quality and homogeneity of tone, in finish and plastic flexibility under its conductor's hand. It is one of the most valuable features of the New York musical season; and there ought to be more music lovers who value it highly enough to attend its concerts. It is good to see in the program book the announcement of its ten concerts in New York next season.

NEW YORK
TRIBUNE
APR 8 1923

The Boston Symphony Orchestra disproves the rumor that it would discontinue its New York concerts next season by publishing the dates. As usual, it will give five Thursday evening and five Saturday afternoon concerts during the season of 1923-'24 at Carnegie Hall, with different programs for the evening and afternoon series, beginning on Thursday, November 29.

NEW YORK
N. Y.
HERALD
APR 8 1923

Boston Orchestra Ends Season: Plays Dance by Respighi

'Ballad of Gnomides,' Cleverly Composed, Is Presented Here for First Time.

By W. J. HENDERSON.

The Boston Symphony Orchestra closed its season in this city with its concert in Carnegie Hall yesterday afternoon. The program consisted of three dances from Gretry's "Cephale et Procris," arranged by Felix Mottl; Debussy's "L'Apres-Midi d'un Faune," Respighi's "Ballad of the Gnomides" and Beethoven's "Eroica" symphony. The composition of Respighi was performed for the first time here.

There is a program note by Carlo Clausetti, which recites in melodramatic manner the seizure of a diminutive gnome by two women, who drag him to the nuptial couch. A rabble of gnomes wait without, screaming and cursing till the women drag their spouse out again and hurl him from a hill into the sea. After that the two brides join in a mad dance with the gnomes and wild frenzy reigns.

Of course the general madness finds expression in tumultuous orchestration and trumpets in violent [illegible] utter the shrieks. There is a very striking funeral march and then more riotous antics by the gnomes. The composition is cleverly made and the orchestra is used with masterly skill. But there does not seem to be much to say about the indecent rabble and their filthy doings that has not been said before. The way of doing this sort of thing is now thoroughly conventionalized. It was not for Respighi to open a new path, and even if he had succeeded the question would still remain, "What comes to the art of music from such subjects?"

The performance of the ballad was a brilliant display of the technical skill of the Boston organization.

The various series of concerts given by the Philharmonic Society approaches its end. The last of the Saturday entertainments took place in Carnegie Hall last evening. The feast laid before the numerous audience comprised the well published "Ein Heldenleben" of Richard Strauss, the same composer's "Don Juan" and the dance and final scene from his opera "Salome." The opera itself has been threatened ever since last autumn when an American prima donna gained wide celebrity through her preparations to impersonate the daughter of *Herodias*. Later the Wagnerian festival company held it over the heads of music lovers. But only excerpts have broken into this long and active season.

After a somewhat forced performance of the "Don Juan" the dance from "Salome" was played at a tempo which would have puzzled Miss Bianca Froelich, who did the dance in the one memorable performance at the Metropolitan, but might have been grateful to Miss Mary Garden who executed her own terpsichorean solo.

TRIBUNE
APR 8 1923

RespighiBallade Closes Boston Symphony Year

Novel 'Gnomide' Music Set to Fantastic Program Well Received at Last Concert of 37th New York Season

Pieces Old and New Heard

18th Century Ballet Airs Contrast to Modern With Beethoven as Golden Mean

By F. D. Perkins

There was an agreeable blend of familiar and unfamiliar numbers in the Boston Symphony Orchestra's last New York concert of the season, yesterday afternoon at Carnegie Hall, with the eighteenth century Gretry offset by Ottorino Respighi, and the "Afternoon of a Faun," and the "Eroica" Symphony to complete the program.

Of these the principal interest, or at least the charm of novelty, lay in Respighi's "Ballade of the Gnomides," which had a tart flavor after the pastoral calm of the Debussy number. Its "program" was bizarre, and the music, following it, often bizarre as well, though considerably less so than it might have been in the hands of Schonberg or Darius Milhaud. Respighi's music was undeniably of the modern Italian school, not the flowing, mellifluous Respighi of "Fontane di Roma." It arrested the ear, with a flavor now sweet, now acid, but did not vex it.

An Agitating Story

The printed "program" of Carlo Clausetti is not a soothing one. "Dragging the raving gnome," it begins, "the women go, abandoning their flimsy draperies to the wind," the women being two wives of a "diminutive man," with whom they are fleeing before a "cunning throng of manlings." Eventually they throw their husband over a cliff, and join the gnomes in a frenzied dance. The music, which makes more agreeable hearing than its subject, begins with whirling figures, through wich a more definite theme becomes audible; then subsides to a calmer, almost lyric mood not unlike that of the preceding Debussy number. But excitement is whipped up once more, and melody is mixed and alternates with dissonance, while the mood changes to that of a dance toward the end. The "Ballade" caused much applause, and none of the aggressive dissent that had been stirred by Honegger's "Horace Victorieux" or Schonberg's "Kammersymphonie."

Gretry Music Pleases

Mr. Monteux began with three dance pieces from Gretry's "Heroic Ballet," "Cephale et Procris," originally of the vintage of 1775, but freely arranged by Felix Mottl. In spite of the indicated freedom, Mottl had preserved the eighteenth century atmosphere flavor. The result was light, graceful, generally cheerful but for a plaintive touch in the minuet separating the "Tambourin" and "Gigue." Debussy's "Afternoon of a Faun" had a smooth, expressive performance and Mr. Monteux led Beethoven's "Eroica" Symphony to close the Boston Symphony's thirty-seventh season in New York.

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Leaders Attempt to Crowd Too Much Into Concerts

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This by a natural progress brings us to the theme of program making in general. Conductors of orchestral concerts are for some reason not often good program makers. They attempt to crowd too much into their concerts. They not only make their programs too long but they make them too broad. One would suppose that a well balanced program with sufficient variety to keep the mind of the auditors stimulated was not a difficult thing to create, but evidently it is not easy.

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Dusolina Giannini, the twenty-year old girl who made a sensation at the last Schola Cantorum concert, was heard in Town Hall last night at a Polish benefit concert, the other artists heard being Adamo Didur, Alexander Brachocki, and Leo Schulz.

From APR 9 1923
EVENING WORLD
New York City

MUSIC

By Deems Taylor

BOSTON'S FAREWELL.

Beethoven had the honor of closing the Boston Symphony Orchestra's season at Carnegie Hall Saturday afternoon. His "Eroica" symphony came last on an interesting program that was heard with demonstrative approval throughout by one of the largest audiences that have turned out this year to hear Mr. Monteux and his men.

There were three other numbers on the list, beginning with the Mottl orchestral arrangement of three numbers from Gretry's "Cephale et Procris." These, delightfully played, comprised a tambourin, a minuet, and a jig that might have come straight out of Gilbert and Sullivan. Equally played was Debussy's "L'Apres-midi d'un Faun"—which, by the way, seems to be rivalling "Til Eulenspiegel" in popularity among conductors this season. It is always worth hearing again, however, and was particularly so under Mr. Monteux's auspices.

The fact that he used to play it so much for the Russian Ballet may have influenced his reading, but whatever the cause, he makes it a much more vigorous, forthright piece of music than its other interpreters do. Saturday afternoon it was much less a dream-picture than a transcript of actuality. Mallarme's faun was never quite sure whether he had met his nymph or imagined her. The Monteux faun has no doubts on the subject. Whether or not one likes this version of Debussy is debatable; there is no doubt, though, that it is a plausible and attractive one.

The novelty of the program was Ottorino Respighi's symphonic poem, "La Ballata delle Gnomidi." Some say that Toscanini introduced it here a couple of years ago when he brought his "La Scala" Orchestra for a visit, but as no one could remember having heard the music, Saturday's performance might be set down as a "first time" in New York.

The work is based on a grisly Italian poem about a gnome whose two wives drag him into a cave, do him to death, toss his corpse into the sea and dance a bacchanal of triumph. This reviewer heard the Cincinnati Orchestra, under Fritz Reiner, play it earlier in the season, and wrote glowingly of it. A second hearing makes it necessary to dim the ardor of that first report a trifle.

"La Ballata delle Gnomidi" is undoubtedly the most individual thing Respighi has yet done. It is full of drastic dissonances, but the strength and logic of its structure are such that they sound much more reasonable and inevitable than do the cacaphonies of much ultra-modern music. Near the end there is a death march that goes its way with grim power and hypnotic reiteration of curious ostinato theme, and the closing bacchanal has fascinating rhythm and color.

Most of the themes are significant and, save for an E-flat clarinet that shrieks in the accents of "Til," strongly individual, and the scoring, which is full and immensely complicated, is striking in color and handled with masterly effectiveness.

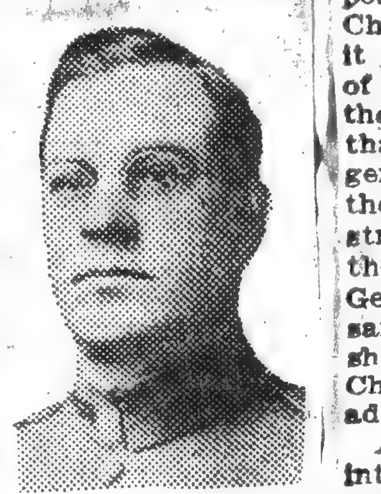
But after hearing the piece twice we are inclined to quarrel with it on two points. First, as to length. Respighi exhibits a tendency toward reiteration of his melodic figures, a la Malipiero, that inevitably makes for monotony, and much of the thematic material is discussed just a little too long for its own good.

Besides, granting that this music is a remarkably successful translation of a literary idea to terms of sound, one might still wonder whether it was worth doing with such loving care. The music is certainly as good as the poem, and is remarkably faithful to its letter and spirit; but we are not sure that we think so much of the poem. It is all very horrid and gruesome and terrifying, to be sure, but an author who has nothing to say but "boo!" is likely to be a bore after one is used to him. And try as he might, this reader could find very little beyond melodrama in the poem—and, frankly, very little else in the music.

The more faithfully it clung to the lines that had inspired it the less important it seemed. Only at the end, where the author had virtually said "They march; they dance," did Respighi, freed of the necessity of carrying out somebody else's ideas, clasp the words "march" and "dance" to his bosom with a shout of delight and proceed to write music—music that was his and his alone, and that said more, in its sheer blazing color and mad rhythms, than all the care[illegible]matics that had gone be-

REFRESHMENTS BARRED AT POPS ON SUNDAYS

The first Sunday Symphony Pops will be held in Boston with everything but the pop.



Alfred F. Foote

There will be no smoking. There will be no drinking—not even ginger ale. Not a spoonful of ice cream will be sold to tickle jaded palates.

The State has so ruled. A petition of the Symphony Pops management to sell its normal, non-intoxicating accessories on Sundays as well as week days has been rejected by Colonel Alfred F. Foote, the State commissioner of public safety.

Fifteen years ago, the Legislature voted to give Foote's department the right to regulate and license Sunday entertainments. He now turns down the Pops' application because in the past a request to sell refreshments in connection with a Sunday show had never been granted; it probably had never been asked.

This development adds another straw to the mow-full of Sunday law inconsistencies.

A person can see a movie on Sunday, but he can't witness a Shakesperian drama. He may attend vaudeville, but not grand opera. The rules do not permit a continuous and complete performance.

He may play baseball or golf, but not play checkers. He violates the law by working in his own garden on Sunday, but he can sit in the garden and look over the backyard fence at a pair of healthy fellows walloping a golf ball.

It is said the refusal by Foote will not alter the plan of the Symphony management to put on the Sunday Popless Pops.

AMER. MAY.

The last Symphony concerts of the season will take place tomorrow afternoon and Saturday evenings. Beethoven's overture, "Leonore" No. 3; Chausson's "Soir de fete"; Respikhi's "Fountains of Rome" and Saint-Saens's Symphony in C minor (with organ). Chausson's symphonic poem will be played for the first time in this country. Its history is a curious one: although it was performed in Paris as far back as 1898, it has not been published. Mr. Monteux will conduct from the composer's manuscript score. There were three performances after the first, but they were not in Paris. Since there was great interest in all of Chausson's compositions after his death, it is strange that the 'Soir de Fete" has been neglected, especially as his friends, Vincent d'Indy among them, think highly of it.

HERALD-MAY 3

24TH CONCERT OF SYMPHONY

Chausson's Soir de Fete Heard for First Time in America

MONTEUX GREETED WITH ENTHUSIASM

By PHILIP HALE

The 24th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows:

Beethoven, Overture to "Leonore" No. 3; Chausson, Sior de Fete, (first time in America); Respighri, "Fountains of Rome"; Saint-Saens, Symphony in C minor (with organ).

Although Chausson's "Soir de Fete" was performed in Paris as long ago as 1898, it has not been published. Mr. Monteux conducted from the composer's manuscript. Why this work has been neglected by publishers is not easily explained, especially as Chausson's friends thought highly of it, and they were influential. As Chausson was killed in a bicycle accident about a year after the production, he probably had thought there was time enough to attend to the publication.

When the symphonic poem was first performed—there were three other performances within a few years, but outside of Paris—Pierre de Breville wrote as a review an argument, an explanatory program, which probably resulted from talks with Chausson. The substance of it was that a poet, a dreamer, passing through a crowd on a festal night withdrew to hear the voices of nature. Returning to the crowd he took part for a time in the boisterous agitation, but yearning for calm and silence he again withdrew.

For some years Chausson's music was, in a way, tentative, one might say experimental. Charming as his "Viviane" is, it shows a certain indecision. One might say it is a pastel by a naturally talented amateur. Even in his symphony the influence of Cesar Franck is too strongly felt. But "Soir de Fete," composed eight years after the symphony and two years after the "Poem" for violin and orchestra, shows self-reliance. It is more individual; Chausson here knows what he wishes to do and he does it.

The joyous sections are free from the vulgarity which by some French composers is mistaken for frank gaiety, but Chausson's festival is not too refined, it is, after all, music of a crowd, not of a court. Its brilliance is not towdry; the music is not boisterously realistic; that of the contrasting sections has genuine beauty, music of the "huge and thoughtful night." In the harmonic structure and in the instrumentation there are happy inventions. It was George Moore's friend Cabaner who said to portray silence effectively he should need three military bands. Chausson would have enjoyed this paradox.

A very dramatic but not extravagant interpretation of Beethoven's "Leonore" overture opened the concert, the last Friday afternoon concert of the 42d season. The overture is more than the summing up of "Fidelio"; it is the opera itself, without the dull music of the first act and the anti-climax of all that follows the immortal prison scene; without the disturbing spoken dialogue.

Respighi has been represented twice this season; by his Ballad of the Gnomides, superb in its barbaric frenzy and mysterious haunting episodes, and by the enchanting, less powerful, "Fountains of Rome." The popular judgment at present is in favor of the latter composition. It is useless to say that time will tell, for this world is an allusion, a passing show, and 20 years from now Respighi's music may be thought commonplace or his name may only be known by a catalogue of Italian composers.

The architecture of Saint-Saens's third Symphony shows his remarkable skill in building an imposing structure out of comparatively slight material. Not long ago Mr. Ernest Newman, who has apparently sworn to destroy Saint-Saens's reputation, and, keeping his oath, has made many foolish and unjust statements, complained of the "repetition of platitudes" in Saint-Saens's piano concerto in C minor. The complaint was not wholly unfounded, and it might be brought against this symphony in spite of the art shown in varying the repetitions. The finale does not seem to us equal to the preceding sections. It is diffuse, and there are moments when the composer is not so logical in musical thought as is his wont. Nevertheless, it is a sonorous work with pages of genuine strength and beauty, suitable for the brilliant ending of a brilliant season.

The concert will be repeated tonight.

Mr. Monteux was most warmly greeted when he came before the audience, and in the course of the concert enthusiasm ran high. A short account of the season will be found in the Herald of tomorrow. Fortunate, indeed, is Boston in its great orchestra and in its conductor. May he long be with us!

The announcement is made that there will be no public sale of seats for the Friday afternoon concerts next season, for the very few reserved seats not resubscribed are insufficient to file applications on the long waiting list.

HERALD.-MAY. 5.

POPS BEGIN WITH SMART PROGRAM

The opening night of the Pops is always one of the biggest of the season and the first concert, which will be given on Monday evening, promises to be no exception. This Spring and Summer edition of Symphony Hall concerts is entering on its thirty-eighth season and it is the seventh under the leadership of Agide Jacchia.

Agide Jacchia

The usual accompaniment of refreshments served at the tables and in the first balcony will add to the popular program. The second night at the Pops next Tuesday will be celebrated as the hundredth anniversary of "Home Sweet Home," and Mr. Jacchia has made a special arrangement of this immortal air for the occasion. The first of the Sunday evening Pop concerts will be given on May 13.

The Monday program will be as follows:

Introduction to Act 3 "Lohengrin"	Wagner
Overture to "Der Freischutz"	Weber
Waltz No. 15	Brahms-Gericke
Fantasia, "La Gioconda"	Ponchielli
Second Hungarian Rhapsody	Liszt
Prelude op 28, No. 6 (arranged by Agide Jacchia)	Chopin
Waltz, "Espana"	Waldteufel
Polonaise from Suite No. 3	Tschaikowsky
Suite, "Peer Gynt"	Greig
Parade of the Wooden Soldiers	Jessel
Gypsy Dance, from "Carmen"	Bizet

AMER. MAY. 5.

SYMPHONY GIVES LAST CONCERT

By ZOE FABER

Pierre Monteux was given quite an ovation when he appeared to take up his position for the final pair of symphony concerts of this season yesterday afternoon at Symphony Hall.

Holding vigorously to his passion for orchestral novelties, Mr. Monteux placed a "first time in America" number on his last program. It was the Chausson Soir de Fete played from manuscript. It is interesting music, full of color, with brilliant and more sober, reflective themes interwoven skillfully. It is hoped that a second hearing will be given it early in the fall.

Doubtless the Fountains of Rome, by Respighi, held first place in the affections of most of the audience. It is tone-painting that deepens the first impression of lovliness with each successive performance. As lovely as the play of sun upon dripping water, was the play and interplay of harp and string.

The Saint-Saens Symphony in C minor occupied the latter half of the program. With so many other more beautiful symphonies in the repertoire of the orchestra, the reason for this one on the final program is not quite clear. It has, of course, passages that are stirring and others that are lovely in theme but on the whole, it lacks the power, the breadth and the grandeur that lies in so many others.

The concert will be rendered tonight.

AMER. MAY. 5.

42D SYMPHONY SEASON ENDING

Tonight's concert will close the 42d Symphony season, which on the whole has been the most notable since the war.

At the matinee yesterday Pierre Monteux received a fond farewell from the more fashionable Symphony patrons and the students up in the second balcony. Each season this modest Frenchman makes many new friends and admirers. At times this season his conducting has been extremely brilliant. He does his work expertly, intelligently, unobtrusively. The more we see of "guest" conductors like Mengelberg and Bruno Walter the more we admire Monteux. And this season the orchestra has made another advance toward the high technical plane from which the alarums and controversies of war drove it five years ago. Even in New York they have noticed this improvement.

The final program, which will be repeated tonight, includes Beethoven's third "Lenore" overture, Respighi's symphonic poem, "Fountains of Rome," the Saint-Saens C minor symphony, with organ and piano, and a sort of Mardi Gras piece by Ernest Chausson, called "Soir de Fete," played for the first time in this country. The Respighi and Chausson pieces are in the modern vein—tone pictures, but from different angles. Chausson's work is impressionistic, Respighi's highly imaginative. The "Fountains of Rome," one of the 20th century Italian masterpieces, has fairly won a permanent place in the Symphony repertoire. It was performed yesterday in true virtuoso style, which earned an ovation for Mr. Monteux and his men.

Albert W. Snow, organist, and Alfred de Voto, pianist, are the assisting artists.

Pops Opening to Be Broadcasted

Radio fans will have the first opportunity of hearing a Pop concert when the entire opening program at Symphony Hall is broadcasted next Monday night by the Shepard Station. Agide Jacchia, conductor, has made up this program:—

Introduction, Act 3. "Lohengrin"	Wagner
Overture. "Der Freischutz"	Weber
Waltz, No. 15	Brahms-Gericke
Fantasia, "La Gioconda"	Ponchelli
Second Hungarian Rhapsody	Liszt
Prelude op. 28, No. 6	Chopin
Waltz, "Espana"	Waldteufel
Polonaise, Suite No. 3	Tchaikovsky
Suite, "Peer Gynt"	Grieg
Parade of the Wooden Soldiers	Jessel
Gypsy Dance from "Carmen"	Bizet

ADVSR-MAY 5.

SYMPHONY CONCERT ENDS 42D SEASON

Saint-Saens' Symphony Is Feature of Program

The 42d season of Friday afternoon Boston Symphony concerts ended yesterday with a rather miscellaneous program, on which Saint-Saens' Third Symphony, with organ, was the major item. Slips distributed with the programs announced that all seats for the Friday concerts are already sold for next season, but that places for the Saturday concerts are available at a wide range of prices.

Mr Monteux' term as conductor includes next season, so that the warm welcome he received from yesterday's audience at his first appearance on the stage and the cordial applause at the close of the concert were not a farewell, but merely an "au revoir." The orchestra was brought to its feet to take its share of the applause, just before the intermission.

The orchestra in the past three seasons has shown steady and gratifying progress in routine ensemble playing. The lion's share of the praise for making the Boston Symphony again an instrument unexcelled anywhere must go to Mr Monteux.

Those who feel that Mr Monteux does not always get out of classic or modern repertory pieces all that they contain, who sigh for a more fiery, more intense, more burningly intellectual leader for the Symphony should be conscious that they, like the rest of musical Boston, are deeply in his debt for his patient, good humored, competent labors in reconstituting an orchestra wofully shattered by circumstances still bitterly regretted.

The one novelty yesterday was Chausson's "Soir de Fete," composed in 1898, shortly before his tragic, accidental death and never published or hitherto performed in America. Chausson seemingly tried to contrast a noisy holiday crowd with the reveries of a solitary promenader. He lacked Berlioz' skill at making noise musical and significant.

The pages devoted to the crowd are painstakingly boisterous-but *devoid of feeling*. The poetic middle section and coda impress one as in the mood of Lamartine.

Respighi's clever salon piece, "Fountains of Rome," again caught the fancy of the audience. He has written with extraordinary superficial brilliance.

Beethoven's "Leonore No. 3" overture began the program as if to atone for the paucity of Beethoven played this season. There are no more poignantly dramatic measures in all music than those in this overture following the trumpet call, which in the opera "Fidelio" means deliverance for the hero. They go with Leonora-Fidelio's exclamation to her captive husband, "Ah, you are safe. Thank God." But instead of the fortissimo ejaculations a lesser genius might have used, Beethoven wrote a simple melodic phrase, beginning pianissimo.

Saint-Saens' Symphony is his most respectable work in quality and size. In the finale he has borrowed part of Arcadelt's "Ave Maria" for his climax theme. In the slow movement he too sedulously avoids copying the themes of others. The music is well written, effective in its way, but the whole symphony has not a tithe the emotion in the single phrase of Beethoven mentioned above.

The brass in the finale of the Saint-Saens played badly, otherwise the performance throughout the concert was acceptable, if not always brilliant.

GLOBE-MAY

LEAVE-TAKING AT HARVARD

The Boston Orchestra in the Final Cambridge Concert for the Year—*Chaikovsky's "Pathetic" Symphony,"* Past, Present, Future—A Hint of "Rienzi"

NOT long ago Ernest Newman wrote amusingly—and scornfully—concerning the pathological *nature* of Chaikovsky's "Pathetic Symphony," *declaring* that a chance reader of the score a hundred years hence, would feel only shrinking from its triumphant disclosure of morbid melancholy. But, with due respect for Mr. Newman's well-founded objection *to* self-analysis in the arts, does "The Pathetic," even today, suggest to the unprejudiced listener the profound and tortured emotions which inspired it? The piece was played last evening at a concert of the Symphony Orchestra in Sanders Theatre and, making all allowance for Mr. Monteux's poised and temperate *reading* of the score, it seemed that this music *is* fast losing the particular qualities for which it has been extravagantly praised and vehemently condemned. The opening, with groaning bassoon and dark *harmonies* of divided basses and *violas*, *is still* dismal and lugubrious, but less dismal and less lugubrious than once it was. With an intellectual *appreciation* of the composer's intention rather than with an unwitting response to this utterance this and *similar* passages in the Symphony may now be heard. Again, it is still possible to find pleasurable excitement in certain of the more strident and tumultuous pages; but no longer may these measures overpower and stun. Once the final threnody seemed the voice of a lacerating grief, *a devastating* woe; yet, for some today it is but mildly mournful, and the stopped horns and cavernous tam-tam of the end bring less a shrudder of awe than a *half-* at the composer's *ingenuously theatrical* effect.

No longer, then may "The Pathe make way as a succession of shivers sensations—a sort of musical chambe horrors. In music any effect must with the passing of time, some measu its effectiveness, and the more a g composition is dependent for impres upon purely sensational elements, more quickly will it wither and perish the "Pathetic Symphony" survives for other thirty years—and well it may vive, for that time and much long will live not for vehement display of emotio but for persuasion as sheer music—cha

INFORMATION OBSCURED

or [illegible] richness of colors, solidity of [illegible] that this Symphany has—and to an uncommon degree—these virtues of melody, harmony, instrumentation and form may not be gainsaid. Indeed few symphonies written since the death of Beethoven have been in such respects, more liberally endowed. To be sure, certain melodies in "The Pathetic" tend to sound obvious and even commonplace, but it seems altogether likely that they will sound less obvious, less commonplace, a generation or two hence, when the popular musical speech will undoubtedly have acquired new turns of phrase. And whether or not the "Pathetic Symphony" continues to express all that Chaikovsky intended it to express is, after all, of slight concern so long as it may still please the ear and satisfy the mind. This it seems sure to do for many a year to come. The day when it definitely takes place beside the other "classic symphonies," the debates waged around it will become only the gossip of historians.

Airs from operas of Wagner and Saint-Saëns sung by Emma Roberts, and orchestral pieces from the operas of Grétry and Weber made the latter half of last evening's programme. Since there is a prospect that the German Company which lately visited us will mount "Rienzi" here next season, there was a touch of unusual interest in hearing from Miss Roberts the dramatic scene "Gerechter Gott" and the impassioned air succeeding it. In "Rienzi" is much that is good and much that is bad. In the Overture—the one fragment of the opera familiar to American audiences—the worst and the best of the piece are grotesquely mingled. But nowhere in the Overture is there music of the precise flavor of this "Gerechter Gott," which at times so strongly foreshadows "Tannhäuser" that certain passages might be introduced into the later opera with no sense of incongruity. Indeed these same passages have today a vividness and vitality denied to many pages of Tannhäuser" and even of "Lohengrin." Wagner was long in acquiring full maturity, but from the outset he had his moments of mastery. Blessed with a resonant rather than a luscious contralto voice, Miss Roberts was heard to better advantage in this stirring music of the youthful Wagner—which she made sufficiently dramatic—than in the familiar "Mon coeur s'ouvre à ta voix" from "Samson and Delilah." Perceptibly she failed to give Saint-Saëns's music the note of sensuous passion that alone may redeem its too facile charm.

In making his concert version of the three dances from Grétry's "Cephalus and Procris," Felix Mottl performed a valuable service. There is rare grace and rare distinction in these unpretentious pieces by the "Molière of Music," a composer whose scholarship was limited but whose inspiration was abundant. Last evening the dances, in particular the Minuet and the Gigue, were delightfully played, and was a well-nigh perfect performance of the romantic "Oberon" Overture that brought the concert to joyous end.

W. S. S.

TRANS. MAY. 4.

NEW MUSIC ASSORTED

A Tone-Poem by Chausson for the First Times in America at the Final Symphony Concerts — Vaughan Williams Writes a Mass—Likes and Dislikes Tabulated

ON June 10, 1899, Ernest Chausson met an untimely death. Then in his forty-fifth year Chausson was a composer of conspicuous attainment, and of, perhaps, richer promise. Outside a few songs that bear the stamp of perfect craftsmanship, his compositions suggest that he had not yet found his way, had not yet gained the wholly individual note that would mark him a master. The influence of Franck, and to greater degree that of Wagner, were still strong upon him, so that even in so late a piece as his "Soir de Fête," completed but a little more than a year before his tragic death, the hand of the latter composer is here and there visible.

For some reason this "Soir de Fête" has never found a publisher, and in consequence it has failed to become widely known. At the Symphony Concerts of tomorrow and Saturday it will, indeed, receive first performance in this country. The score from which Mr. Monteux will conduct is in Chausson's own writing and it bears at the end, together with the composer's signature, the inscription "San Domenico de Fiesole, 31 janvier, 1898." Upon the flyleaf is noted the first performance (March 13 of that year) at a Colonne Concert, in Paris, and succeeding performances in this order: "Brussels, October 1898, Ysaye"; "Barcelona, November 1898, d'Indy"; and "Montreux, March 9, 1899, Züttner." In a pencil note at the foot of the page Monsieur d'Indy has contributed the suggestion that the music would gain in effectiveness by being transposed a semitone higher.

So much for externals. The composition itself runs in four main divisions with a brief epilogue. At the outset the music is brilliant, animated, energetic, and it lies, strangely enough, in the somewhat heavy tonality of A-flat major—hence M. d'Indy's suggestion. Upon these energies succeeds a movement in triple time, half-way between a Scherzo and a Waltz, while the next section brings for the first time the typical Chausson, whose characeteristic Muse was greatly reflective, mildly melancholy. A melodic phrase for clarinet, followed in turn by woodwind chords slightly "Tristanesque" in color, prepares the way for music of nocturnal revery. Here the two harps play fantasmal scales against melting harmonies in strings and horns; while over a horn figure that slightly suggests a passage in the love music of Chaikovsky's "Romeo and Juliet" the clarinet intones a lyrical, tenderly passionate melody that later passes to the violins. This idyl ended, to a strumming of tambourines the music turns once more gay and waltz-like. For conclusion, no doubt in obedience to some programme not divulged, the composer turns for a few measures to the musing [illegible] of the middle section.

W. S. S.

'5 MAY 3

THE POPS

Peculiarly a metropolitan Boston institution, the annual season of "Pop" concerts at Symphony Hall is the clearest assurance that we in this part of the world possess a discriminating sense of popular culture.

Whether the word is derived from popular, or the distinctive voice of stoppers shot out of a bottle by alcoholic pressure does not matter so much, in these days of Volsteadism, as that people come night after night to hear eighty Symphony Orchestra players, directed by the dynamic Jacchia, discourse as only that superb group of musicians can, upon themes lighter than is their custom, but with the power and finish that is their special excellence.

In an era when music for the people is expressed in crashy, trashy animal sounds, these concerts are like a bright candle shining in a murky musical world.

Encourage the young people to go to the "Pops," that their impressionable young ears may learn to appreciate quality, which in art, as in everything else, is the key to intelligence.

Monday is opening night, continuing even through Sundays for a long period. Watch for the daily program; select your nights and show by the goodly presence of Cambridge folk at these concerts that we do not miss the cream of opportunity when it comes our way.

CAMBRIDGE-SENTINEL-(DATE-?)

TO BROADCAST POPS ON OPENING NIGHT

Radio fans will have the first opportunity of hearing a pop concert when the entire opening programme of the 38th Pops season at Symphony Hall is broadcasted Monday night by the Shepard station. The music as played by the Pope Symphony Orchestra of 80 members, under the leadership of Agide Jacchia, will last from 8:15 until shortly before 11, and will include (exclusive of encores) 11 numbers.

POST-MAY.5.

THE SYMPHONY SEASON

The 42d season of the Boston Symphony Orchestra ended with the concert of last night. The season has been an eventful one in many ways. The orchestra, which is of Mr. Monteux's creation, has never shown in its history greater technical perfection, euphony and plasticity.

Fifty-eight composers were represented, and there were 100 performances in all at each series of 24 concerts.

Beethoven and Mozart led, each with six works. Wagner came next, with five; Franck and Brahms, with four each; Liszt, Saint-Saens and Schumann, with three; Bach, Berlioz, Casella, Chausson, Debussy, Dvorak, Glazounov, Griffes, Haydn, Marx, Mendelssohn, Respighi, Rimsky-Korsakov, R. Strauss, Weber and Vaughan Williams, with two each.

American composers were represented by Ballantine, Chadwick, Foote, Griffes, Loeffler, MacDowell, D. G. Mason, Powell, Skilton, D. S. Smith. The names of Bloch and Salzedo might be added, for their home and their musical activity are in this country.

Ballantine's "From the Garden of Hellas" was performed for the first time.

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA

Chausson: "Soir de Fete."
Davico: Symphonic Poem, "Polyphemus."
Dohnanyi: Violin Concerto, Op. 27 (Albert Spalding)
Goossens: "Tam o' Shanter."
Honegger: "Horace Victorieux."
Koechlin: Three Chorales.
Stravinsky: Suite No. 1, from the Ballet "Pulcinella."
Turina: Danzas Fantasticas.
Total........................ 8

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Albeniz: Spanish Rhapsody for piano and orchestra (orchestrated by Casella; Alfredo Casella, pianist).
Bax: November Woods.
Bloch: "Schelomo" ("Solomon," Jewish Rhapsody for violoncello and orchestra; Jean Bedetti).
Bossi: Theme with Variations.
Casella: "Pupazzetti."
Chadwick: Anniversary Overture.
Dvorak: Symphony, F major, No. 3, Op. 76.
Griffes: "Clouds."
Holst: "The Planets."
Marx: Two songs with orchestra: "Marienlied," "If Love Hath Entered thy Heart" (Frances Alda).
Mason, D. G.: Prelude and Fugue for piano and orchestra (John Powell).
Powell: Rhapsody Negre for orchestra and piano (John Powell).
Rimsky-Korsakov: "Conte Feerique," Op. 29, and Suite from "The Legend of the Tsar Saltan."
Salzedo: "Enchanted Isles" for harp and orchestra (Carlo Salzedo).
Skilton: "Flute Serenade" and "Moccasin Game," from "Suite Primeval."
Smith, D. S.: "Fete Galante" for orchestra with flute obbligato (Georges Laurent).
Tcherpnin: Piano concerto (Benno Moiseiwitsch).
Williams: Fantasia on a Theme by Tallis for double-stringed orchestra.
Total........................ 18

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

Casella: "Italia."
Foote: "A Night Piece" for flute and string orchestra (Georges Laurent).
Griffes: "The White Peacock."
Puccini: Aria, "Vissi d' Arte," from "Tosca" (Frances Alda).
Rossini: Overture to "Semiramide."
Spontini: Overture to "La Vestale."
Total........................ 6

The following composers were represented at these concerts for the first time: Davico, Goossens, Holst, Honegger, Koechlin, Marx, Powell, Puccini, Salzedo, Skilton, Tcherpnin, Turina.

LIST OF SOLOISTS

Sopranos: Frances Alda, Frieda Hempel, Margaret Matzenauer	3
Violinists: Richard Burgin, Georges Enesco, Toscha Seidel, Albert Spalding	4
Violoncellist: Jean Bedetti	1
Flutist: Georges Laurent	1
Harpist: Carlos Salzedo	1
Pianists: Alfredo Casella, Alfred Cortot, Benno Moiseiwitsch, John Powell, Olga Samaroff, Arthur Schnabel	6
Organist: Marcel Dupre	1
Total	17

EXTRA CONCERTS

The orchestra gave five extra Symphony concerts, at which Ernest Schelling, pianist; Renée Chemet, violinist; Magdeleine Brard, pianist; Mme. Ferrabini-Jacchia, soprano; Florence Macbeth, soprano, were the soloists, while Georges Mager, trumpeter and Jesus Sanroma, pianist, took part in the performance of Saint-Saens's trumpet septet.

There were two concerts for the Pension Fund. Mme. Slobodskaja sang at the first; Sigrid Onegin, soprano, and Charles H. Bennett, at the second.

There were two concerts for young people; a concert for the benefit of Mr. Gericke; and the orchestra took part in the Chickering Centennial concert, when Mr. Dohnanyi's "Variations on a Nursery Song" for orchestra with piano were played for the first time in America, Mr. Dohnanyi, pianist.

POPS OPEN TOMORROW

Tomorrow night the 38th season of Pop concerts in Symphony hall will open with what may well be one of the largest audiences in the year. This exclusively Bostonian species of concerts which takes possession of Symphony hall in spring and early summer will have a large orchestra of symphony players under the inspiring direction of Agide Jacchia, who is about to be given his seventh season at this post. There will be the usual enlivenment of refreshments served at the tables and in the first balcony. The 100th anniversary of the first performance of "Home, Sweet Home" will be observed on Tuesday, May 8, by an arrangement of this air which Mr. Jacchia has made for the occasion. Next Sunday will bring the first of the newly instituted Sunday Pop concerts. Programs for the week follow:

MONDAY

Introduction to act 3, "Lohengrin"	Wagner
Overture to "Der Freischutz"	Weber
Waltz No. 15	Brahms-Gericke
Fantasia, "La Gioconda"	Ponchielli
Second Hungarian Rhapsody	Liszt
Prelude op. 28, No. 6 (arr. by Jacchia)	Chopin
Waltz, "Espana"	Waldteufel
Polonaise from Suite No. 3	Tchaikovsky
Suite, "Peer Gynt"	Grieg
Parade of the Wooden Soldiers	Jessel
Gypsy Dance, from "Carmen"	Bizet

TUESDAY

Prelude to "Carmen"	Bizet
Overture to "The Merry Wives of Windsor"	Nicolai
Waltz, "On the Beautiful Blue Danube"	J. Strauss
Fantasia, "Pagliacci"	Leoncavallo
Suite, "Nateracker"	Tchaikovsky
Organ Solo (H. D. Sleeper).	
Liebesfreud	Kreisler
Overture to "Tannhaeuser"	Wagner
Selection, "Orange Blossoms"	Herbert
Volga Bargemen's Song	arr. by Jacchia
"Home, Sweet Home"	Bishop-Jacchia

WEDNESDAY

Coronation March from "The Prophet"	Meyerbeer
Overture, "Il Guarany"	Gomes
Waltz, "1001 Nights"	Strauss
Fantasia, "Madame Butterfly"	Puccini
Tempest Scene, "Otello"	Verdi
Prelude to "Lohengrin"	Wagner
Tarantelle	Jacchia
Rhapsody, "Espana"	Chabrier
"L'Arlesienne" Suite, No. 2	Bizet
Tango	Albeniz
Hungarian Dance No. 1 in G minor	Brahms

THURSDAY

Procession of Bacchus	Delibes
Overture to "Mignon"	Thomas
Waltz, "Wine, Women and Song"	Strauss
Fantasia, "La Tosca"	Puccini
Hymn to the Sun, from "Iris"	Mascagni
Romance (Horn solo, Max Hess)	Sinigaglia
Aragonaise from "Le Cid"	Massenet
Overture to "Tannhaeuser"	Wagner
Selection, "The Yankee Princess"	Kalman
Largo (Solo violin, harp, strings and organ.)	Handel
Slavonic Dance, No. 1	Dvorak

FRIDAY

(Southern night.)

Military March	Schubert
Overture to "Oberon"	Weber
(a) Deep River	Burleigh-Jacchia
(b) Dixie's Land	Dan Emmet
Fantasia, "Aida"	Verdi
Suite, "Scenes de Ballet"	Glazounov
Afro-American Folk Songs	arr. by Jacchia
Scherzo, "Midsummer-Night's Dream"	Mendelssohn
Ride of the Valkyries	Wagner
Hungarian March	Berlioz
Waltz, "Roses from the South"	Strauss
Selection of Southern Airs	Bendix

SATURDAY

Charge of the Hussars	Spindler
Overture to "William Tell"	Rossini
Waltz, "The Barcarolle"	Waldteufel
Dance of the Hours, from "La Gioconda"	Ponchielli
"Little Suite"	Bizet
Procession to the Cathedral, from "Lohengrin" act 2	Wagner
"Whispering of the Flowers"	Blon
Spanish Rhapsody, "A Night in Seville"	Albeniz
Fantasia, "Cavalleria Rusticana"	Mascagni
Dubinushka (Solo trumpet, Georges Mager.)	arr. by Jacchia
Stars and Stripes Forever	Sousa

SUNDAY

(Russian-Tchaikovsky program.)

Cortege from "Milada"	Rimsky-Korsakov
Fantasia, "Eugen Onegin"	Tchaikovsky
"Kammenoi Ostrov"	Rubinstein
Waltz, "Dornroeschen"	Tchaikovsky
Finale, Fourth Symphony	Tchaikovsky
Introduction and Dance of Salome	Glazounov
"Eili, Eili" (Solo trumpet, Georges Mager.)	arr. by Jacchia
Polovtsian Dances from "Prince Igor"	Borodin
Song without Words	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky

HERALD-MAY.6

[108]

New Pop Concert Season Opens Tomorrow

TOMORROW night in Symphony Hall the 38th season of the famous Pop concerts will open with what is likely to be one of the largest of Pops audiences. The concerts will continue every week-day evening and on alternate Sundays. The popular programs of Agide Jacchia and the Pops Symphony orchestra will be supplemented by refreshments served at the tables on the floor and in the first balcony.

The first of the novel Sunday Pop concerts will take place on May 13, with a Russian-Tschaikovsky program. The program for tomorrow night follows:

Introduction to Act 3, "Lohengrin"	Wagner
Overture to "Der Freischutz"	Weber
Waltz No. 15	Brahms-Gericke
Fantasia, "La Giaconda"	Ponchielli
Second Hungarian Rhapsody	Liszt
Prelude op. 28, No. 6 (arranged by Agide Jacchia)	Chopin
Waltz, "Espana"	Waldteufel
Polonaise from Suite No. 3	Tschhaikovsky
Suite, "Pehr Gynt"	Grieg
Parade of the Wooden Soldiers	Jessel
Gypsy Dance, from "Carmen"	Bizet

ADVTSR-MAY.6.

The 42d season of the Boston Symphony Orchestra, which came to an end last night in Symphony Hall, has been one of the most successful in the history of that institution.

This is true not only of the prevailing quality of the performances, but also of the support given the orchestra by the public. Its eagerness and enthusiasm for the Boston Symphony concerts are further indicated by the announcement that there will be no sale of seats for the Friday afternoon performances next season, because these seats have either been re-engaged by old subscribers or allotted to members of a large waiting list—and this in spite of an advance in prices.

Mr. Monteux is not only rapidly restoring to the orchestra the mechanical proficiency it has not had since the days of William Gericke, he is giving it with an extremely sensitive and responsive quality which it has not had in many seasons.

PROVED BY WALTER

This was strikingly demonstrated when Bruno Walter appeared as guest conductor of a pair of concerts. Mr. Walter, an authoritative and enthusiastic interpreter of compositions in which the orchestra had been repeatedly and thoroughly drilled, inspired his players and delighted his audiences.

He was able to ignore routine matters, even the systematic beating of time, in the interests of interpretation. He had only to indicate his wishes, for the superbly trained orchestra to carry them out to the last nuance. This was made possible by the labors of Mr. Monteux. Lacking them the conspicuous success of Mr. Walter might have been another story.

Novelties of Season

As a programme maker, Mr. Monteux showed his wonted catholicity and his curiosity about new music. It cannot be said that he was as fortunate as he has been in other seasons in discovering significant and unknown compositions and revealing them to his audiences. The crop seemed rather poor and thin this year. A conductor cannot promise each week a new work of importance. What he can do, and what Mr. Monteux has done, is to see to it that new composers are heard, and audiences kept in touch with current musical tendencies.

Eight compositions were played by the Boston Symphony Orchestra for the first time in America; eighteen for the first time in Boston. Six for the first time at these concerts.

First Time in America

The works heard for the first time in America were Chausson's "Soire de Fete," discussed yesterday in this paper; Davico's symphonic poem, "Polyphemus"; Dohnanyi's violin concerto, played by Albert Spalding; Goossens' "Tam O'Shanter," Honegger's "Horace Victorieux" [illegible] 1, from the [illegible]," Turina, "Danzas Fantasticas."

Davico's symphonic poem, not to be taken too seriously, was effective in the modern manner, though it had little more to commend it. Dohnanyi's violin concerto is well made, enjoyable, though rather conventional music, which appears to lie well for the solo instrument—ergo, a new and brilliant violin concerto to replenish the scant stock now available. Goossens' "Tam O'Shanter" is a box of orchestral tricks, an extravaganza of the modern orchestra. The subject can be made to yield musically more. Edgar Stillman Kelley has written a piano piece inspired by the same theme, with more real humor in it. George W. Chadwick's symphonic poem, inspired by the legend, is on the whole superior in imagination and humor to Goossens'.

Honneger's Music Stands Out

The music of Honneger, after months have gone by, stands out because of its force and individuality. That it is ugly in certain places will not be gainsaid, at least not by this generation. Yet, because of its directness, its power, and a certain stark and heroic discordancy the music remains in the memory, not to be lightly or easily dismissed. Greater men than Honneger, at first hearing of their music, have been called artistically degenerate or merely crazy. One is curious concerning the ultimate future of this man, one of the "Group of Six" now become the "Group of Five." The members of this group, extravagant and experimental though they may be, have in such instances as this music of Honneger and in Darius Milhaud's 2nd Symphonic Suite, shown that they have ideas. Also, whether one agrees with them or not, they are brilliant technicians and thoroughly masters of their medium.

Spanish Dances

The Chorals of Koechlin were unimportant, Stravinsky's Suite, divorced from the stage for which the music was designed, seems in the concert room mannered and artificial. It is far from the great Stravinsky of Oiseu de Feu and Petrushka. The Dances of Turina were picturesque in the Spanish manner, but a composer to create music of lasting interest must do more than transcribe dance rhythms and melodic twists found in the folk music of his country.

The works performed for the first time in Boston were 20 in number: Albeniz' "Spanish Rhapsody" for piano and orchestra, orchestrated and played by Alfred-Casella as pianist; Arnold Bax' symphonic poem, "November Woods"; Ernest Bloch's "Schelemo" ("Solomon") for 'cello and orchestra; Enrico Bossi's Theme and Variations; Cassella's set of small pieces, "Pupazzetti" for orchestra; Chadwick's "Anniversary Overture"; Dvorak's symphony in F major; Griffes' "Clouds"; Holst, "The Planets"; Marx, Two Songs with Orchestra, "Marien-

Mr. Salzedo soloist; Skilton's "Flute Serenade" and "Moccasion Game" from his "Suite Primeval"; D. S. Smith's 'Fete Galante" for flute and orchestra, Georges Laurent flutist; Tcherepnin's piano concerto, played by Benno Moiseivitch, and Vaughn Williams' "Fantasia on a Theme by Tallis" for double stringed orchestra.

Casella Ultra-Modern

The Rhapsody of Albeniz is so far of having depth or true originality one wonders why so thoughtful [illegible] a musician as Casella have troubled to orchestrate it [illegible] learn the piano part for public performance. Mr. Casella makes it his point to know everything that has been done in music and to have his finger, as it were, in every pie. Not all his ingenuity could make a masterpiece out of Albeniz' composition.

"November Woods," the work of a composer who has true Keltic fancy, is surprisingly conventional in its orchestral coloring and imagery. The composition which towers above every other novelty we heard this season is the wild Jewish rhapsody of Ernest Bloch. He is a composer to be reckoned with. He is one of the very few who write with the passion, the fanaticism and racial pride of his people in his veins. "Schelemo" is an amazing piece, as difficult, and as effective, for the 'cellist as for the orchestra. It should have been quickly repeated, that an audience unaccustomed to the splendors and the glooms of Bloch's orchestra might fully comprehend the virility, the sensuousness and intense emotion of the music.

Conventional Variations

Bossi has written in the most conventional German manner a Theme with variations. As composer Mr. Casella was heard in two compositions of his own which he conducted here: "Pupazzetti" and "Italia." We have said he is an ultra-modern. The "Pupazzetti" bears witness to that, but we would fain hear more of the composer of whom we just caught an inkling in the sombre and magnificent opening of "Italia."

The death of Charles Tomlinson Griffes at the age of 35 was a misfortune for a composer who was just beginning to enter into his own, and for the American people who admired him. "Clouds" and "The White Peacock" show unmistakably the influence of modern France. But they betray also a feeling for beauty which sets Griffes apart from his generation.

Gustav Holst's "Planets" proved middle class as it was pretentious and stodgy. Mr. Mason's Prelude and Fugue for Orchestra is for us music manufactured according to formula. The same might be said of D. S. Smith's Fete Galante, save that it was not nearly as well manufactured.

In happy contrast to Mr. Mason's Prelude and Fugue, on the same programme, stood John Powell's "Negro Rhapsody." This is a capital piece of music, much less pretentious, far more natural and spontaneous than Mr. Powell's longer and more elaborate compositions, full of humor and of felicitous detail. It is made from fragments of Negro song which Mr. Powell, a Southerner, often hears. It has in its introduction the smell of the jungle, and in the finale a nervous exhilaration made of negroid rhythms and an

INFORMATION OBSCURED

or melodic richness of color, solidity of structure. That this Symphany has—and to an uncommon degree—these virtues of melody, harmony, instrumentation and form may not be gainsaid. Indeed few symphonies written since the death of Beethoven have been in such respects, more liberally endowed. To be sure, certain melodies in "The Pathetic" tend to sound obvious and even commonplace, but it seems altogether likely that they will sound less obvious, less commonplace, a generation or two hence, when the popular musical speech will undoubtedly have acquired new turns of phrase. And whether or not the "Pathetic Symphony" continues to express all that Chaikovsky intended it to express is, after all, of slight concern so long as it may still please the ear and satisfy the mind. This it seems sure to do for many a year to come. the day when it definitely takes place beside the other "classic symphonies," the debates waged around it will become only the gossip of historians.

Airs from operas of Wagner and Saint-Saëns, sung by Emma Roberts, and orchestral pieces from the operas of Grétry and Weber made the latter half of last evening's programme. Since there is a prospect that the German Company which lately visited us will mount "Rienzi" here next season, there was a touch of unusual interest in hearing from Miss Roberts the dramatic scene "Gerechter Gott" and the impassioned air succeeding it. In "Rienzi" is much that is good and much that is bad. In the Overture—the one fragment of the opera familiar to American audiences—the worst and the best of the piece are grotesquely mingled. But nowhere in the Overture is there music of the precise flavor of this "Gerechter Gott," which at times so strongly foreshadows "Tannhäuser" that certain passages might be introduced into the later opera with no sense of incongruity. Indeed these same passages have today a vividness and vitality denied to many pages of Tannhäuser" and even of "Lohengrin." Wagner was long in acquiring full maturity, but from the outset he had his moments of mastery. Blessed with a resonant rather than a luscious contralto voice, Miss Roberts was heard to better advantage in this stirring music of the youthful Wagner—which she made sufficiently dramatic—than in the familiar "Mon coeur s'ouvre á ta voix" from "Samson and Delilah." Perceptibly she failed to give Saint-Saëns's music the note of sensuous passion that alone may redeem its too facile charm.

In making his concert version of the three dances from Grétry's "Cephalus and Procris," Felix Mottl performed a valuable service. There is rare grace and rare distinction in these unpretentious pieces by the "Molière of Music," a composer whose scholarship was limited but whose inspiration was abundant. Last evening the dances, in particular the Minuet and the Gigue, were delightfully played, and was a well-nigh perfect performance of the romantic "Oberon" Overture that brought the concert to joyous end.

W. S. S.

TRANS. MAY. 4.

NEW MUSIC ASSORTED

A Tone-Poem by Chausson for the First Times in America at the Final Symphony Concerts — Vaughan Williams Writes a Mass—Likes and Dislikes Tabulated

ON June 10, 1899, Ernest Chausson met an untimely death. Then in his forty-fifth year Chausson was a composer of conspicuous attainment, and of, perhaps, richer promise. Outside a few songs that bear the stamp of perfect craftsmanship, his compositions suggest that he had not yet found his way, had not yet gained the wholly individual note that would mark him a master. The influence of Franck, and to greater degree that of Wagner, were still strong upon him, so that even in so late a piece as his "Soir de Fête," completed but a little more than a year before his tragic death, the hand of the latter composer is here and there visible.

For some reason this "Soir de Fête" has never found a publisher, and in consequence it has failed to become widely known. At the Symphony Concerts of tomorrow and Saturday it will, indeed, receive first performance in this country. The score from which Mr. Monteux will conduct is in Chausson's own writing and it bears at the end, together with the composer's signature, the inscription "San Domenico de Fiesole, 31 janvier, 1898." Upon the flyleaf is noted the first performance (March 13 of that year) at a Colonne Concert, in Paris, and succeeding performances in this order: "Brussels, October 1898, Ysaye"; "Barcelona, November 1898, d'Indy"; and "Montreux, March 9, 1899, Züttner." In a pencil note at the foot of the page Monsieur d'Indy has contributed the suggestion that the music would gain in effectiveness by being transposed a semitone higher.

So much for externals. The composition itself runs in four main divisions with a brief epilogue. At the outset the music is brilliant, animated, energetic, and it lies, strangely enough, in the somewhat heavy tonality of A-flat major—hence M. d'Indy's suggestion. Upon these energies succeeds a movement in triple time, half-way between a Scherzo and a Waltz, while the next section brings for the first time the typical Chausson, whose characeteristic Muse was greatly reflective, mildly melancholy. A melodic phrase for clarinet, followed in turn by woodwind chords slightly "Tristanesque" in color, prepares the way for music of nocturnal revery. Here the two harps play fantasmal scales against melting harmonies in strings and horns; while over a horn figure that slightly suggests a passage in the love music of Chaikovsky's "Romeo and Juliet" the clarinet intones a lyrical, tenderly passionate melody that later passes to the violins. This idyl ended, to a strumming of tambourines the music turns once more gay and waltz-like. For conclusion, no doubt in obedience to some programme not divulged, the composer returns for a few measures to the musing realm of the middle section. W. S. S.

TRANS MAY 3.

THE POPS

Peculiarly a metropolitan Boston institution, the annual season of "Pop" concerts at Symphony Hall is the clearest assurance that we in this part of the world possess a discriminating sense of popular culture.

Whether the word is derived from popular, or the distinctive voice of stoppers shot out of a bottle by alcoholic pressure does not matter so much, in these days of Volsteadism, as that people come night after night to hear eighty Symphony Orchestra players, directed by the dynamic Jacchia, discourse as only that superb group of musicians can, upon themes lighter than is their custom, but with the power and finish that is their special excellence.

In an era when music for the people is expressed in crashy, trashy animal sounds, these concerts are like a bright candle shining in a murky musical world.

Encourage the young people to go to the "Pops," that their impressionable young ears may learn to appreciate quality, which in art, as in everything else, is the key to intelligence.

Monday is opening night, continuing even through Sundays for a long period. Watch for the daily program; select your nights and show by the goodly presence of Cambridge folk at these concerts that we do not miss the cream of opportunity when it comes our way.

CAMBRIDGE-SENTINEL-(DATE-?)

TO BROADCAST POPS ON OPENING NIGHT

Radio fans will have the first opportunity of hearing a pop concert when the entire opening programme of the 38th Pops season at Symphony Hall is broadcasted Monday night by the Shepard station. The music as played by the Pope Symphony Orchestra of 80 members, under the leadership of Agide Jacchia, will last from 8:15 until shortly before 11, and will include (exclusive of encores) 11 numbers.

POST-MAY. 5.

THE SYMPHONY SEASON

The 42d season of the Boston Symphony Orchestra ended with the concert of last night. The season has been an eventful one in many ways. The orchestra, which is of Mr. Monteux's creation, has never shown in its history greater technical perfection, euphony and plasticity.

Fifty-eight composers were represented, and there were 100 performances in all at each series of 24 concerts.

Beethoven and Mozart led, each with six works. Wagner came next, with five; Franck and Brahms, with four each; Liszt, Saint-Saens and Schumann, with three; Bach, Berlioz, Casella, Chausson, Debussy, Dvorak, Glazounov, Griffes, Haydn, Marx, Mendelssohn, Respighi, Rimsky-Korsakov, R. Strauss, Weber and Vaughan Williams, with two each.

American composers were represented by Ballantine, Chadwick, Foote, Griffes, Loeffler, MacDowell, D. G. Mason, Powell, Skilton, D. S. Smith. The names of Bloch and Salzedo might be added, for their home and their musical activity are in this country.

Ballantine's "From the Garden of Hellas" was performed for the first time.

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA

Chausson: "Soir de Fete."
Davico: Symphonic Poem, "Polyphemus."
Dohnanyi: Violin Concerto, Op. 27 (Albert Spalding)
Goossens: "Tam o' Shanter."
Honegger: "Horace Victorieux."
Koechlin: Three Chorales.
Stravinsky: Suite No. 1, from the Ballet "Pulcinella."
Turina: Danzas Fantasticas.
Total.. 8

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Albeniz: Spanish Rhapsody for piano and orchestra (orchestrated by Casella; Alfredo Casella, pianist).
Bax: November Woods.
Bloch: "Schelomo" ("Solomon," Jewish Rhapsody for violoncello and orchestra; Jean Bedetti).
Bossi: Theme with Variations.
Casella: "Pupazzetti."
Chadwick: Anniversary Overture.
Dvorak: Symphony, F major, No. 3, Op. 76.
Griffes: "Clouds."
Holst: "The Planets."
Marx: Two songs with orchestra: "Marienlied," "If Love Hath Entered thy Heart" (Frances Alda).
Mason, D. G.: Prelude and Fugue for piano and orchestra (John Powell).
Powell: Rhapsody Negre for orchestra and piano (John Powell).
Rimsky-Korsakov: "Conte Feerique," Op. 29, and Suite from "The Legend of the Tsar Saltan."
Salzedo: "Enchanted Isles" for harp and orchestra (Carlo Salzedo).
Skilton: "Flute Serenade" and "Moccasin Game," from "Suite Primeval."
Smith, D. S.: "Fete Galante" for orchestra with flute obbligato (Georges Laurent).
Tcherpnin: Piano concerto (Benno Moiseiwitsch).
Williams: Fantasia on a Theme by Tallis for double-stringed orchestra.
Total.. 18

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

Casella: "Italia."
Foote: "A Night Piece" for flute and string orchestra (Georges Laurent).
Griffes: "The White Peacock."
Puccini: Aria, "Vissi d' Arte," from "Tosca" (Frances Alda).
Rossini: Overture to "Semiramide."
Spontini: Overture to "La Vestale."
Total.. 6

The following composers were represented at these concerts for the first time: Davico, Goossens, Holst, Honegger, Koechlin, Marx, Powell, Puccini, Salzedo, Skilton, Tcherpnin, Turina.

LIST OF SOLOISTS

Sopranos: Frances Alda, Frieda Hempel, Margaret Matzenauer	3
Violinists: Richard Burgin, Georges Enesco, Toscha Seidel, Albert Spalding	4
Violoncellist: Jean Bedetti	1
Flutist: Georges Laurent	1
Harpist: Carlos Salzedo	1
Pianists: Alfredo Casella, Alfred Cortot, Benno Moiseiwitsch, John Powell, Olga Samaroff, Arthur Schnabel	6
Organist: Marcel Dupre	1
Total	17

EXTRA CONCERTS

The orchestra gave five extra Symphony concerts, at which Ernest Schelling, pianist; Renée Chemet, violinist; Magdeleine Brard, pianist; Mme. Ferrabini-Jacchia, soprano; Florence Macbeth, soprano, were the soloists, while Georges Mager, trumpeter and Jesus Sanroma, pianist, took part in the performance of Saint-Saens's trumpet septet.

There were two concerts for the Pension Fund. Mme. Slobodskaja sang at the first; Sigrid Onegin, soprano, and Charles H. Bennett, at the second.

There were two concerts for young people; a concert for the benefit of Mr. Gericke; and the orchestra took part in the Chickering Centennial concert, when Mr. Dohnanyi's "Variations on a Nursery Song" for orchestra with piano were played for the first time in America, Mr. Dohnanyi, pianist.

POPS OPEN TOMORROW

Tomorrow night the 38th season of Pop concerts in Symphony hall will open with what may well be one of the largest audiences in the year. This exclusively Bostonian species of concerts which takes possession of Symphony hall in spring and early summer will have a large orchestra of symphony players under the inspiring direction of Agide Jacchia, who is about to be given his seventh season at this post. There will be the usual enlivenment of refreshments served at the tables and in the first balcony. The 100th anniversary of the first performance of "Home, Sweet Home" will be observed on Tuesday, May 8, by an arrangement of this air which Mr. Jacchia has made for the occasion. Next Sunday will bring the first of the newly instituted Sunday Pop concerts. Programs for the week follow:

MONDAY

Introduction to act 3, "Lohengrin"	Wagner
Overture to "Der Freischutz"	Weber
Waltz No. 15	Brahms-Gericke
Fantasia, "La Gioconda"	Ponchielli
Second Hungarian Rhapsody	Liszt
Prelude op. 28, No. 6 (arr. by Jacchia)	Chopin
Waltz, "Espana"	Waldteufel
Polonaise from Suite No. 3	Tchaikovsky
Suite, "Peer Gynt"	Grieg
Parade of the Wooden Soldiers	Jessel
Gypsy Dance, from "Carmen"	Bizet

TUESDAY

Prelude to "Carmen"	Bizet
Overture to "The Merry Wives of Windsor"	Nicolai
Waltz, "On the Beautiful Blue Danube"	J. Strauss
Fantasia, "Pagliacci"	Leoncavallo
Suite, "Nateracker"	Tchaikovsky
Organ Solo (H. D. Sleeper).	
Liebesfreud	Kreisler
Overture to "Tannhaeuser"	Wagner
Selection, "Orange Blossoms"	Herbert
Volga Bargemen's Song	arr. by Jacchia
"Home, Sweet Home"	Bishop-Jacchia

WEDNESDAY

Coronation March from "The Prophet"	Meyerbeer
Overture, "Ill Guarany"	Gomes
Waltz, "1001 Nights"	Strauss
Fantasia, "Madame Butterfly"	Puccini
Tempest Scene, "Otello"	Verdi
Prelude to "Lohengrin"	Wagner
Tarantelle	Jacchia
Rhapsody, "Espana"	Chabrier
"L'Arlesienne" Suite, No. 2	Bizet
Tango	Albenis
Hungarian Dance No. 1 in G minor	Brahms

THURSDAY

Procession of Bacchus	Delibes
Overture to "Mignon"	Thomas
Waltz, "Wine, Women and Song"	Strauss
Fantasia, "La Tosca"	Puccini
Hymn to the Sun, from "Iris"	Mascagni
Romance (Horn solo, Max Hess)	Sinigaglia
Aragonaise from "Le Cid"	Massenet
Overture to "Tannhaeuser"	Wagner
Selection, "The Yankee Princess"	Kalman
Largo	Handel
(Solo violin, harp, strings and organ.)	
Slavonic Dance, No. 1	Dvorak

FRIDAY

(Southern night.)

Military March	Schubert
Overture to "Oberon"	Weber
(a) Deep River	Burleigh-Jacchia
(b) Dixie's Land	Dan Emmet
Fantasia, "Aida"	Verdi
Suite, "Scenes de Ballet"	Glazounov
Afro-American Folk Songs	arr. by Jacchia
Scherzo, "Midsummer-Night's Dream"	Mendelssohn
Ride of the Valkyries	Wagner
Hungarian March	Berlioz
Waltz, "Roses from the South"	Strauss
Selection of Southern Airs	Bendix

SATURDAY

Charge of the Hussars	Spindler
Overture to "William Tell"	Rossini
Waltz, "The Barcarolle"	Waldteufel
Dance of the Hours, from "La Gioconda"	Ponchielli
"Little Suite"	Bizet
Procession to the Cathedral, from "Lohengrin" act 2	Wagner
"Whispering of the Flowers"	Blon
Spanish Rhapsody, "A Night in Seville"	Albeniz
Fantasia, "Cavalleria Rusticana"	Mascagni
Dubinushka	arr. by Jacchia
Solo trumpet, Georges Mager.	
Stars and Stripes Forever	Sousa

SUNDAY

(Russian-Tchaikovsky program.)

Cortege from "Milada"	Rimsky-Korsakov
Fantasia, "Eugen Onegin"	Tchaikovsky
"Kammenoi Ostrov"	Rubinstein
Waltz, "Dornroeschen"	Tchaikovsky
Finale, Fourth Symphony	Tchaikovsky
Introduction and Dance of Salome	Glazounov
"Elli, Elli"	arr. by Jacchia
Solo trumpet, Georges Mager.	
Polovtsian Dances from "Prince Igor"	Borodin
Song without Words	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky

HERALD-MAY. 6 [100]

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concerts.

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The first of the novel Sunday Pop concerts will take place on May 13, with a Russian-Tschaikovsky program. The program for tomorrow night follows:

Introduction to Act 3, "Lohengrin"	Wagner
Overture to "Der Freischutz"	Weber
Waltz No. 15	Brahms-Gericke
Fantasia, "La Giaconda"	Ponchielli
Second Hungarian Rhapsody	Liszt
Prelude op. 28, No. 6 (arranged by Agide Jacchia)	Chopin
Waltz, "Espana"	Waldteufel
Polonaise from Suite No. 3	Tschhaikovsky
Spite, "Pehr Gynt"	Grieg
Parade of the Wooden Soldiers	Jessel
Gypsy Dance, from "Carmen"	Bizet

ADVTSR-MAY. 6.

The 42d season of the Boston Symphony Orchestra, which came to an end last night in Symphony Hall, has been one of the most successful in the history of that institution.

This is true not only of the prevailing quality of the performances, but also of the support given the orchestra by the public. Its eagerness and enthusiasm for the Boston Symphony concerts are further indicated by the announcement that there will be no sale of seats for the Friday afternoon performances next season, because these seats have either been re-engaged by old subscribers or allotted to members of a large waiting list—and this in spite of an advance in prices.

Mr. Monteux is not only rapidly restoring to the orchestra the mechanical proficiency it has not had since the days of William Gericke, he is giving it with an extremely sensitive and responsive quality which it has not had in many seasons.

PROVED BY WALTER

This was strikingly demonstrated when Bruno Walter appeared as guest conductor of a pair of concerts. Mr. Walter, an authoritative and enthusiastic interpreter of compositions in which the orchestra had been repeatedly and thoroughly drilled, inspired his players and delighted his audiences.

He was able to ignore routine matters, even the systematic beating of time, in the interests of interpretation. He had only to indicate his wishes, for the superbly trained orchestra to carry them out to the last nuance. This was made possible by the labors of Mr. Monteux. Lacking them the conspicuous success of Mr. Walter might have been another story.

Novelties of Season

As a programme maker, Mr. Monteux showed his wonted catholicity and his curiosity about new music. It cannot be said that he was as fortunate as he has been in other seasons in discovering significant and unknown compositions and revealing them to his audiences. The crop seemed rather poor and thin this year. A conductor cannot promise each week a new work of importance. What he can do, and what Mr. Monteux has done, is to see to it that new composers are heard, and audiences kept in touch with current musical tendencies.

Eight compositions were played by the Boston Symphony Orchestra for the first time in America; eighteen for the first time in Boston. Six for the first time at these concerts.

First Time in America

The works heard for the first time in America were Chausson's "Soire de Fete," discussed yesterday in this paper; Davico's symphonic poem, "Polyphemus;" Dohnanyi's violin concerto, played by Albert Spalding; Goossens' "Tam O'Shanter;" Honegger's "Horace Victorieux;" Koechlin's "Three Chorales"; Stravinsky's Suite No. 1, from the ballet "Pulcinella"; Turina, "Danzas Fantasticas."

Davico's symphonic poem, not to be taken too seriously, was effective in the modern manner, though it had little more to commend it. Dohnanyi's violin concerto is well made, enjoyable, though rather conventional music, which appears to lie well for the solo instrument—ergo, a new and brilliant violin concerto to replenish the scant stock now available. Goossens' "Tam O'Shanter" is a box of orchestral tricks, an extravaganza of the modern orchestra. The subject can be made to yield musically more. Edgar Stillman Kelley has written a piano piece inspired by the same theme, with more real humor in it. George W. Chadwick's symphonic poem, inspired by the legend, is on the whole superior in imagination and humor to Goossens'.

Honneger's Music Stands Out

The music of Honneger, after months have gone by, stands out because of its force and individuality. That it is ugly in certain places will not be gainsaid, at least not by this generation. Yet, because of its directness, its power, and a certain stark and heroic discordancy the music remains in the memory, not to be lightly or easily dismissed. Greater men than Honneger, at first hearing of their music, have been called artistically degenerate or merely crazy. One is curious concerning the ultimate future of this man, one of the "Group of Six" now become the "Group of Five." The members of this group, extravagant and experimental though they may be, have in such instances as this music of Honneger and in Darius Milhaud's 2nd Symphonic Suite, shown that they have ideas. Also, whether one agrees with them or not, they are brilliant technicians and thoroughly masters of their medium.

Spanish Dances

The Chorals of Koechlin were unimportant, Stravinsky's Suite, divorced from the stage for which the music was designed, seems in the concert room mannered and artificial. It is far from the great Stravinsky of Oiseu de Feu and Petrushka. The Dances of Turina were picturesque in the Spanish manner, but a composer to create music of lasting interest must do more than transcribe dance rhythms and melodic twists found in the folk music of his country.

The works performed for the first time in Boston were 20 in number: Albeniz' "Spanish Rhapsody" for piano and orchestra, orchestrated and played by Alfred-Casella as pianist; Arnold Bax' symphonic poem, "November Woods"; Ernest Bloch's "Schelemo" ("Solomon") for 'cello and orchestra; Enrico Bossi's Theme and Variations; Cassella's set of small pieces, "Pupazzetti" for orchestra; Chadwick's "Anniversary Overture"; Dvorak's symphony in F major; Griffes' "Clouds"; Holst, "The Planets"; Marx, **Two Songs with Orchestra,** "Marien-

Mr. Salzedo soloist; Skilton's "Flute Serenade" and "Moccasion Game" from his "Suite Primeval"; D. S. Smith's 'Fete Galante" for flute and orchestra, Georges Laurent flutist; Tcherepnin's piano concerto, played by Benno Moiseivitch, and Vaughn Williams' "Fantasia on a Theme by Tallis" for double stringed orchestra.

Casella Ultra-Modern

The Rhapsody of Albeniz is so far of having depth or true originality one wonders why so thoughtful learned a musician as Casella have troubled to orchestrate it learn the piano part for public performance. Mr. Casella makes it his point to know everything that has been done in music and to have his finger, as it were, in every pie. Not all his ingenuity could make a masterpiece out of Albeniz' composition.

"November Woods," the work of a composer who has true Keltic fancy, is surprisingly conventional in its orchestral coloring and imagery. The composition which towers above every other novelty we heard this season is the wild Jewish rhapsody of Ernest Bloch. He is a composer to be reckoned with. He is one of the very few who write with the passion, the fanaticism and racial pride of his people in his veins. "Schelemo" is an amazing piece, as difficult, and as effective, for the 'cellist as for the orchestra. It should have been quickly repeated, that an audience unaccustomed to the splendors and the glooms of Bloch's orchestra might fully comprehend the virility, the sensuousness and intense emotion of the music.

Conventional Variations

Bossi has written in the most conventional German manner a Theme with variations. As composer Mr. Casella was heard in two compositions of his own which he conducted here: "Pupazzetti" and "Italia." We have said he is an ultra-modern. The "Pupazzetti" bears witness to that, but we would fain hear more of the composer of whom we just caught an inkling in the sombre and magnificent opening of "Italia."

The death of Charles Tomlinson Griffes at the age of 35 was a misfortune for a composer who was just beginning to enter into his own, and for the American people who admired him. "Clouds" and "The White Peacock" show unmistakably the influence of modern France. But they betray also a feeling for beauty which sets Griffes apart from his generation.

Gustav Holst's "Planets" proved middle class as it was pretentious and stodgy. Mr. Mason's Prelude and Fugue for Orchestra is for us music manufactured according to formula. The same might be said of D. S. Smith's Fete Galante, save that it was not nearly as well manufactured.

In happy contrast to Mr. Mason's Prelude and Fugue, on the same programme, stood John Powell's "Negro Rhapsody." This is a capital piece of music, much less pretentious, far more natural and spontaneous than Mr. Powell's longer and more elaborate compositions, full of humor and of felicitous detail. It is made from fragments of Negro song which Mr. Powell, a Southerner, often hears. It has in its introduction the smell of the jungle, and in the finale a nervous exhilaration made of negroid rhythms and an

Salzedo's Tone-Colors

The pieces of Rimsky-Korsakoff belong to his least interesting compositions. Mr. Salzedo is a curious phenomenon. He is cursed with a most acute sense of tone color, which must make him highly dissatisfied with most of the music he hears today. His compositions are formless, though one always listens in hope of a new tone-tint, and is often rewarded.

The Tcherepnin concerto, based on a single theme, is brilliant, kaleidoscopic, but does not go very deep. There was a certain Russian—Tschaikowsky by name—who wrote a concerto in B flat minor. Many have attempted but few have succeeded in emulating him in this form. The composition that emerges with the Bloch piece from all this welter of names is Vaughan Williams' "Fantasia on the Theme of Tallis."

It is a fine, gray piece of music, poetic and deeply emotional. The composer adopts a harmonic style which has an inspired appropriateness to the theme. There is ancestral spirit in this piece, the thought of a man of today speaking with the tongues of his forefathers, interpreting their visions for the living generation. No other living English composer impresses us as deeply as Vaughan Williams.

One hundred compositions were heard at these 24 concerts. Spanish, German, American, Irish, French, Swiss, Italian, Hungarian, Bohemian, Roumanian, Belgian, Austrian, Russian and Finnish composers were represented. Twelve of the composers were German and Austrian. There were nine Frenchmen, four Russians, six Italians, eight Americans and lesser groups—on the whole, a very notable dispensation, and all these nationalities and schools were represented, and their music brilliantly performed without the aid of a Musical Union such as is now throttling the Chicago Symphony Orchestra.

POST-MAY. 6.

Pops Opening

Monday evening, May 7th, the thirty-eighth season of Pop Concerts will open in Symphony Hall. A large Symphony Orchestra will provide popular programs every night, with the usual additional attraction of refreshments served at the tables and in the first balcony.

An innovation will be Sunday Night Pop Concerts, to be given on alternate Sundays, beginning May 13th. This first Sunday Pop Concert will have a Russian-Tchaikovsky program.

Agide Jacchia will again be the Pops conductor, and this will be his seventh season at this post. This celebrity has devoted the larger part of his career to the conducting of opera, in which field he was preeminent in his native Italy before he came to this country. He conducted several opera companies in the United States, particularly the Century Theatre Opera in New York and the Boston National Opera Company. At the head of the Pops he has given a new importance to their musical aspect, while making them more popular than ever before.

Mr. Jacchia's opening program, which will mingle old Pops favorites with numbers to be heard for the first time at the Pops, follows: Introduction to Act 3, "Lohengrin," Wagner; Overature to "Der Freischutz," Weber; Waltz No. 5, Brahms-Gericke; Fantasia, "La Gioconda," Ponchielli; Second Hungarian Rhapsody, Liszt; Prelude opera 28, No. 6, Chopin; Waltz, "Espana," Chabrier; Polonaise from Suite No. 3, Tchaikovsky; Suite, "Peer Gynt," Grieg; "Parade of the Wooden Soldiers," Jessel; Cypsy Dance from "Carmen," Bizet.

EV.-ADVOCATE, MAY 3

Pops Season Opens Monday—Plan Sunday Evening Concerts

The opening night of the Pops is always one of the biggest of the Pop season, and the first concert, which will be given next Monday evening, May 7, promises to be no exception.

This spring and summer edition of Symphony hall concerts is entering on its 38th season, and it is the seventh under the leadership of Agide Jacchia, most popular of all Pops conductors.

The usual accompaniment of refreshments served at the tables and in the first balcony will add to the programs. The second night at the Pops, Tuesday, May 8, coincides with the 100th anniversary of the first performance of "Home Sweet Home," and Mr. Jacchia has made a special arrangement of this immortal air for the occasion.

[illegible] May 13, will be the first [illegible] Sunday evening Pop concert, the principal new feature of this season, and this concert will [illegible] a Russian-Tschaikovsky program.

[illegible] program (May 7) follows:

MONDAY

Introduction to Act 3, "Lohengrin" ... Wagner

[illegible] to "Der Freischutz"...Weber

[illegible] 15..........Brahms-Gericke

[illegible] "La Gioconda"...Ponchielli

[illegible] Hungarian Rhapsody....Liszt

[illegible] No. 6 (arranged by [illegible]).............Chopin

[illegible]..............Waldteufel

[illegible] Suite No. 3 ... Tschaikowsky

[illegible] Wooden Soldiers ... Jessel

TUESDAY

Prelude to "Carmen"............Bizet

Overture to "The Merry Wives of Windsor"..............Nicolai

Waltz, "On the Beautiful Blue Danube"..................J. Strauss

Fantasia, "Pagliacci"....Leoncavallo

Suite, "Nutcracker"....Tschaikovsky

Organ solo.......Prof. H. D. Sleeper

Liebesfreud ....Kreisler

Overture to "Tannhauser"....Wagner

Selection, "Orange Blossoms"..Herbert

Volga Bargemen's Song arranged by Agide Jacchia

"Home, Sweet Home"..Bishop-Jacchia

WEDNESDAY

Coronation March from "The Prophet"......................Meyerbeer

Overture, "Il Guarany".......Gomes

Waltz, "1001 Nights"..........Strauss

Fantasia, "Madame Butterfly"..Puccini

Tempest Scene, "Otello".......Verdi

Prelude to "Lohengrin"......Wagner

Tarantelle ....Jacchia

Rhapsody, "Espana"..........Chabrier

"L'Arlesienne" Suite No. 2....Bizet

Tango ....Albenis

Hungarian Dance No. 1 in G minor ... Brahms

THURSDAY

Procession of Bacchus.......Delibes

Overture to "Mignon".......Thomas

Waltz, "Wine, Women and Song" ... Strauss

Fantasia, "La Tosca"...........Puccini

Hymn to the Sun, from "Iris" ... Mascagni

Romance, (Horn solo, Max Hess) ... Sinigaglia

Aragonaise, from "Le Cid"..Massenet

Overture to "Tannhauser"...Wagner

Selection, "The Yankee Princess" ... Kalman

Largo, (solo, violin, harp, strings and organ)..................Handel

Slavonic Dance, No. 1........Dvorak

FRIDAY

Southern Night

Military March..............Schubert

Overture to "Oberon".........Weber

Deep River..........Burleigh-Jacchia

Dixie's Land.............Dan Emmet

Fantasia, "Aida"..................Verdi

Suite, "Scenes de Ballet"..Glazounov

Afro-American Folk Songs arranged by Agide Jacchia

Scherzo, "Midsummer - Night's Dream"..............Mendelssohn

Ride of the Valkyries........Wagner

Hungarian March.............Berlioz

Waltz, "Roses from the South" ... Strauss

Selection of Southern Airs....Bendix

SATURDAY

Charge of the Hussars.......Spindler

Overture to "William Tell"...Rossini

Waltz, "The Barcarolle"..Waldteufel

Dance of the Hours, from "La Gioconda".................Ponchielli

Little Suite.........................Bizet

Procesion to the Cathedral, from "Lohengrin" Act 2.........Wagner

"Whispering of the Flowers"....Blon

Spanish Rhapsody, "A Night in Seville".........................Albenis

Fantasia "Cavalleria Rusticana" ... Mascagni

Dubinushka......arr. by Agide Jacchia

Solo Trumpet, Georges Mager

Stars and Stripes Forever......Sousa

TRAV. MAY 5.

AGAIN THE POPS

A New Series of the Familiar Concerts to Begin on Monday Under the Usual Conditions—Mr. Jacchia for Conductor and Programme-Maker—Occasional Sundays

For a thirty-eighth spring and summer, the Pop Concerts will begin on Monday at Symphony Hall to continue there on every secular evening and, by exception, on four alternate Sundays, well into July. Once more the floor will be cleared of rows of seats, and tables and chairs will replace them. Again it will be possible (except on Sundays) to eat at them, to drink at them—whatever the law allows; to smoke at them (Sundays again excepted) unmolested. Furthermore, for those who prefer liquid refreshment apart from music, a bar—as bars go nowadays—stands as heretofore at the back of the first balcony. Food and drink at The Pops have long been of the best, and this spring there will be no departure from standard. According to custom also, the two balconies will be reserved for those who would take their pleasure as at any other concert. The Symphony Orchestra, seventy or eighty strong, as need may require, will provide that music; while again Mr. Jacchia returns to lead it. By this time his tireless energy with band and music, his zest for instrumental melody, his fire of rhythm, his communicating verve are an old story. Orchestra and audience alike answer nightly to him.

As in the past, the conductor will make more various and interesting programmes than have any of his predecessors. Operatic overtures, waltzes and marches, occasional vivid fragments from symphonies, frequent fantasias from familiar operas, solo-pieces, miniatures, ballet music and a generally pleasing miscellany will all figure upon them. Thus the list for Monday includes fragments of "Lohengrin" and "Der Freischütz" with the Polonaise from Chaikovsky's Third Suite for novel piece. On Tuesday, to note the centenary of the first performance of "Home, Sweet Home," Mr. Jacchia's orchestral arrangement of the ballad will be heard. Wednesday will bring Chabrier's "Espana" and bits of Bizet's music to "L'Arlésienne." The programme for Thursday lists a horn-solo for Mr. Hess and a "selection" from Kalmán's new and vivid Hungarian operetta, "The Yankee Princess." A "Southern Night," on Friday wanders from Strauss's waltz, "Soutnern Roses" to arrangements of negro folk-tunes. The usual light miscellany fills Saturday; while for the first Sunday evening, May 13, Russian composers will divide a notable programme from the Tartar dances in "Prince Igor" to Salome's dance according to Glazunov. By familiar custom The Transcript will print each day the programme of the evening. On Monday evening, for the first time, a Pop Concert will be sent broadcast by radio—through the Shepard Stores.

TRANS. MAY 5

POPS BEGIN 38TH SEASON MAY 7 AT SYMPHONY HALL

AGIDE JACCHIA

The opening night of the Pops is always one of the biggest of the Pop season and the first Pop concert, which will be given next Monday evening, May 7, promises to be no exception.

The usual accompaniment of refreshments served at the tables and in the first balcony will add to the popular programs which Agide Jacchia, who will again conduct the orchestra, will present nightly at Symphony hall. The second night at the Pops, Tuesday, May 8, coincides with the hundredth annivery of the first performance of "Home Sweet Home" and Mr. Jacchia has made a special arranggement of this immortal air for the occasion.

Opening program (May 7) follows:

Introduction to Act 3, "Lohengrin, Wagner; Overture to "Der Freischutz," Weber; Waltz No. 15, Brahams-Gericke; Fantasia, "La Gioconda," Ponchielli; Second Hungarian Rhapsody, Liszt; Prelude op. 28, No. 6 (arranged by Agide Jacchia), Chopin; Waltz, "Espana," Waldteufel; Polonaise from Suit No. 3, Tschaikowsky; Suite, "Peer Gynt," Grieg; Parade of the Wooden Soldiers, Jessel; Gypsy Dance, from "Carmen," Bizet.

TELE-MAY. 5.

Concluding Concert of the Boston Orchestra

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its twenty-fourth concert yesterday afternoon in Symphony Hall. The program:

Beethoven, Overture to "Leonore" No. 3
Chausson, "Soir de Fête"
Respighi, "Fountains of Rome"
Saint-Saëns, Symphony in C minor

This concert, both in the interest of the music played and in the quality of the playing, brought the season to a fitting close. It brought out, perhaps, more clearly than any other program of the season Mr. Monteux's powers as an interpreter of both modern and "classic" music, for whatever the date of the composition of Saint-Saëns' Symphony it belongs unquestionably to the music of a past generation.

Mr. Monteux has many times given proof of his understanding and sympathetic feeling for the music of Beethoven. From the beginning of his term as conductor of the orchestra here he may be said to have restored the music of the Flemish-German-Austrian master which had under the batons of preceding conductors often suffered from a false and artificial "tradition." Mr. Monteux has never sought to give individual readings of Beethoven; rather has he endeavored to bring out the inherent beauty and grandeur of the music, content to let its message speak unhampered, and when all is said and done this is the quality which distinguishes the real interpretative artist. Unfortunately this quality is often unappreciated by the general public, who are ever inclined to applaud the sensational and the spectacular as in many other forms of art. Yet as time goes on the public of the symphony concerts, often strangely provincial in its judgment, will realize more and more what an artist, in the highest sense of the word, Mr. Monteux is, and will recall with admiration and respect such a performance as was given yesterday afternoon of the "Leonore" overture.

It may not be altogether out of place to cite a few of its most obvious perfections: the dramatic opening, the masterly reading of the few mysterious measures immediately preceding the Allegro; the beginning of the latter with its pulsing rhythm, the carefully prepared entry of the trumpet call off stage, which has never sounded with more effect, and the truly Bethovian joy of the exultant finish. This was Beethoven's music as he must have imagined it, for no one who had read his letters or contemporary accounts of him as a musician can have failed to realize yesterday afternoon how completely characteristic of the man was this music and Mr. Monteux's interpretation of it.

Chausson's "Soir de Fête," save in its reflective middle portion, scarcely reaches the high level of his symphony, yet it is agreeable, effective [illegible]

[illegible] repertory. [illegible] Respighi's "Fountains of Rome," which is picturesque, imaginative, though somewhat facile.

Saint-Saëns' symphony grows with each hearing. Before such nobility of conception and style, such perfection and command of technical resources we can but mutely wonder. It is a work for all time, one of those marvels of almost more than human genius which is given to the world but seldom. To say that the performance was worthy of the music is granting the greatest praise, praise justified a hundred fold.

S. M.

MONITOR MAY. 5.

Patronesses for "Pop's Night"

Mmes. George W. Vaillant, George H. Burrage, George P. Baker, John S. Penman, Roger B. Merriman, Arthur G. Everett, Alexander Steinert and John F. Moors are among the patronesses for Radcliffe night at the "Pops." This event which comes on Tuesday, the 15th, will bring out a large audience of Radcliffe graduates and friends of the college as it is the last big affair of the season to benefit the endowment fund which now lacks but $65,000 of completion. A large portion of this sum belongs to the Boston quota and must be raised before July 1.

The concert is under the auspices of the Radcliffe Club of Boston which Mrs. Frederick L. Day is president. Miss Lucie A. Kramer is chairman of the committee in charge. Songs by Mrs. Laura Comstock Littlefield, Radcliffe 1904, who is well known from her numerous appearances with the Boston Symphony Orchestra, Handel and Haydn, and Cecelia clubs will add greatly to the program. College songs will be sung by the Radcliffe Choral Society.

Tickets are now on sale at the Radcliffe endowment headquarters, 603 Boylston street and at Herrick's.

ADVTSR. MAY. 6

Another Season of the "Pops" Opens Tomorrow

Tomorrow night in Symphony Hall the 38th season of the famous Pop Concerts will open with what is likely to be one of the largest of Pops audiences. This Summer version of Symphony Hall concerts will continue every week-day evening and on alternate Sundays.

The popular programs of Agide Jacchia and the Pops Symphony Orchestra will be supplemented by refreshments served at the tables which cover the floor of Symphony Hall and in the first balcony.

Mr Jacchia is the most applauded and admired of all Pops conductors, and has made for the opening week a particularly attractive series of programs.

At the concert Tuesday, May 8, students and alumnae of Smith College will be present and the conductor will pay homage to the composer of "Home Sweet Home" by performing his own arrangement of the modern melody at the 100th anniversary of its first performance, which falls on this day.

Wednesday, May 9, members of the Durant, Inc, will celebrate, while Friday, May 11, will bring a program featuring Southern melodies.

Sunday the first of the newly instituted series of Sunday pop concerts will take place on May 13, with a Russian-Tschaikowsky program.

The opening program for Monday night follows: Introduction to act 3, "Lohengrin," Wagner; overture to "Der Freischutz," Weber; Waltz No. 15, Brahms-Gericke; fantasia, "La Gioconda," Ponchielli; Second Hungarian rhapsody, Liszt; Prelude op. 28, No. 6 (arranged by Agide Jacchia), Chopin; waltz, "Espana," Waldteufel; Polonaise from Suite No. 3, Tschaikowsky; suite, "Peer Gynt," Grieg; "Parade of the Wooden Soldiers," Jessel; gypsy dance, from "Carmen," Bizet.

Boston Symphony Season

The orchestra, under Mr Monteux, has occasionally given very fine performances of particular works, such as "Scheherezade," "Till Eulenspeigel" and a few others with which he seemingly feels deep sympathy. But in general the instrument now exceeds in subtlety the conductor whose business it is to play upon it.

The loss of Mr Neumann's unequalled talent at the kettle drums has been felt at every concert, though the man who has taken his place is thoroughly competent. There has fortunately been no other important change in personnel. All the symphony concerts have drawn very large audiences. The success of the People's Symphony concerts, in a different field, has also been gratifying.

GLOBE-MAY. 6.

POP CONCERTS OPEN 38TH SEASON TONIGHT

The 38th season of pop concerts will open tonight with what will probably be one of the biggest audiences of the year. Agide Jacchia, who is to begin his 7th season as pops conductor, has made the following program for this occasion:

Introduction to Act 3, "Lohengrin," Wagner; Overture to "Der Freischutz," Weber; Waltz No. 15, Brahms-Gericke; Fantasia, "La Gioconda," Ponchielli; Second Hungarian Rhapsody, Liszt; Prelude op. 28, No. 6 (arranged by Agide Jacchia), Chopin; Waltz, "Espana," Waldteufel; Polonaise from Suite No. 3, Tschaikowsky; Suite, "Peer Gynt," Grieg; "Parade of the Wooden Soldiers," Jessel; Gypsy Dance, from "Carmen," Bizet.

HERALD MAY. 7.

RADIO PROGRAMS FOR TODAY

(Daylight Saving Time)

Station WNAC, Boston

286 Meters

12:58 P M—Time signals.

1:05 P M—Weather report.

4 P M—Dance music by the Shepard Colonial Orchestra; Organ recital, broadcast direct from The Modern Theatre.

6:30 P M—Children's Half-hour.

8:15 P M—"Pops" Concert, broadcast direct from Symphony Hall; Introduction to Act 3, "Lohengrin," Wagner; Overture to "Dear Freischutz," Weber; Waltz, No. 15, Brahms-Gericke; Fantasia, "La Gioconda," Ponchielli; intermission; "Second Hungarian Rhapsody," Liszt; Prelude op 28, No. 6, Chopin; (Arranged by Agide Jacchia). Waltz, "Espana," Waldteufel; Polonaise from Suite No. 3, Tchaikovsky; intermission; Suite, "Peer Gynt," Grieg; "Morning Mood," "Anitra's Dance," "In the Hall of the Mountain King," "Parade of the Wooden Soldiers," Jessel; Gypsy Dance from "Carmen," Bizet; encores announced.

GLOBE-MAY. 7.

POPS OPEN TONIGHT

Agide Jacchia has chosen the following program for the Pop concert opening tonight:—

Introduction, Act 3, "Lohengrin"... Wagner

Overture, "Der Freischutz".......Weber

Waltz No. 15............Brahms-Gericke

Fantasia, "La Gioconda"......Ponchielli

Second Hungarian Rhapsody......Liszt

Prelude, op. 28, No. 6............Chopin

Waltz, "Espana"...............Waldteufel

Polonaise from Suite No. 3.Tschaikowsky

Suite, "Peer Gynt"...............Grieg

Parade of the Wooden Soldiers....Jessel

Gypsy Dance, from "Carmen"....Bizet

ADVTSR-MAY. 7.

POPS OPEN TONIGHT IN SYMPHONY HALL

The thirty-eighth season of Pop concerts will open tonight with what will probably be one of the biggest audiences of the year. Agide Jacchia, who is to begin his seventh season as Pops conductor, has made the following program for this occasion:

Introduction to Act 3, "Lohengrin" Wagner

Overture to "Der Freischutz" ......Weber

Waltz No. 15 ....Brahms-Gericke

Fantasia "La Gioconda" ....Ponchielli

Second Hungarian Rhapsody ....Liszt

Prelude op. 28, No. 6 (arranged by Agide Jacchia) ....Chopin

Waltz "Espana" ....Waldteufel

Polonaise from Suite No. 3 ..Tschaikowsky

Suite "Peer Gynt" ....Grieg

Parade of the Wooden Soldiers ......Jessel

Gypsy Dance from "Carmen" ....Bizet

AMER. MAY. 7.

8:15 P. M.—"Pops" concert, broadcast direct from Symphony hall; 80 members of Boston Symphony Orchestra, Agide Jacchia, conductor.

1—Introduction to act 3, "Lohengrin" ... Wagner

2—Overture to "Der Freischutz"......Weber

3—Waltz, No 15 ....Brahms-Gericke

4—Fantasia "La Gioconda" .....Ponchielli

Intermission

5—"Second Hungarian Rhapsody......Liszt

6—Prelude op. 28, No. 6..............Chopin (Arranged by Agide Jacchia)

7—Waltz, "Espana"..............Waldteufel

8—Polonaise from Suite No. 3. Tschaikovsky

Intermission

9—Suite, "Peer Gynt" ....Grieg
a—"Morning Mood"
b—"Anitra's Dance"
c—"In the Hall of the Mountain King"

10—"Parade of the Wooden Soldiers"..Jessel

11—Gypsy dance from Carmen.........Bizet

Encores announced

HERALD-MAY. 7.

8:15 p. m.—"Pops" Concert. Broadcast direct from Symphony Hall. 80 members of Boston Symphony Orchestra, Agide Jacchia conductor. 1. Introduction to Act 3, "Lohengrin," Wagner; 2. Overture to "Der Freischutz," Weber; 3. Waltz, No. 15, Brahms-Gericke; 4. Fantasia, "La Gioconda," Ponchielli. Intermission— 5. "Second Hungarian Rhapsody," Liszt; 6. Prelude op. 28, No. 6, Chopin, (Arranged by Agide Jacchia). 7. Waltz, "Espana," Waldteufel, 8. Polonaise from Suite No. 3, Tschaikovsky. Intermission—9. Suite, "Peer Gynt," Greig, (a) "Morning Mood," (b) "Anitra's Dance," (c) "In the Hall of the Mountain King," 10. "Parade of the Wooden Soldiers," Jessel; 11. Gypsy Dance from "Carmen," Bizet; Encores announced.

"Pops" Program for Tonight

OPENING NIGHT

Introduction to Act 3, "Lohengrin" Wagner

Overture to "Der Freischütz"...Weber

Waltz No. 15........Brahms-Gericke

Fantasia, "La Gioconda"..Ponchielli

Second Hungarian Rhapsody....Liszt

Prelude, Op. 28, No. 6.......Chopin (Arranged by Agide Jacchia)

Waltz, "España"..........Waldteufel

Polonaise from Suite No. 3 ...... Tschaikowsky

Suite, "Peer Gynt"..............Grieg

Parade of the Wooden Soldiers.Jessel

Gypsy Dance, from "Carmen"...Bizet

MONITOR MAY 7

American temperament.

Salzedo's Tone-Colors

The pieces of Rimsky-Korsakoff belong to his least interesting compositions. Mr. Salzedo is a curious phenomenon. He is cursed with a most acute sense of tone color, which must make him highly dissatisfied with most of the music he hears today. His compositions are formless, though one always listens in hope of a new tone-tint, and is often rewarded.

The Tcherepnin concerto, based on a single theme, is brilliant, kaleidoscopic, but does not go very deep. There was a certain Russian—Tschaikowsky by name—who wrote a concerto in B flat minor. Many have attempted but few have succeeded in emulating him in this form. The composition that emerges with the Bloch piece from all this welter of names is Vaughan Williams' "Fantasia on the Theme of Tallis."

It is a fine, gray piece of music, poetic and deeply emotional. The composer adopts a harmonic style which has an inspired appropriateness to the theme. There is ancestral spirit in this piece, the thought of a man of today speaking with the tongues of his forefathers, interpreting their visions for the living generation. No other living English composer impresses us as deeply as Vaughan Williams.

One hundred compositions were heard at these 24 concerts. Spanish, German, American, Irish, French, Swiss, Italian, Hungarian, Bohemian, Roumanian, Belgian, Austrian, Russian and Finnish composers were represented. Twelve of the composers were German and Austrian. There were nine Frenchmen, four Russians, six Italians, eight Americans and lesser groups—on the whole, a very notable dispensation, and all these nationalities and schools were represented, and their music brilliantly performed without the aid of a Musical Union such as is now throttling the Chicago Symphony Orchestra.

POST-MAY 6.

Pops Opening

Monday evening, May 7th, the thirty-eighth season of Pop Concerts will open in Symphony Hall. A large Symphony Orchestra will provide popular programs every night, with the usual additional attraction of refreshments served at the tables and in the first balcony.

An innovation will be Sunday Night Pop Concerts, to be given on alternate Sundays, beginning May 13th. This first Sunday Pop Concert will have a Russian-Tchaikovsky program.

Agide Jacchia will again be the Pops conductor, and this will be his seventh season at this post. This celebrity has devoted the larger part of his career to the conducting of opera, in which field he was preeminent in his native Italy before he came to this country. He conducted several opera companies in the United States, particularly the Century Theatre Opera in New York and the Boston National Opera Company. At the head of the Pops he has given a new importance to their musical aspect, while making them more popular than ever before.

Mr. Jacchia's opening program, which will mingle old Pops favorites with numbers to be heard for the first time at the Pops, follows: Introduction to Act 3, "Lohengrin," Wagner; Overature to "Der Freischutz," Weber; Waltz No. 5, Brahms-Gericke; Fantasia, "La Gioconda," Ponchielli; Second Hungarian Rhapsody, Liszt; Prelude opera 28, No. 6, Chopin; Waltz, "Espana," Chabrier; Polonaise from Suite No. 3, Tchaikovsky; Suite, "Peer Gynt," Grieg; "Parade of the Wooden Soldiers," Jessel; Cypsy Dance from "Carmen," Bizet.

JEWI-ADVOCATE, MAY 3

Pops Season Opens Monday—Plan Sunday Evening Concerts

The opening night of the Pops is always one of the biggest of the Pop season, and the first concert, which will be given next Monday evening, May 7, promises to be no exception.

This spring and summer edition of Symphony hall concerts is entering on its 38th season, and it is the seventh under the leadership of Agide Jacchia, most popular of all Pops conductors.

The usual accompaniment of refreshments served at the tables and in the first balcony will add to the programs. The second night at the Pops, Tuesday, May 8, coincides with the 100th anniversary of the first performance of "Home Sweet Home," and Mr. Jacchia has made a special arrangement of this immortal air for the occasion.

Sunday, May 13, will be the first of the Sunday evening Pop concerts, the principal new feature of this season, and this concert will have a Russian-Tschaikovsky program.

Opening program (May 7) follows:

MONDAY

Introduction to Act 3, "Lohengrin"
Wagner
Overture to "Der Freischutz"...Weber
Waltz No. 15........Brahms-Gericke
Fantasia, "La Gioconda"...Ponchielli
Second Hungarian Rhapsody....Liszt
Prelude op. 28, No. 6 (arranged by Agide Jacchia)..............Chopin
Waltz, "Espana"..........Waldteufel
Polonaise from Suite No. 3
Tschaikowsky
[illegible] "Parade of the Wooden Soldiers"...........Jessel
[illegible] Bizet

TUESDAY

Prelude to "Carmen"..........Bizet
Overture to "The Merry Wives of Windsor"..............Nicolai
Waltz, "On the Beautiful Blue Danube"..................J. Strauss
Fantasia, "Pagliacci"....Leoncavallo
Suite, "Nutcracker"....Tschaikovsky
Organ solo......Prof. H. D. Sleeper
Liebesfreud ....Kreisler
Overture to "Tannhauser"....Wagner
Selection, "Orange Blossoms".Herbert
Volga Bargemen's Song
arranged by Agide Jacchia
"Home, Sweet Home"..Bishop-Jacchia

WEDNESDAY

Coronation March from "The Prophet"..................Meyerbeer
Overture, "Il Guarany".......Gomez
Waltz, "1001 Nights"..........Strauss
Fantasia, "Madame Butterfly".Puccini
Tempest Scene, "Otello" ....Verdi
Prelude to "Lohengrin"......Wagner
Tarantelle ....Jacchia
Rhapsody, "Espana"..........Chabrier
"L'Arlesienne" Suite No. 2....Bizet
Tango ....Albeniz
Hungarian Dance No. 1 in G minor
Brahms

THURSDAY

Procession of Bacchus........Delibes
Overture to "Mignon"........Thomas
Waltz, "Wine, Women and Song"
Strauss
Fantasia, "La Tosca"..........Puccini
Hymn to the Sun, from "Iris"
Mascagni
Romance, (Horn solo, Max Hess)
Sinigaglia
Aragonaise, from "Le Cid"...Massenet
Overture to "Tannhauser"....Wagner
Selection, "The Yankee Princess"
Kalman
Largo, (solo violin, harp, strings and organ)..................Handel
Slavonic Dance, No. 1.........Dvorak

FRIDAY

Southern Night

Military March...............Schubert
Overture to "Oberon"..........Weber
Deep River..........Burleigh-Jacchia
Dixie's Land.............Dan Emmet
Fantasia, "Aida"................Verdi
Suite, "Scenes de Ballet"..Glazounov
Afro-American Folk Songs
arranged by Agide Jacchia
Scherzo, "Midsummer - Night's Dream"...............Mendelssohn
Ride of the Valkyries.........Wagner
Hungarian March..............Berlioz
Waltz, "Roses from the South"
Strauss
Selection of Southern Airs....Bendix

SATURDAY

Charge of the Hussars......Spindler
Overture to "William Tell"..Rossini
Waltz, "The Barcarolle"..Waldteufel
Dance of the Hours, from "La Gioconda"......................Ponchielli
Little Suite.......................Bizet
Procesion to the Cathedral, from "Lohengrin" Act 2.........Wagner
"Whispering of the Flowers"....Blon
Spanish Rhapsody, "A Night in Seville"......................Albeniz
Fantasia "Cavalleria Rusticana"
Mascagni
Dubinushka.....arr. by Agide Jacchia
Solo Trumpet, Georges Mager
Stars and Stripes Forever......Sousa

TRAV. MAY. 5.

AGAIN THE POPS

A New Series of the Familiar Concerts to Begin on Monday Under the Usual Conditions—Mr. Jacchia for Conductor and Programme-Maker—Occasional Sundays

FOR a thirty-eighth spring and summer, the Pop Concerts will begin on Monday at Symphony Hall to continue there on every secular evening and, by exception, on four alternate Sundays, well into July. Once more the floor will be cleared of rows of seats, and tables and chairs will replace them. Again it will be possible (except on Sundays) to eat at them, to drink at them—whatever the law allows; to smoke at them (Sundays again excepted) unmolested. Furthermore, for those who prefer liquid refreshment apart from music, a bar—as bars go nowadays—stands as heretofore at the back of the first balcony. Food and drink at The Pops have long been of the best, and this spring there will be no departure from standard. According to custom also, the two balconies will be reserved for those who would take their pleasure as at any other concert. The Symphony Orchestra, seventy or eighty strong, as need may require, will provide that music; while again Mr. Jacchia returns to lead it. By this time his tireless energy with band and music, his zest for instrumental melody, his fire of rhythm, his communicating verve are an old story. Orchestra and audience alike answer nightly to him.

As in the past, the conductor will make more various and interesting programmes than have any of his predecessors. Operatic overtures, waltzes and marches, occasional vivid fragments from symphonies, frequent fantasias from familiar operas, solo-pieces, miniatures, ballet music and a generally pleasing miscellany will all figure upon them. Thus the list for Monday includes fragments of "Lohengrin" and "Der Freischütz" with the Polonaise from Chaikovsky's Third Suite for novel piece. On Tuesday, to note the centenary of the first performance of "Home, Sweet Home," Mr. Jacchia's orchestral arrangement of the ballad will be heard. Wednesday will bring Chabrier's "Espana" and bits of Bizet's music to "L'Arlésienne." The programme for Thursday lists a horn-solo for Mr. Hess and a "selection" from Kalmán's new and vivid Hungarian operetta, "The Yankee Princess." A "Southern Night," on Friday wanders from Strauss's waltz, "Soutnern Roses" to arrangements of negro folk-tunes. The usual light miscellany fills Saturday; while for the first Sunday evening, May 13, Russian composers will divide a notable programme from the Tartar dances in "Prince Igor" to Salome's dance according to Glazunov. By familiar custom The Transcript will print each day the programme of the evening. On Monday evening, for the first time, a Pop Concert will be sent broadcast by radio—through the Shepard Stores.

TRANS. MAY. 5

POPS BEGIN 35TH SEASON MAY 7 AT SYMPHONY HALL

AGIDE JACCHIA

The opening night of the Pops is always one of the biggest of the Pop season and the first Pop concert, which will be given next Monday evening, May 7, promises to be no exception.

The usual accompaniment of refreshments served at the tables and in the first balcony will add to the popular programs which Agide Jacchia, who will again conduct the orchestra, will present nightly at Symphony hall. The second night at the Pops, Tuesday, May 8, coincides with the hundredth annivery of the first performance of "Home, Sweet Home" and Mr. Jacchia has made a special arranggement of this immortal air for the occasion.

Opening program (May 7) follows:

Introduction to Act 3, "Lohengrin, Wagner; Overture to "Der Freischutz," Weber; Waltz No. 15, Brahams-Gericke; Fantasia, "La Gioconda," Ponchielli; Second Hungarian Rhapsody, Liszt; Prelude op. 28, No. 6 (arranged by Agide Jacchia), Chopin; Waltz, "Espana," Waldteufel; Polonaise from Suit No. 3, Tschailkowsky; Suite, "Peer Gynt," Grieg; Parade of the Wooden Soldiers, Jessel; Gypsy Dance, from "Carmen," Bizet.

TELE-MAY. 5.

Concluding Concert of the Boston Orchestra

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its twenty-fourth concert yesterday afternoon in Symphony Hall. The program:

Beethoven, Overture to "Leonore" No. 3
Chausson, "Soir de Fête"
Respighi, "Fountains of Rome"
Saint-Saëns, Symphony in C minor

This concert, both in the interest of the music played and in the quality of the playing, brought the season to a fitting close. It brought out, perhaps, more clearly than any other program of the season Mr. Monteux's powers as an interpreter of both modern and "classic" music, for whatever the date of the composition of Saint-Saëns' Symphony it belongs unquestionably to the music of a past generation.

Mr. Monteux has many times given proof of his understanding and sympathetic feeling for the music of Beethoven. From the beginning of his term as conductor of the orchestra here he may be said to have restored the music of the Flemish-German-Austrian master which had under the batons of preceding conductors often suffered from a false and artificial "tradition." Mr. Monteux has never sought to give individual readings of Beethoven; rather has he endeavored to bring out the inherent beauty and grandeur of the music, content to let its message speak unhampered, and when all is said and done this is the quality which distinguishes the real interpretative artist. Unfortunately this quality is often unappreciated by the general public, who are ever inclined to applaud the sensational and the spectacular as in many other forms of art. Yet as time goes on the public of the symphony concerts, often strangely provincial in its judgment, will realize more and more what an artist, in the highest sense of the word, Mr. Monteux is, and will recall with admiration and respect such a performance as was given yesterday afternoon of the "Leonore" overture.

It may not be altogether out of place to cite a few of its most obvious perfections: the dramatic opening, the masterly reading of the few mysterious measures immediately preceding the Allegro; the beginning of the latter with its pulsing rhythm, the carefully prepared entry of the trumpet call off stage, which has never sounded with more effect, and the truly Bethovian joy of the exultant finish. This was Beethoven's music as he must have imagined it, for no one who had read his letters or contemporary accounts of him as a musician can have failed to realize yesterday afternoon how completely characteristic of the man was this music and Mr. Monteux's interpretation of it.

Chausson's "Soir de Fête," save in its reflective middle portion, scarcely reaches the high level of his symphony, yet it is agreeable, effective music and a welcome addition to the repertory. More cannot be said of Respighi's "Fountains of Rome," which is picturesque, imaginative, though somewhat facile.

Saint-Saëns' symphony grows with each hearing. Before such nobility of conception and style, such perfection and command of technical resources we can but mutely wonder. It is a work for all time, one of those marvels of almost more than human genius which is given to the world but seldom. To say that the performance was worthy of the music is granting the greatest praise, praise justified a hundred fold.

S. M.

MONITOR MAY. 5.

Patronesses for "Pop's Night"

MMES. GEORGE W. VAILLANT, George H. Burrage, George P. Baker, John S. Penman, Roger B. Merriman, Arthur G. Everett, Alexander Steinert and John F. Moors are among the patronesses for Radcliffe night at the "Pops." This event which comes on Tuesday, the 15th, will bring out a large audience of Radcliffe graduates and friends of the college as it is the last big affair of the season to benefit the endowment fund which now lacks but $65,000 of completion. A large portion of this sum belongs to the Boston quota and must be raised before July 1.

The concert is under the auspices of the Radcliffe Club of Boston which Mrs. Frederick L. Day is president. Miss Lucie A. Kramer is chairman of the committee in charge. Songs by Mrs. Laura Comstock Littlefield, Radcliffe 1904, who is well known from her numerous appearances with the Boston Symphony Orchestra, Handel and Haydn, and Cecelia clubs will add greatly to the program. College songs will be sung by the Radcliffe Choral Society.

Tickets are now on sale at the Radcliffe endowment headquarters, 603 Boylston street and at Herrick's.

ADVTSR. MAY 6

Another Season of the "Pops" Opens Tomorrow

Tomorrow night in Symphony Hall the 38th season of the famous Pop Concerts will open with what is likely to be one of the largest of Pops audiences. This Summer version of Symphony Hall concerts will continue every week-day evening and on alternate Sundays.

The popular programs of Agide Jacchia and the Pops Symphony Orchestra will be supplemented by refreshments served at the tables which cover the floor of Symphony Hall and in the first balcony.

Mr Jacchia is the most applauded and admired of all Pops conductors, and has made for the opening week a particularly attractive series of programs.

At the concert Tuesday, May 8, students and alumnae of Smith College will be present and the conductor will pay homage to the composer of "Home Sweet Home" by performing his own arrangement of the modern melody at the 100th anniversary of its first performance, which falls on this day.

Wednesday, May 9, members of the Durant, Inc, will celebrate, while Friday, May 11, will bring a program featuring Southern melodies.

Sunday the first of the newly instituted series of Sunday pop concerts will take place on May 13, with a Russian-Tschaikowsky program.

The opening program for Monday night follows: Introduction to act 3, "Lohengrin," Wagner; overture to "Der Freischutz," Weber; Waltz No. 15, Brahms-Gericke; fantasia, "La Gioconda," Ponchielli; Second Hungarian rhapsody, Liszt; Prelude op. 28, No. 6 (arranged by Agide Jacchia), Chopin; waltz, "Espana," Waldteufel; Polonaise from Suite No. 3, Tschaikowsky; suite, "Peer Gynt," Grieg; "Parade of the Wooden Soldiers," Jessel; gypsy dance, from "Carmen," Bizet.

Boston Symphony Season

The orchestra, under Mr Monteux, has occasionally given very fine performances of particular works, such as "Scheherezade," "Till Eulenspeiegel" and a few others with which he seemingly feels deep sympathy. But in general the instrument now exceeds in subtlety the conductor whose business it is to play upon it.

The loss of Mr Neumann's unequalled talent at the kettle drums has been felt at every concert, though the man who has taken his place is thoroughly competent. There has fortunately been no other important change in personnel. All the symphony concerts have drawn very large audiences. The success of the People's Symphony concerts, in a different field, has also been gratifying.

GLOBE-MAY. 5

POP CONCERTS OPEN 38TH SEASON TONIGHT

The 38th season of pop concerts will open tonight with what will probably be one of the biggest audiences of the year. Agide Jacchia, who is to begin his 7th season as pops conductor, has made the following program for this occasion:

Introduction to Act 3, "Lohengrin," Wagner; Overture to "Der Freischutz," Weber; Waltz No. 15, Brahms-Gericke; Fantasia, "La Gioconda," Ponchielli; Second Hungarian Rhapsody, Liszt; Prelude op. 28, No. 6 (arranged by Agide Jacchia), Chopin; Waltz, "Espana," Waldteufel; Polonaise from Suite No. 3, Tschaikowsky; Suite, "Peer Gynt," Grieg; "Parade of the Wooden Soldiers," Jessel; Gpysy Dance, from "Carmen," Bizet.

HERALD MAY. 7.

RADIO PROGRAMS FOR TODAY

(Daylight Saving Time)

Station WNAC, Boston

286 Meters

12:53 P M—Time signals.
1:05 P M—Weather report.
4 P M—Dance music by the Shepard Colonial Orchestra; Organ recital, broadcast direct from The Modern Theatre.
6:30 P M—Children's Half-hour.
8:15 P M—"Pops" Concert, broadcast direct from Symphony Hall; Introduction to Act 3, "Lohengrin," Wagner; Overture to "Dear Freischutz," Weber; Waltz, No. 15, Brahms-Gericke; Fantasia, "La Gioconda," Ponchielli; intermission; "Second Hungarian Rhapsody," Liszt; Prelude op 28, No. 6, Chopin; (Arranged by Agide Jacchia); Waltz, "Espana," Waldteufel; Polonaise from Suite No. 3, Tchaikovsky; intermission; Suite, "Peer Gynt," Grieg; "Morning Mood," "Anitra's Dance," "In the Hall of the Mountain King," "Parade of the Wooden Soldiers," Jessel; Gypsy Dance from "Carmen," Bizet; encores announced.

GLOBE. MAY. 7.

POPS OPEN TONIGHT

Agide Jacchia has chosen the following program for the Pop concert opening tonight:—

Introduction, Act 3, "Lohengrin"...
Wagner
Overture, "Der Freischutz"......Weber
Waltz No. 15..........Brahms-Gericke
Fantasia, "La Gioconda".....Ponchielli
Second Hungarian Rhapsody.......Liszt
Prelude, op. 28, No. 6...........Chopin
Waltz, "Espana"................Waldteufel
Polonaise from Suite No. 3.Tschaikowsky
Suite, "Peer Gynt"...............Grieg
Parade of the Wooden Soldiers....Jessel
Gypsy Dance, from "Carmen".....Bizet

ADVTSR-MAY 7.

POPS OPEN TONIGHT IN SYMPHONY HALL

The thirty-eighth season of Pop concerts will open tonight with what will probably be one of the biggest audiences of the year. Agide Jacchia, who is to begin his seventh season as Pops conductor, has made the following program for this occasion:

Introduction to Act 3, "Lohengrin" Wagner
Overture to "Der Freischutz" ......Weber
Waltz No. 15 ....Brahms-Gericke
Fantasia "La Gioconda" ....Ponchielli
Second Hungarian Rhapsody ....Liszt
Prelude op. 28, No. 6 (arranged by Agide Jacchia) .... Chopin
Waltz "Espana" .... Waldteufel
Polonaise from Suite No. 3 ..Tschaikowsky
Suite, "Peer Gynt" .... Grieg
Parade of the Wooden Soldiers ......Jessel
Gypsy Dance from "Carmen" ....Bizet

AMER. MAY 7.

8:15 P. M.—"Pops" concert, broadcast direct from Symphony hall; 80 members of Boston Symphony Orchestra, Agide Jacchia, conductor.

1—Introduction to act 3, "Lohengrin"
Wagner
2—Overture to "Der Freischutz.......Weber
3—Waltz, No 15 ....Brahms-Gericke
4—Fantasia, "La Gioconda" ....Ponchielli
Intermission
5—"Second Hungarian Rhapsody......Liszt
6—Prelude op. 28, No. 6............Chopin
(Arranged by Agide Jacchia) ....Waldtenfel
7—Waltz, "Espana"............Tschaikovsky
8—Polonaise from Suite No. 3.
Intermission
9—Suite, "Peer Gynt" ....Grieg
a—"Morning Mood"
b—"Anitra's Dance"
c—"In the Hall of the Mountain King"
10—"Parade of the Wooden Soldiers"..Jessel
11—Gypsy dance from Carmen.........Bizet
Encores announced

HERALD MAY 7.

8:15 p. m.—"Pops" Concert. Broadcast direct from Symphony Hall. 80 members of Boston Symphony Orchestra, Agide Jacchia conductor. 1. Introduction to Act 3, "Lohengrin," Wagner; 2. Overture to "Der Freischutz," Weber; 3. Waltz, No. 15, Brahms-Gericke; 4. Fantasia, "La Gioconda," Ponchinelli. Intermission— 5. "Second Hungarian Rhapsody," Liszt; 6. Prelude op. 28, No. 6, Chopin, (Arranged by Agide Jacchia); 7. Waltz, "Espana," Waldteufel, 8. Polonaise from Suite No. 3, Tchaikovsky. Intermission—9. Suite, "Peer Gynt," Greig, (a) "Morning Mood," (b) "Anitra's Dance," (c) "In the Hall of the Mountain King;" 10. "Parade of the Wooden Soldiers," Jessel; 11. Gypsy Dance from "Carmen," Bizet; Encores announced.

[illegible] (360 Meters)—[illegible]

[illegible] by Uncle

"Pops" Program for Tonight

OPENING NIGHT

Introduction to Act 3, "Lohengrin"
Wagner
Overture to "Der Freischütz"....Weber
Waltz No. 15.........Brahms-Gericke
Fantasia, "La Gioconda"..Ponchielli
Second Hungarian Rhapsody....Liszt
Prelude, Op. 28, No. 6.......Chopin
(Arranged by Agide Jacchia)
Waltz, "España".........Waldteufel
Polonaise from Suite No. 3
Tschaikowsky
Suite, "Peer Gynt"..............Grieg
Parade of the Wooden Soldiers.Jessel
Gypsy Dance, from "Carmen"...Bizet

MONITOR MAY 7

At the Pops Tonight

Opening Concert

Introduction to the Third Act of "Lohengrin" ....Wagner
Overture to "Der Freischütz"....Weber
Waltz, No. 15....................Brahms
(Arranged for Orchestra by W. Gericke)
Fantasia, "La Gioconda"......Ponchielli
Second Hungarian Rhapsody.......Liszt
Prelude, Opus 28, No. 6..........Chopin
(Arranged for Orchestra by A. Jacchia)
Waltz, "España"..............Waldteufel
Polonaise from the Third Suite, Chaikovsky
Suite from the Music to "Peer Gynt" ....Grieg
Parade of Wooden Soldiers.......Jessel
Gypsy Dance from "Carmen."......Bizet

Conductor: A. Jacchia

TRANS MAY. 7.

LEAVE-TAKINGS TO FILL SPRING SUNDAY

Mr. Monteux and the Symphony Orchestra Share a Stirred Audience—Discoveries by The Flute-Players—Eighteenth-Century Music with Illusion — Babes, Sucklings and Wisdom — Impending [illegible]

WITH the Symphony Orchestra Mr. Monteux is as generous in reward as he is exacting in accomplishment. As soon as he appeared on his way to his place at the final concert of Saturday evening, the audience began to clap him. Arrived at his stand, he quickly bade the orchestra rise and share with him the multiplying plaudits—a touch of courtesy, a sign of consideration, unknown hitherto at the beginning of a Symphony Concert and, evidently, as unexpected as it was grateful to the players. So stirred, they excelled themselves alike in the larger vigors and the calmer splendors of the third "Leonora" Overture; while no stage, struggling with the limitations of flesh and blood, may gain the suspense and the frenzy that Beethoven alternately compasses in these tones. Actors indeed through such measures were conductor and orchestra—with an exhaustless music for their theatre. And in 1923, they must also summon at need the ears of poets, the eyes of painters. Into the horizon-glow vanishes in "Fountains of Rome," Respighi's train of sea-gods. Behind them, the parted waters foam and curl, ripple and smooth. The motion of the music is the motion of those waves stilled; the colors of the music are those spray-tints sun-shot and glistening. Without imagination, no band may play these pages as twice did Mr. Monteux's orchestra.

Long in their places did the applause of the company hold conductor and men at the intermission. For in the ears of the audience, as at the hands of the band, were the toil and the testing of three arduous, baffling years at last fulfilled. As often through the ending season, the Symphony Orchestra stood again four-square with its best standards. In such voices, the withering pages of Saint-Saëns's "Organ Symphony" almost bloomed again. Yet slight relatively was the applause at the interval dividing them. So did the house distinguish between music and performance; and so did it double its clapping at the end. Not until, standing, it had twice and thrice renewed it, was parting done. H. T. P.

TRANS. MAY 7.

8:15 p.m.—"Pops" Concert, Broadcast direct from Symphony hall, 80 members of Boston Symphony orchestra, Agide Jacchia, conductor. (1) Introduction to Act 3, "Lohengrin," Wagner; (22 Overture to "Der Freischutz," Weber; (3) Waltz, No. 15, Brahms-Gericke; (4) Fantasia, "La Gioconda," Ponchielli; (5) "Second Hungarian Rhapsody," Liszt; (6) Prelude op. 28, No. 6, Chopin (Arranged by Agide Jacchia); (7) Waltz, "Espana," Waldteufel; (8) Polonaise from Suite No. 3, Tchaikovsky; (9) Suite, "Peer Gynt," Grieg, (a) "Morning Mood," (b) "Anitra's Dance," (c) "In the Hall of the Mountain King;" (10) "Parade of the Wooden Soldiers," Jessel; (11) Gypsy Dance from "Carmen," Bizet. Encores announced.

TELEGRAM MAY. 7.

8:15 P. M.—"Pops" concert, broadcast direct from Symphony hall; 80 members of Boston Symphony Orchestra, Agide Jacchia, conductor.

1—Introduction to act 3, "Lohengrin ....Wagner
2—Overture to "Der Freischutz.......Weber
3—Waltz, No 15 ....Brahms-Gericke
4—Fantasia, "La Gioconda" .....Ponchielli
Intermission
5—"Second Hungarian Rhapsody.......Liszt
6—Prelude op. 28, No. 6............Chopin
(Arranged by Agide Jacchia)
11 7—Waltz, "Espana"..........Waldtenfel
8—Polonaise from Suite No. 3..Tschaikovsky
Intermission
9—Suite, "Peer Gynt" ....Grieg
a—"Morning Mood"
b—"Anitra's Dance"
c—"In the Hall of the Mountain King"
10—"Parade of the Wooden Soldiers"..Jessel
11—Gypsy dance from Carmen..........Bizet
Encores announced

TRAV. MAY. 7.

"Pops" Program for Tonight

SMITH COLLEGE NIGHT

Prelude to "Carmen"..............Bizet
Overture to "The Merry Wives of Windsor"....................Nicolai
Waltz, "On the Beautiful Blue Danube"................J. Strauss
Fantasia, "Pagliacci"....Leoncavallo
Suite, "Nutcracker"....Tschaikowsky
Organ solo....(Prof. H. D. Sleeper)
Liebesfreud ....Kreisler
Overture to "Tannhäuser"...Wagner
Selection, "Orange Blossoms" .....Herbert
Volga Bargemen's Song ....
Arranged by Agide Jacchia
"Home, Sweet Home" Bishop-Jacchia

MONITOR MAY. 8.

"HOME, SWEET HOME" CENTENNIAL AT POPS

On May 8, 1823, "Home, Sweet Home" was first sung in the opera "Clari," by Bishop, in London. This centennial will be observed at the Pop concert in Symphony Hall tonight. A special arrangement of the immortal melody has been made by Agide Jacchia. The program follows:

Prelude to "Carmen"..............Bizet
Overture "Merry Wives of Windsor"....Nicolai
Waltz, "Beautiful Blue Danube"......J. Straus
Fantasia, "Pagliacci" ......Leoncavallo
Suite, "Nutcracker" ......Tschaikovsky
Organ Solo, (Prof. H. D. Sleeper)......
Liebesfreud ....Kreisler
Overture, "Tannhauser" ....Wagner
Selection, "Orange Blossoms" ..Herbert
Volga Bargemen's Song ....
"Home, Sweet Home" ..Bishop Jacchia

ADVISR-MAY 8.

POPS OPENING IS BRILLIANT OCCASION

By ZOE FABER

Tinkling ice, bright colored drinks, sandwiches and clouds of smoke helped to make the opening night of the Pops the outstanding success that the very large audience voted it. In the enforced absence of Mr. Jacchia, his place was filled by Jacques Hofmann, whose work was very evidently to the marked pleasure of the audience.

Mr. Jacchia had set for the evening a program that was well balanced and calculated to suit the taste of the varied crowd that flocks to the concerts. Mr. Holmann did full justice to the music in hand and added to it many extras that were popular. Among these, one heard with increasing delight, Schubert's "Moment Musical," the "Volga Bargeman's Song," "Tarantelle" by Jacchia and Grieg, "Death of Ase" and others.

The concert tonight is the second annual Smith College program with the feature number an organ suite played by Professor H. D. Sleeper The public ,as alyaws, is welcome.

If last night is any barometer, this season of the Pops will equal, if not supersede others in response from the public.

"HOME, SWEET HOME" AT TONIGHT'S "POP"

On May 8, 1823, "Home, Sweet Home" had its first performance, as a number in the opera "Clari," by Bishop, in London. This centennial will be observed at the Pops concert in Symphony Hall tonight by a special arrangement of the immortal melody made by Agide Jacchia. The program follows:

Prelude to "Carmen" ....Bizet
Overture to "The Merry Wives of Windsor" ....Nicoloi
Waltz, "On the Beautiful Blue Danube" ....J Strauss
Fantasia, "Pagliacci" ....Leon avallo
Suite, "Nutcracker" ....Tschaikovsky
Organ Solo (Professor H. D. Sleeper)
Liegesfreud ....Kreisler
Overture to "Tannhauser" ....Wagner
Selection, "Orange Blossoms" .....Herbert
Volga Bargemen's Song
Arranged by Agide Jacchio
"Home, Sweet Home" ......Bishop-Jacchia

AMER-MAY 8.

[102]

As the World Wags

By PHILIP HALE

Mr. Monteux has completely dispelled one illusion: that only a German or an Austrian can conduct sympathetically and effectively the orchestral works of Beethoven. We say "completely"; yet, no doubt, there are still some misguided souls who believe that only a German "understands" Beethoven, Brahms, Richard Strauss et al.

It is not extravagant to say that the symphonies and the overtures of Beethoven have never been more effectively and musically performed in Boston than under the leadership of Mr. Monteux. The same may be said of the performance of Brahms's music under his direction.

Mr. Stuart Mason, a composer of indisputable talent and the accomplished music critic of the Christian Science Monitor, wrote as follows about the performance of the "Leonore" overture last week:

"Mr. Monteux has many times given proof of his understanding and sympathetic feeling for the music of Beethoven. From the beginning of his term as conductor of the orchestra here he may be said to have restored the music of the Flemish-German-Austrian master which had under the batons of preceding conductors often suffered from a false and artificial 'tradition.' Mr. Monteux has never sought to give individual readings of Beethoven; rather has he endeavored to bring out the inherent beauty and grandeur of the music, content to let its message speak unhampered, and when all is said and done this is the quality which distinguishes the real interpretative artist. Unfortunately this quality is often unappreciated by the general public, who are ever inclined to applaud the sensational and the spectacular as in many other forms of art. Yet, as time goes on, the public of the Symphony concerts, often strangely provincial in its judgment, will realize more and more what an artist, in the highest sense of the word, Mr. Monteux is, and will recall with admiration and respect such a performance as was given yesterday afternoon of the 'Leonore' overture."

MR. MONTEUX'S CATHOLICITY

That Mr. Monteux should be so successful as an interpreter of Beethoven is not surprising. Years ago Richard Wagner was enthusiastic over performances of Beethoven's symphonies by the Paris Conservatory orchestra, led by Habeneck. The long line of Parisian conductors since Habeneck has maintained the glorious reputation. And so to hear instrumental music of Bach sanely performed one must hear French organists and pianists.

Thank the Lord, Mr. Monteux is not a "specialist." He does not assert himself as the divinely inspired interpreter of Mozart, Strauss, Franck, Debussy or any other composer. His taste is most catholic—it is true, that like most Frenchmen, he prefers the music of Rimsky-Korsakov to that of Tchaikovsky. It matters not whether the composer be French or American, British or German, a Finn or an Italian, a Trojan or a Tyrian, Mr. Monteux brings out whatever strength or beauty, whatever decorative or emotional quality there may be in the composition. And all this so modestly that it escapes the notice of those who attend a concert to see the conductor and not primarily to hear the music.

Mr. Monteux's contract calls for one year more of service. May this contract be extended for many years!

MR. MONTEUX'S PROGRAMS

Does any one say in a carping spirit: "We have had too much French music"? and say this without regard to the quality of the works performed? Thirty-seven compositions by Germans, not counting the two Hungarians, Liszt and Dohnanyi; the Bohemians Dvorak and Smetana, the Finn Sibelius, the Roumanian Enesco, were performed. Beethoven and Mozart led with six performances each; Wagner came next with five.

There were only 18 performances of French works, while there were 13 of works by Americans. Other nationalities represented other than those already mentioned were Italian, English, Russian and Spanish.

Does some ultra-conservative, some reactionary, who would enjoy a piano concerto by Moscheles or an overture by Lachner, protest, not without a show of anger, at the performance of a contemporary work in an unfamiliar idiom? Is it not the duty of a conductor to acquaint his audiences with what is going on in the musical world of today? In this respect, Mr. Monteux has shown marked moderation.

As Mr. Reiner, the conductor of the Cincinnati Symphony orchestra, said recently when he was asked why he performed certain ultra-modern works: "I feel it my duty. It will at least give the audience the opportunity of knowing what they don't like." And the Cincinnati audience applauds him for his courage.

THE ORCHESTRA HIS CREATION

Nor should it be forgotten that the Boston Symphony orchestra which today is unrivaled in technical proficiency, in euphony, in plasticity, is wholly the creation of Pierre Monteux. By his skill and force as a disciplinarian which won the respect and affection of the players, by his patience and courage exercised indefatigably since the dark days of March, 1920, he has shaped and moulded the magnificent orchestra that is now justly the pride of this city. And he has done this without the sensational display that is so dear to what are loosely called "virtuoso conductors."

"Great captains with their guns and drums,
Disturb our judgment for the hour,
But at last silence comes:
These all are gone, and standing like a tower,
• • •
The kindly-earnest, brave, foreseeing man."

HERALD-MAY 8.

POPS OPEN WITH FULL SPLENDOR

Orchestra Under Baton of Hoffman— Jacchia Indisposed

One of the sure signs of change of season in Boston is the beginning of the Pop concerts; and last night at Symphony Hall—the beginning of the 38th season of this famous institution—recalled old times as these opening nights usually do. It is the seventh season under the very successful leadership of Agide Jacchia.

HOFFMAN CONDUCTS

It was, therefore, particularly unfortunate that a sudden indisposition should have prevented him from appearing last night. Jacques Hoffman proved a capable assistant, and under his baton the concert moved along smoothly.

There was the usual large attendance of an opening night and the usual good spirits. The fact remains that these Pop concerts are attended by a faithful public which loves good music, and which comes to these concerts for that purpose. Such an audience is always in a good mood, provided only that the music served it is good. And it is regularly good at these concerts.

Orchestra Ample as Usual

It was good last night and promises to become better throughout this season. The orchestra, composed mostly of members of the Boston Symphony Orchestra—seventy or eighty strong—is large enough and of good enough quality to play the best music well. Mr. Hoffman conducted last night with enthusiasm and at times brilliance, in spite of the handicap of unpreparedness.

The programme last night contained the usual miscellany of familiar and popular music—selections from operas, arrangements of piano pieces, good marches. The applause was very prolonged and there were the usual number of extra pieces. These Pop concerts usually include two programmes in one. There are other attractions than the music.

Food and Drinks

There are served good food, hot and cold drinks of one sort or another—all good in their way—and smokes—the familiar trappings of the Pops. There is the usual gay chatter, and the colorful crowd. All of the features of the Pops, so well known and so firmly established, are back, and obviously for a successful season.

The programme for tonight contains among other pieces the "Nutcracker" suite of Tchaikowsky, a suite in F minor for organ solo, with the composer, Professor D. H. Sleeper, at the organ, and an arrangement of "Home, Sweet Home," by Mr. Jacchia, played in commemoration of the 100th anniversary of the first performance of that song in London on May 8, 1823.

POST-MAY 8.

POPS BEGIN THEIR 38TH SEASON

Large Audience Greets Mr Jacchia for Opening Performance of Light Music

Nothing in Symphony Hall last night went to show that prohibition has had any effect on the Pop concerts. They began their 38th season—the seventh with Agide Jacchia wielding the baton—before a house filled to the last table, and with all the traditional trimmings. The most noticeable, as always during the past few years, was the scattering of old-timers, mournfully drinking their ginger pop and trying to get away with their pretzels. Owing to the indisposition of Mr Jacchia, the orchestra was conducted by Mr Jacques Hoffmann.

Maybe there was a smaller percentage of evening clothes; maybe the bourgeois had a majority in the hall larger than ever. But the people liked the music and loved the well-drilled smoothness and response of the great orchestra.

The opening program was entirely modern, beginning with the introduction to the third act of Lohengrin; then came the "Freischutz" overture, a little Bramhs waltz and a "Giaconda" fantasia. Mr Hoffmann promptly began to be generous with the second number, playing as encores during the evening Schubert's "Moment Musical," a Kreisler composition, Jacchia's "Tarantella" and his arrangement of the mournful boatman's song from the Volga River, and the fourth number in the Peer Gynt suite.

A Liszt rhapsody, a Chopin prelude, a Waldteufel waltz and a Tschaikowsky polonaise made up the second section of the program. The final part included the Peer Gynt suite and—it seems to be "of course" just now—the "Parade of the Wooden Soldiers," ending all with the Carmen gypsy dance.

The men of the Symphony orchestra played with fine spirit, and seemed to be contentedly sitting in for the pleasant part of their year. The excellence of this band is never slackened simply because the less formal music is in hand and their performance of these lighter works and fragments is just as masterly and pleasant to hear as the more serious concerts of Winter are. The attendance, which starts off at top speed, proves that people care more and more for orchestral evenings and with a good conductor and well chosen programs, the Pops seem established in Boston as firmly as the Symphony itself.

Tonight, of course, is the centenary of the first performance of "Home, Sweet Home," and it appears duly in the program, arranged by Mr Jacchia with a trumpet solo for Georges Magee. This 100th anniversary is being celebrated tonight in several English cities and probably in many parts of the world.

Smith College has its second annual night at the Pops tonight and two numbers on the program are by Prof H. S. Sleeper. The first is a suite in D minor for organ; the second the Smith College song "O Fairest Alma Mater!" An unusually fine program includes the prelude to Carmen, a fantasia on the Pagliacci themes, the "Merry Wives of Windsor" overture, the Nutcracker suite, the overture to Tannhauser and selections from Herbert's "Orange Blossoms."

Every night this week has been taken by some organization. Pop parties are going to be fashionable this year again.

GLOBE-MAY. 8.

THE CHANGING POPS

Sober Compositions Before a Silently Attentive Audience — Another Season Opens Less Festively Than of Old—Mr. Hoffmann Rises to the Occasion

A BOSTONIAN absent from his native city for a decade or so, chancing upon the Pop Concert last evening, would have found an unfamiliar atmosphere. To be sure, the orchestra was essentially that of former years, though considerably larger, and the listening audience occupied, as before, tables on the floor and chairs in the balconies, and like audiences of former years that of last night—or at least, a portion of it—ate, drank and smoked as well as listened. But, aside from such details as the substitution of waitresses for waiters, the decking of the stage with green, or even the elimination of mild intoxicants from the list of beverages, the general aspect of the Pops has undeniably altered. Once, these concerts had a festive, at times a hilarious, air. Never might the conductor begin a quiet piece until he had rapped for silence, and but rarely was this silence complete once the music had begun—nearly always was there the undertone of conversation that at times made hearing difficult in the rear of the hall. Seldom in those distant days was a "classical" piece much applauded: rather it was the lighter numbers that provoked the then somewhat infrequent "extras."

Last evening, however, the gradually growing tendency toward greater attention to the music, with the consequent lessening in importance of the other elements of these concerts, seemed somehow to have crystalized. Throughout a programme of no special interest the audience—as large a company as the hall would hold—sat engrossed and absorbed in the orchestra and its playing. Not a single piece, save those at the end of each of the three sections of the programme, failed to win applause sufficient to bring forth an extra number. Not once was it necessary for Mr. Hoffmann—conducting in place of Mr. Jacchia, temporarily indisposed—to summon this audience to attention; instead, his mere presence at the conductor's desk sufficed to bring a hush of anticipation. Orchestral concerts in the broader sense have the Pops become, and watching the company of last evening it was possible to surmise that the barring of refreshments at the new Sunday Pops will make less difference in the size of the audience and in its general temper than would once have been the case.

Not easy was the task confronting Mr. Hoffmann last evening. At short notice he must conduct a programme not of his own choosing, and he must face a company of listeners asembled in the expectation of hearing another and exceedingly popular leader. Nor in all these years that Mr. Hoffmann has sat among the first violins of the Symphony Orchestra has he been given much opportunity to practice the arts of the conductor, whatever may have been his former experience in that capacity. Yet every test that was presented to him last evening Mr. Hoffmann met successfully. He gave no hint of unaccustomedness, and conducting without flourish or external show, he led the band to an always adequate and often eloquent performance of the music in hand.

A rather sober list was that which Mr. Jacchia had prepared, less inviting than most of those announced for this opening week. An air of appropriate festiveness was given in the initial number, the Prelude to the third act of "Lohengrin" but upon it followed the often sombre Overture to "Der Freischutz," Mr. Gericke's transcription of the languid A-flat major Waltz from Brahm's Opus 39, and a Fantasia from "La Gioconda"—dull gleanings from a dreary opera. In the next division of the programme came the Second Hungarian Rhapsody of Liszt, Mr. Jacchia's felicitous arrangement of the B Minor Prelude of Chopin, Waldteufel's "Espana" Waltz, and the ponderous Polonaise from Chaikovsky's Third Suite. More engaging were the three final numbers—the charming first "Peer Gynt" Suite of Grieg, "The Parade of the Wooden Soldiers" made famous by the "Chauve Souris" and the irresistible "Gypsy Dance" from the second act of "Carmen," and certain of the "extras" brought too, the lighter, gayer note that some still expect and always relish in the Pops. But, as has been said before and may perhaps bear repeating, if Mr. Jacchia's programmes seem to favor overmuch compositions that are neither of real consequence nor, on the other hand, frankly diverting, these programmes have yet received the stamp of popular approval, and it is Mr. Jacchia's programmes as well as his conducting of them that have made the Pops a haunt of earnest seekers after musical enjoyments.

W. S. S.

At the Pops Tonight

Prelude to "Carmen"	Bizet
Overture to "The Merry Wives of Windsor"	Nicolai
Waltz, "Blue Danube"	J. Strauss
Fantasia, "Pagliacci"	Leoncavallo
Suite from the Ballet, "Nutcracker,"	Chaikovsky
Organ Solo.	
Liebesfreud	Kreisler
Overture to "Tannhäuser"	Wagner
Selection, "Orange Blossoms"	Herbert
Volga Bargemen's Song,	Arranged by Jacchia
Home, Sweet Home	Bishop-Jacchia

Conductor: J. Hoffmann
Soloist: Professor H. D. Sleeper

TRANS. MAY. 8.

DURANT MEMBERS AT POPS TONIGHT

The third Pop concert of the season will take place in Symphony Hall tonight at which members of the Durant, Inc., will be numerously represented. This night, however, and all nights of the Pops, are open to the public. The program follows:

Coronation March from "The Prophet"	Meyerbeer
Overture, "Il Guarany"	Gomez
Waltz, "1001 Nights"	Strauss
Fantasia, "Madame Butterfly"	Puccini
Tempest Scene, "Othello"	Verdi
Prelude to "Lohengrin"	Wagner
Tarantelle	Jacchia
Rhapsody Espana	Chabrier
"L'Arlesienne" Suite, o. 2	Bizet
Tango	Albeniz
Hungarian Fance No. 1 in G minor	Brahms

AMER MAY. 9.

The "Pops" Season Opens

The "Pops" began their thirty-eighth season last night, and devotees of symphonic music in its less severe moods thronged Symphony Hall. Here were no stately dowagers attending for fashion's sake, or reserved gentlemen of middle age, to whom the slightest show of emotion partakes of vulgarity. Yet audiences are often the most important part of a performance (artistically speaking and not from the box-office point of view alone), and many a concert of the regular symphony season just past has been marred by the over reserved attitude of the listeners. Last night all came to enjoy the music and were not slow in giving evidence of their pleasure. The hearty and spontaneous applause after every number had evident effect on the orchestra, which played with more than its usual ardor and enthusiasm. The program contained many old favorites and still others were added as encores, of which there was a generous number.

Mr. Jacchia, conductor for the last seven years, being unavoidably absent, was replaced by Jacques Hoffmann of the first violins. Mr. Hoffmann's activities as quartet leader, conductor of the Boston Music School Settlement Orchestra, and in various other directions are well known to the musical public. Last night he conducted gracefully and effectively, with excellent command of his forces and with musicianly instinct. He was warmly received by the audience. A more auspicious opening for the "Pops" could hardly be imagined.

S. M.

MONITOR-MAY. 8

POPS PROGRAM TONIGHT

The third Pops concert of the season will take place in Symphony hall tonight, at which members of the Durant, Inc., will be numerously represented. This night, however, and all other nights at the Pops will be open to the public. Program follows:

Coronation March from "The Prophet.	Meyerbeer
Overture, "Il Guarany"	Gomez
Waltz, "1001 Nights"	Strauss
Fantasia, "Madame Butterfly"	Puccini
Tempest Scene, "Othello"	Verdi
Prelude to "Lohengrin"	Wagner
Tarantelle	Jacchia
Rhapsody Espana	Chabrier
"L'Arlesienne" Suite No. 2	Bizet
Tango	Albeniz
Hungarian Fance No 1 in Gminor	Brahms

TRAV. MAY. 9.

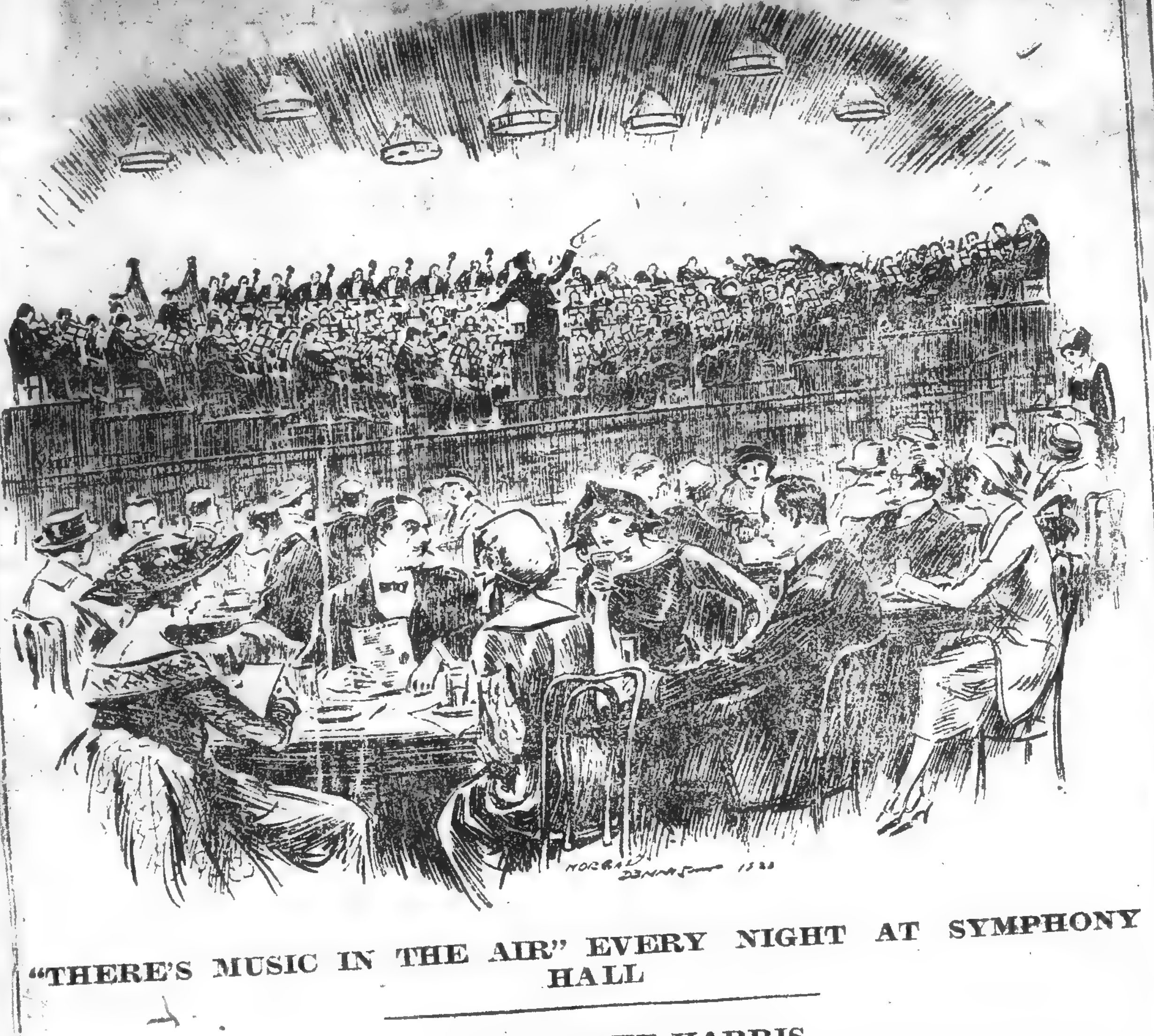
POPS PROGRAM TONIGHT

The Pop concert in Symphony Hall tonight will offer the following program:

Coronation March, "The Prophet", Meyerbeer; Overture, "Il Guarany," Gomez; Waltz, "1001 Nights," Strauss; Fantasia, "Madame Butterfly," Puccini; Tempest Scene, "Othello," Verdi; Prelude, "Lohengrin," Wagner; Tarantelle, Jacchia; Rhapsody Espana, Chabrier; "L'Arlesienne" Suite, No. 2, Bizet; Tango, Albeniz; Hungarian Dance, No. 1, Brahms.

AD VTSR-MAY. 9

The Pops Are With Us Again With Jacchia in Command



"THERE'S MUSIC IN THE AIR" EVERY NIGHT AT SYMPHONY HALL

By MARGARET HARRIS

Ginger ale, women and orchestral song made a colorful background for the spontaneous enthusiasm of the large audience which thronged to Symphony hall last evening to enjoy the intial Pop concert of 1923.

To Jacques Hoffman, who conducted the orchestra, owing to the indisposition of Mr. Jacchia, they extended a royal welcome, reminding one of a student carnival in France, where abandon and pleasure reign. It was a sincere and friendly welcome.

The performance itself indicated that both conductor and players caught the attitude of their auditors, for Mr. Hoffman's reading of the scores at hand were elastic and full of verve and color. From the serious music of Wagner's "Lohengrin" to the capricious Gypsy Dance from Bizet's "Carmen," the moods of both audience and players changed.

For several years past, Mr. Jacchia has proven himself a master "builder of programs." That which he offered last evening fulfilled the hopes of the most exacting. There were unhackneyed selections from well known operas, German, Italian and French. In contrast to a Liszt Rhapsody was a Chopin prelude, a short work, orginially one of the composer's improvisations. Greig's "Peer Gynt," always new, and the popular "Parade of the Wooden Soldiers. Who could leave dissatisfied?

A veteran member of the Boston Symphony, Mr. Hoffman lent to his work his keen sense of rhythm and tone coloring.

The program this evening is arranged for the 100th anniversary of the first performance of "Home Sweet Home."

TELE. MAY 8

"POPS" DRAWS A CAPACITY HOUSE

Opening Night Finds S. R. O. Sign Out Early

"Pops" is a Boston institution. No music lover thinks the season complete without attending several of these very fine concerts. Nowhere else can one hear just the kind of music one is delighted with at Symphony hall during the "Pops" season.

That is why a representative gathering attended the opening concert last evening. Jacques Hoffman conducted because of the indisposition of Agide Jacchia.

The S. R. O. sign was necessary very early in the evening. The program was varied and pleasing and there was a generous number of extras.

PROGRAM PLEASES

The opening number was the introduction to act 3 of "Lohengrin," and it was delightfully played. In Weber's overture to "Der Freischutz," which followed, the violins were especially effective in the sweeping majestic passages which faded away into trembling stillness.

The popular Second Hungarian Rhapsody was warmly applauded. It has a merry lilt to its cadences which holds a universal appeal. Chopin's plaintive Prelude, op. 28, No. 6, as arranged by Mr. Jacchia, won delighted applause.

Other selections eliciting general appreciation were "Espana" and Tchaikovsky's Polonaise from Suite No. 3. The descriptive offering from the Peer Gynt suite was one of the most brilliant numbers of the evening.

MANY EXTRAS

The familiar "Parade of the Wooden Soldiers" proved a happy choice near the end. Every one seemed to enjoy it. For the finale, the well known "Gypsy Dance" from Carmen was given.

The extras included the Kreisler favorite, "Liebesfreud," "Tarantelle," by Jacchia; the "Cruiser Harvard"; "Death of Ase," from Peer Gynt, and the "Boatman's Song" as arranged by Jacchia.

Mr. Hoffman's conducting was marked with colorful skill, and with a fine restraint which made the more delicate passages of a selection appealing.

It is to be regretted that some members of the audience felt it necessary to chat during the numbers. This should be discouraged. Even though the "Pops" are informal, there is real music offered, and for the sake of those who go to hear it, the others should converse between the numbers.

TRAV. MAY. 8.

At the Pops Tonight

"Southern Night"

Military March	Schubert
Overture to "Oberon"	Weber
Deep River	Burleigh-Jacchia
Dixie Land	Emmet
Fantasia, "Aida"	Verdi
Ballet Suite	Glazunov
Afro-American Folk Songs (Arranged for Orchestra by Jacchia)	
Scherzo from the Music to "A Midsummer Night's Dream,"	Mendelssohn
Ride of the Valkyrs	Wagner
Hungarian March	Berlioz
Waltz, "Southern Roses"	J. Strauss
	J. Strauss
Southern Airs	Bendix

Conductor: J. Hoffmann

TRANS-MAY. 11

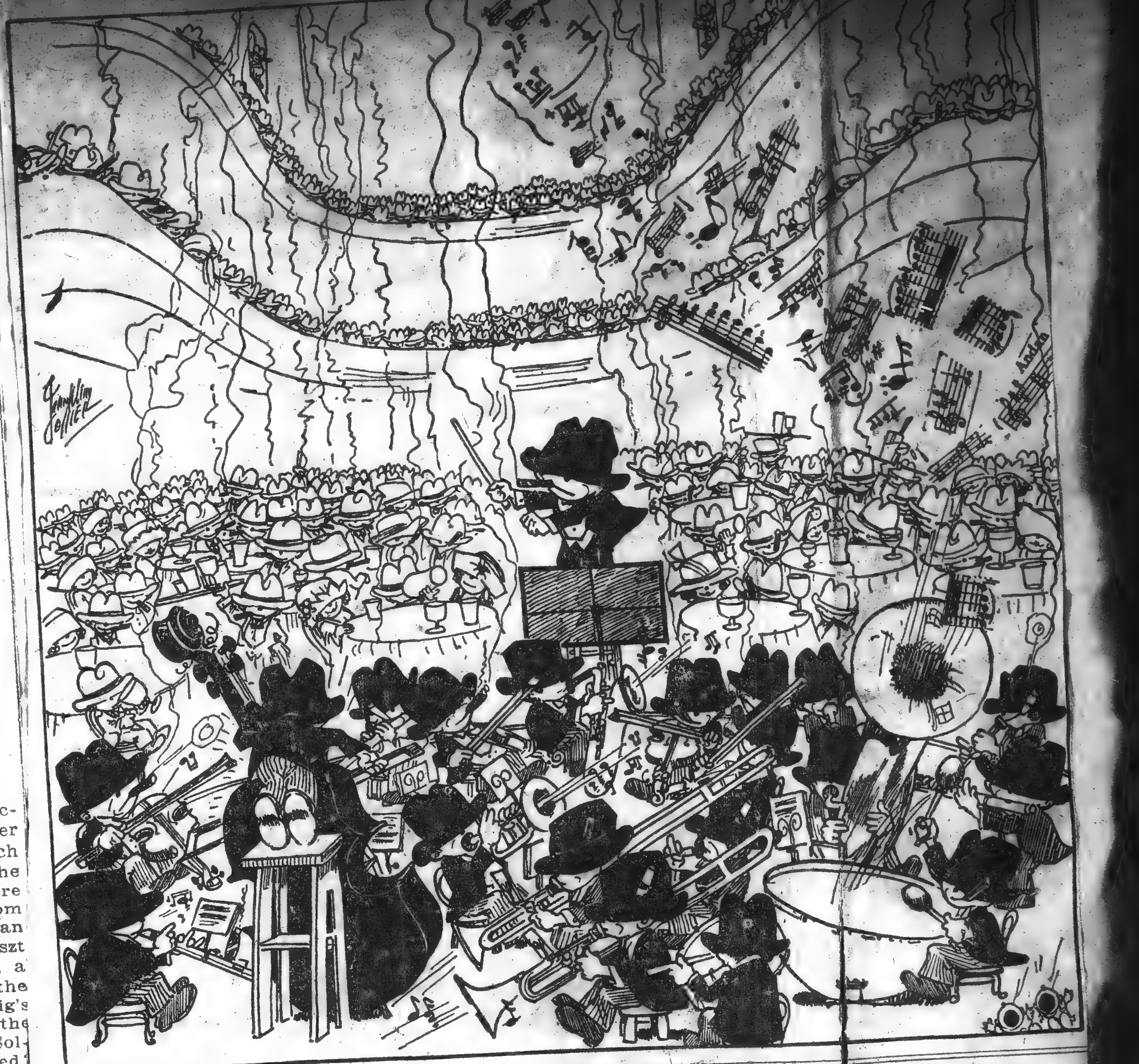
THE POPS TONIGHT

Southern night will be featured at the Pop concert in Symphony hall tonight. The program follows:

Military March, Schubert; Overture to "Oberon," Weber; Deep River, Burleigh-Jacchia; Dixie's Land, Dan Emmet; Fantasia, "Aida," Verdi; Suite, "Scenes de Ballet," Glazounov; Afro-American Folk Songs, arranged by Agide Jacchia; Scherzo, "Midsummer-Night's Dream" Mendelssohn; Ride of the Valkyries, Wagner; Hungarian March, Berlioz; Waltz, "Roses from the South," Strauss; Selection of Southern Airs, Bendix.

TELE. MAY 11

OTTO GROW'S FIRST-NIGHT POP DREAM



"POPS" START IN ON 38TH SEASON

Not Quite Like in Years Gone by; but Music Is There

"A waltz by Strauss or a glass of beer was not out of keeping." This excerpt from an informing note in the program book of the Symphony hall "Pops," referring to the early days of this now annual fixture, is at once a prod to memory, and a solace to those of us who are againg. For it was in those merry summers of the late eighties and early nineties that the "Pops" were at their merriest. In the old Music hall, for instance, there was suwdust on the floor, just enough to give fitting atmosphere; on the stage a band of musicians far smaller than the impressive near threescore of today, and at the tables nightly groups of many ages, but all athirst for sprightly tunes, properly played, and alike athirst for such honest brews as were on tap—and there were many. Yet it was not merely a students' rendezvous. The musically-elect and the socially-select were there as well.

Modes have changed, restrictions have increased, but the "Pops," entering last night on their 38th year, have never lost their vogue. The programs have become yearly more elaborate, the number of musicians augmented. Carbonated waters of various pretty colors, but lacking the tang of the olden beverages, and other properly legalized refreshments are served by soft-moving girls in uniform, replacing the lads who used to work down-town days and at the "Pops" nights, and who never were without towels with which to mop the tables. But at those tables, and in the balconies as well, still sit the musically-elect and the socially-select, and the students, a more decorous brand. And we still may hear a waltz by Strauss.

Last evening Mr. Jacchia was unable to conduct, owing to a recent illness, not of serious nature, and Mr. Jacques Hoffmann, who serves as concert master during the season of "Pops," and is a brilliant violinist with the Symphony orchestra, held the baton. If he lacked Mr. Jacchia's restless fervor, he possessed his own talents of fine discretion, absolute knowledge of the works at hand and the confidence of his men. In certain ways he reminded one of that popular conductor of other seasons, Gustav Strube—genial, human and broad in musical mind and matter. The program comprised works of Wagner, Weber, Brahms-Gericke, Liszt, Chopin, Grieg, Ponchielli, Tchaikovsky, Bizet—names of substance; Waldteufel, for a waltz, Jessel for the one novelty of the printed program, "The Parade of the Wooden Soldiers," from "Chauve Souris." Mr. Hoffmann bravely refrained from making this spirited piece a quickstep, and played it as written, for automatons feeling their way, yet always in rhythmic step. The audience was hungry for this and could have stood its repetition. The old Music hall crowd would have yelled for more—and got it.

For the rest there were many extras, including Schubert's "Moment Musical," Kreisler's "Liebesfreud," Jacchia's "Tarantelle," the "Volga Bargemen's Song," Strube's rousing "Cruiser Harvard" march, the barcarolle from "Tales of Hoffman," and, to complete, the "Peer Gynt" suite, "The Death of Ase."

The "Pops" have started auspiciously.

There is every indication that nightly they will prosper exceedingly, and Sunday nights as well, even though on these latter nights there may be no near-beer nor yet smoking. Such is the whimsical law.

W. E. G.

"HOME, SWEET HOME" AT THE POPS TONIGHT

On May 8, 1823, "Home Sweet Home" had its first performance as a number in the opera "Clari," by Bishop in London. This centennial will be observed at the Pops' concert in Symphony hall tonight by a special arrangement of the immortal melody made by Agide Jacchia, the program:

Prelude to "Carmen"	Bizet
Overture to "The Merry Wives of Windsor"	Nicolai
Waltz, "On the Beautiful Blue Danube"	J. Strauss
Fantasia, "Pagliacci"	Leoncavalle
Suite, "Nutcracker"	Tschaikovsky
Organ solo (Prof. H. D. Sleeper)	
Liebesfreud	Kreisler
Overture to "Tannhauser"	Wagner
Selection, "Organe Blossoms"	Herbert
Volga Bargemen's Song	arranged by Agide Jacchia
"Home, Sweet Home"	Bishop-Jacchia

HERALD-MAY. 6.

Pops Programs

The Pop concerts in Symphony hall will close their first week tonight. Again Jacchia will present the following program:

Charge of the Hussars, Spindler; Overture to "William Tell," Rossini; Waltz "The Barcarolle," Waldteufel; Dance of the Hours, from "La Gioconda," Ponchielli; "Little Suite," Bizet; Procession to the Cathedral, from "Lohengrin," Act 2, Wagner; "Whispering of the Flowers," Blon; Spanish Rhapsody, "A Night in Seville," Albeniz; Fantasia "Cavalleria Rusticana," Mascagni; Dubinushka, arranged by Agide Jacchia, Solo Trumpet, Georges Mager; Stars and Stripes Forever, Sousa.

A new experiment at the Pop concerts in Symphony hall, will be Sunday night Pops, of which the first will be given tomorrow. The feature of this concert will be a Russian-Tschaikovsky program. The numbers follow:

Cortege from "Mlada," Rimsky Korsakov; Fantasia, "Eugen Onegin," Tschaikovsky; "Kammenoi Ostrow," Rubinstein; Waltz, "Dornroeschen," Tschaikovsky; Finale, Fourth Symphony, Tschaikovsky; Introduction and Dance of Salome, Glazounov; "Elli, Elli," arranged by Agide Jacchia, Solo Trumpet, Georges Mager; Polovtsian Dances from "Prince Igor," Borodin; Song Without Words, Tschaikovsky; Ouverture Solennelle "1812," Tschaikovsky.

TELE. MAY. 12.

Jacchia to Conduct

Agide Jacchia, conductor for the seventh season of the "Pop" concerts at Symphony Hall, will take the baton tonight for the first time this year. The first Sunday evening concert will be given tomorrow night.

MONITOR. MAY. 12

Veek-End "Pops" P

TONIGHT

Charge of the Hussars....
Overture to "William Tell"...
Waltz, "The Barcarolle"..W
Dance of the Hours from
Gioconda" ....
"Little Suite" ....
Procession to the Cathedra
"Lohengrin" ....
"Whispering of the Flowers
Spanish Rhapsody, "A N
Seville" ....
Fantasia, "Cavalleria Rust

Dubinushka
Arranged by Agide
(Solo trumpet, Georges M
"Stars and Stripes Forever"

SUNDAY EVENING

Cortège from "Mlada"
Rimsky-
Fantasia, "Eugen Onegin"
Tscha
"Kammenoi Ostrow"......Ru
Waltz, "Dornroeschen".Tscha
Finale, Fourth Symphony
Tscha
Introduction and Dance of

"Elli, Elli"
Arranged by Agide
(Solo trumpet, Georges
Polovtsian Dances from "Pr

Song Without Words...Tscha
Ouverture Solennelle, "1812"

MONITOR-M

Tchaikovsky Pr First Sunda Concer

Tomorrow evening in the Pop concerts will op week with a Sunday conc tion at the Pops.

The opening week of season, has proved one in the long and venera Pop concerts.

The programs which A has made for the second clude on Monday college songs to be sung by the Har man Glee Club. The Rus kovsky program for tomorrow lows:

Cortege from "Mlada"
Fantasia, "Eugen Onegin"
"Kammenoi Ostrow"
Waltz, "Dornroeschen"
Finale, Fourth Symphony
Introduction and Dance of Sa
"Elli, Elli".............Arr.
(Solo trumpet, Georges
Polovtsian Dances from "Prin
Song Without Words
Ouverture Solennelle, "1812"

MONDAY, MAY

March, "Veritas"
Overture, "Poet and Peasant"
Fantasia, "Faust"
College Songs by Harvard Fre
(A. W. Wright, le
Finale of "Scheherazade"
Spanish Dance—Granados
Parade of the Wooden Soldie
Ride of the Valkyries
Ballet Suite, "Nutcracker"
Waltz, "Jolly Fellows"
"Entrance of the Gladiators"

TUESDAY, MAY

Wedding March from "A M
Night's Dream"
Overture to "The Flying Dutc
Fantasia, "La Gioconda"
Choral Pieces by Radcliffe
Radcliffe Choral Society.
(Conductor, Dr. Archibald
Ballet Suite, "Sylvia"
Intermezzo from "William Rat
Soprano Solo, "Un bel di" from
Butterfly"
(Laura Littlefield,
Roumanian Rhapsody
Selection, "Orange Blossoms"
Waltz, "Artist's Life"
Hungarian Dance No. 5

WEDNESDAY, M

Overture to "The

At the Pops Tonight

Prelude to "Carmen" .... Bizet
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltz, "Blue Danube" .... J. Strauss
Fantasia, "Pagliacci" .... Leoncavallo
Suite from the Ballet, "Nutcracker," Chaikovsky

Organ Solo.
Liebesfreud .... Kreisler
Overture to "Tannhäuser" .... Wagner
Selection, "Orange Blossoms" ... Herbert
Volga Bargemen's Song, Arranged by Jacchia
Home, Sweet Home ...... Bishop-Jacchia

Conductor: J. Hoffmann
Soloist: Professor H. D. Sleeper

TRANS. MAY. 8

DURANT MEMBERS AT POPS TONIGHT

The third Pop concert of the season will take place in Symphony Hall tonight at which members of the Durant, Inc., will be numerously represented. This night, however, and all nights of the Pops, are open to the public. The program follows:

Coronation March from "The Prophet" Meyerbeer
Overture, "Il Guarany" .... Gomez
Waltz, "1001 Nights" .... Strauss
Fantasia, "Madame Butterfly" .... Puccini
Tempest Scene, "Othello" .... Verdi
Prelude to "Lohengrin" .... Wagner
Tarantelle .... Jacchia
Rhapsody Espana .... Chabrier
"L'Arlesienne" Suite, o. 2 .... Bizet
Tango .... Albeniz
Hungarian Fance No. 1 in G minor .. Brahms

AMER. MAY. 9.

The "Pops" Season Opens

The "Pops" began their thirty-eighth season last night, and devotees of symphonic music in its less severe moods thronged Symphony Hall. Here were no stately dowagers attending for fashion's sake, or reserved gentlemen of middle age, to whom the slightest show of emotion partakes of vulgarity. Yet audiences are often the most important part of a performance (artistically speaking and not from the box-office point of view alone), and many a concert of the regular symphony season just past has been marred by the over reserved attitude of the listeners. Last night all came to enjoy the music and were not slow in giving evidence of their pleasure. The hearty and spontaneous applause after every number had evident effect on the orchestra, which played with more than its usual ardor and enthusiasm. The program contained many old favorites and still others were added as encores, of which there was a generous number.

Mr. Jacchia, conductor for the last seven years, being unavoidably absent, was replaced by Jacques Hoffmann of the first violins. Mr. Hoffmann's activities as quartet leader, conductor of the Boston Music School Settlement Orchestra, and in various other directions are well known to the musical public. Last night he conducted gracefully and effectively, with excellent command of his forces and with musicianly instinct. He was warmly received by the audience. A more auspicious opening for the "Pops" could hardly be imagined.

S. M.

MONITOR - MAY. 8

POPS PROGRAM TONIGHT

The third Pops concert of the season will take place in Symphony hall tonight, at which members of the Durant, Inc., will be numerously represented. This night, however, and all other nights at the Pops will be open to the public. Program follows:

Coronation March from "The Prophet. Meyerbeer
Overture, "Il Guarany" .... Gomez
Waltz, "1001 Nights" .... Strauss
Fantasia, "Madame Butterfly" .... Puccini
Tempest Scene, "Othello" .... Verdi
Prelude to "Lohengrin" .... Wagner
Tarantelle .... Jacchia
Rhapsody Espana .... Chabrier
"L'Arlesienne" Suite No. 2. .... Bizet
Tango .... Albeniz
Hungarian Fance No 1 in Gminor ...... Brahms

TRAV. MAY. 9.

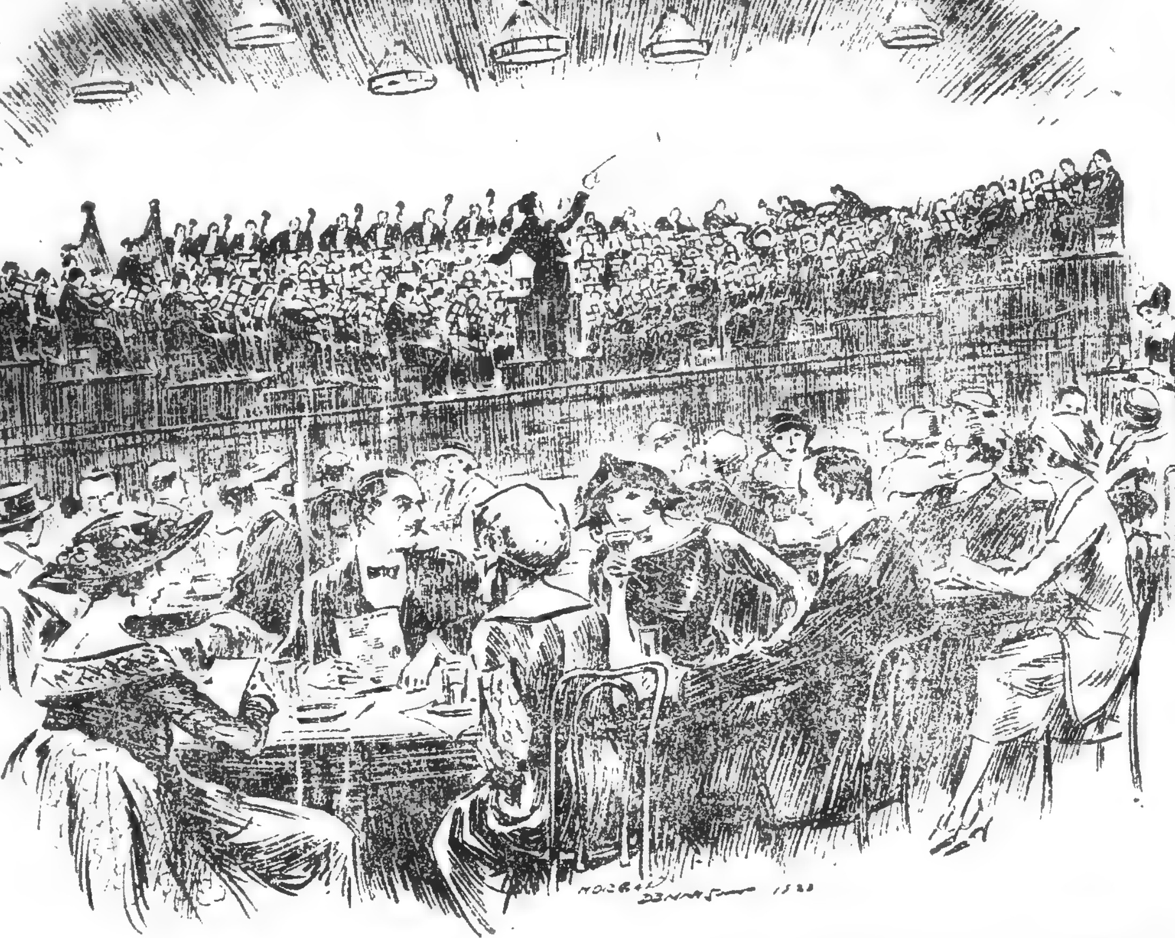
POPS PROGRAM TONIGHT

The Pop concert in Symphony Hall tonight will offer the following program:

Coronation March, "The Prophet", Meyerbeer; Overture, "Il Guarany," Gomez; Waltz, "1001 Nights," Strauss; Fantasia, "Madame Butterfly," Puccini; Tempest Scene, "Othello," Verdi; Prelude, "Lohengrin," Wagner; Tarantelle, Jacchia; Rhapsody Espana, Chabrier; "L'Arlesienne" Suite, No. 2, Bizet; Tango, Albeniz; Hungarian Dance, No. 1, Brahms.

ADVTSR - MAY. 9.

The Pops Are With Us Again With Jacchia in Command



"THERE'S MUSIC IN THE AIR" EVERY NIGHT AT SYMPHONY HALL

By MARGARET HARRIS

Ginger ale, women and orchestral song made a colorful background for the spontaneous enthusiasm of the large audience which thronged to Symphony hall last evening to enjoy the intial Pop concert of 1923.

To Jacques Hoffman, who conducted the orchestra, owing to the indisposition of Mr. Jacchia, they extended a royal welcome, reminding one of a student carnival in France, where abandon and pleasure reign. It was a sincere and friendly welcome.

The performance itself indicated that both conductor and players caught the attitude of their auditors, for Mr. Hoffman's reading of the scores at hand were elastic and full of verve and color. From the serious music of Wagner's "Lohengrin" to the capricious Gypsy Dance from Bizet's "Carmen," the moods of both audience and players changed.

For several years past, Mr. Jacchia has proven himself a master "builder of programs." That which he offered last evening fulfilled the hopes of the most exacting. There were unhackneyed selections from well known operas, German, Italian and French. In contrast to a Liszt Rhapsody was a Chopin prelude, a short work, orginially one of the composer's improvisations. Greig's "Peer Gynt," always new, and the popular "Parade of the Wooden Soldiers. Who could leave dissatisfied?

A veteran member of the Boston Symphony, Mr. Hoffman lent to his work his keen sense of rhythm and tone coloring.

The program this evening is arranged for the 100th anniversary of the first performance of "Home Sweet Home."

TELE. MAY. 8

"POPS" DRAWS A CAPACITY HOUSE

Opening Night Finds S. R. O. Sign Out Early

"Pops" is a Boston institution. No music lover thinks the season complete without attending several of these very fine concerts. Nowhere else can one hear just the kind of music one is delighted with at Symphony hall during the "Pops" season.

That is why a representative gathering attended the opening concert last evening. Jacques Hoffman conducted because of the indisposition of Agide Jacchia.

The S. R. O. sign was necessary very early in the evening. The program was varied and pleasing and there was a generous number of extras.

PROGRAM PLEASES

The opening number was the introduction to act 8 of "Lohengrin," and it was delightfully played. In Weber's overture to "Der Freischutz," which followed, the violins were especially effective in the sweeping majestic passages which faded away into trembling stillness.

The popular Second Hungarian Rhapsody was warmly applauded. It has a merry lilt to its cadences which holds a universal appeal. Chopin's plaintive Prelude, op. 28, No. 6, as arranged by Mr. Jacchia, won delighted applause.

Other selections eliciting general appreciation were "Espana" and Tchaikovsky's Polonaise from Suite No. 3. The descriptive offering from the Peer Gynt suite was one of the most brilliant numbers of the evening.

MANY EXTRAS

The familiar "Parade of the Wooden Soldiers" proved a happy choice near the end. Every one seemed to enjoy it. For the finale, the well known "Gypsy Dance" from Carmen was given.

The extras included the Kreisler favorite, "Liebesfreud," "Tarantelle," by Jacchia; the "Cruiser Harvard"; "Death of Ase," from Peer Gynt, and the "Boatman's Song" as arranged by Jacchia.

Mr. Hoffman's conducting was marked with colorful skill, and with a fine restraint which made the more delicate passages of a selection appealing.

It is to be regretted that some members of the audience felt it necessary to chat during the numbers. This should be discouraged. Even though the "Pops" are informal, there is real music offered, and for the sake of those who go to hear it, the others should converse between the numbers.

TRAV. MAY. 8.

At the Pops Tonight

"Southern Night"

Military March .... Schubert
Overture to "Oberon" .... Weber
Deep River .... Burleigh-Jacchia
Dixie Land .... Emmet
Fantasia, "Aida" .... Verdi
Ballet Suite .... Glazunov
Afro-American Folk Songs (Arranged for Orchestra by Jacchia)
Scherzo from the Music to "A Midsummer Night's Dream," Mendelssohn
Ride of the Valkyrs .... Wagner
Hungarian March .... Berlioz
Waltz, "Southern Roses" .... J. Strauss
J. Strauss
Southern Airs .... Bendix

Conductor: J. Hoffmann

TRANS - MAY. 11

THE POPS TONIGHT

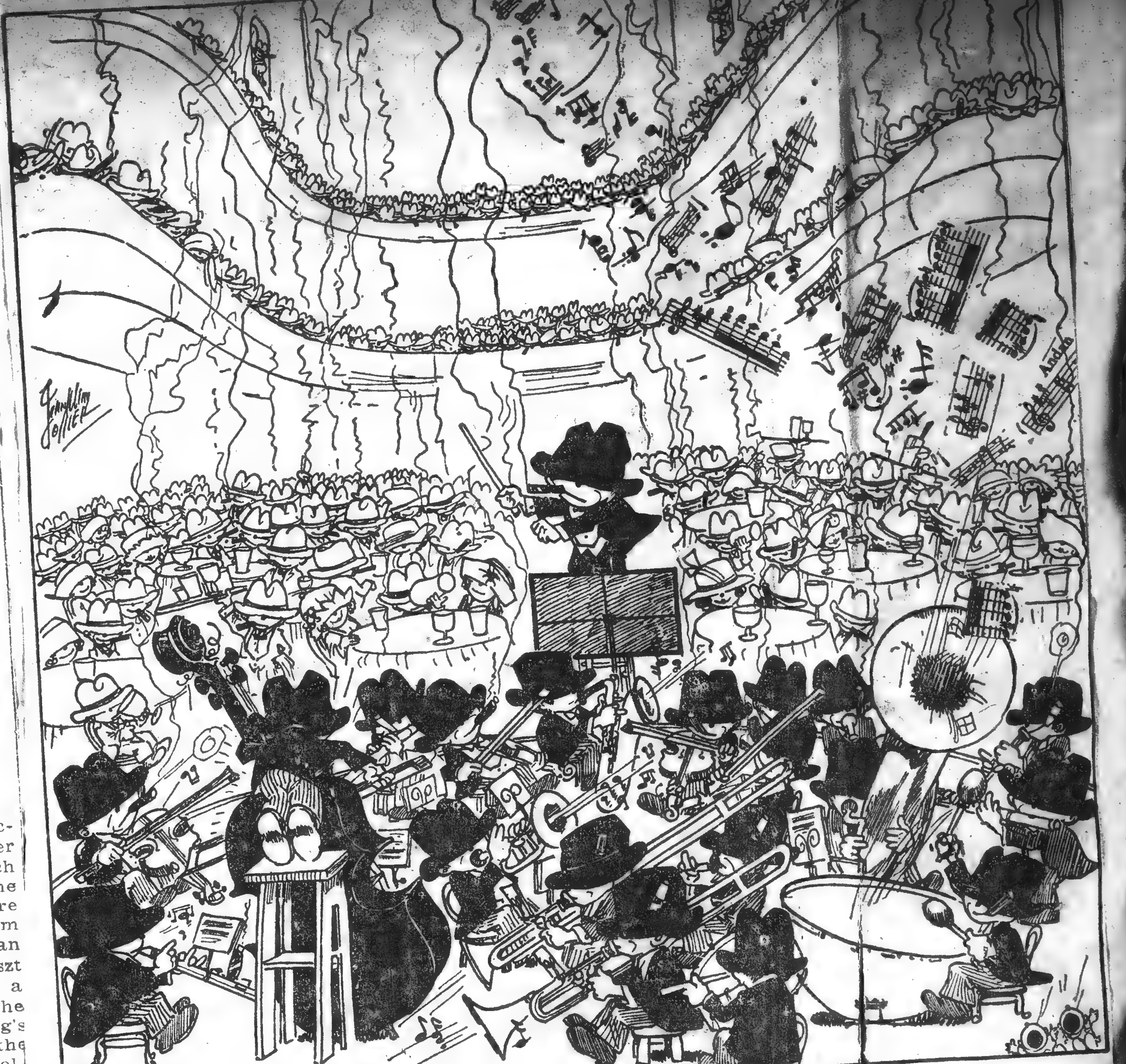
Southern night will be featured at the Pop concert in Symphony hall tonight. The program follows:

Military March, Schubert; Overture to "Oberon," Weber; Deep River, Burleigh-Jacchia; Dixie's Land, Dan Emmet; Fantasia, "Aida," Verdi; Suite, "Scenes de Ballet," Glazounov; Afro-American Folk Songs, arranged by Agide Jacchia; Scherzo, "Midsummer-Night's Dream" Mendelssohn; Ride of the Valkyries, Wagner; Hungarian March, Berlioz; Waltz, "Roses from the South," Strauss; Selection of Southern Airs, Bendix.

TELE. MAY. 11

OTTO GROW'S FIRST-NIGHT POP DREAM

By Collier



"POPS" START IN ON 38TH SEASON

Not Quite Like in Years Gone by; but Music Is There

"A waltz by Strauss or a glass of beer was not out of keeping." This excerpt from an informing note in the program book of the Symphony hall "Pops," referring to the early days of this now annual fixture, is at once a prod to memory, and a solace to those of us who are againg. For it was in those merry summers of the late eighties and early nineties that the "Pops" were at their merriest. In the old Music hall, for instance, there was suwdust on the floor, just enough to give fitting atmosphere; on the stage a band of musicians far smaller than the impressive near three-score of today, and at the tables nightly groups of many ages, but all athirst for sprightly tunes, properly played, and alike athirst for such honest brews as were on tap—and there were many. Yet it was not merely a students' rendezvous. The musically-elect and the socially-select were there as well.

Modes have changed, restrictions have increased, but the "Pops," entering last night on their 38th year, have never lost their vogue. The programs have become yearly more elaborate, the number of musicians augmented. Carbonated waters of various pretty colors, but lacking the tang of the olden beverages, and other properly legalized refreshments are served by soft-moving girls in uniform, replacing the lads who used to work down-town days and at the "Pops" nights, and who never were without towels with which to mop the tables. But at those tables, and in the balconies as well, still sit the musically-elect and the socially-select, and the students, a more decorous brand. And we still may hear a waltz by Strauss.

Last evening Mr. Jacchia was unable to conduct, owing to a recent illness, not of serious nature, and Mr. Jacques Hoffmann, who serves as concert master during the season of "Pops," and is a brilliant violinist with the Symphony orchestra, held the baton. If he lacked Mr. Jacchia's restless fervor, he possessed his own talents of fine discretion, absolute knowledge of the works at hand and the confidence of his men. In certain ways he reminded one of that popular conductor of other seasons, Gustav Strube—genial, human and broad in musical mind and matter. The program comprised works of Wagner, Weber, Brahms-Gericke, Liszt, Chopin, Grieg, Ponchielli, Tchaikovsky, Bizet—names of substance; Waldteufel, for a waltz, Jessel for the one novelty of the printed program, "The Parade of the Wooden Soldiers," from "Chauve Souris." Mr. Hoffmann bravely refrained from making this spirited piece a quickstep, and played it as written, for automatons feeling their way, yet always in rhythmic step. The audience was hungry for this and could have stood its repetition. The old Music hall crowd would have yelled for more—and got it.

For the rest there were many extras, including Schubert's "Moment Musical," Kreisler's "Liebesfreud," Jacchia's "Tarantelle," the "Volga Bargemen's Song," Strube's rousing "Cruiser Harvard" march, the barcarolle from "Tales of Hoffman," and, to complete the "Peer Gynt" suite, "The Death of Ase."

The "Pops" have started auspiciously. There is every indication that nightly they will prosper exceedingly, and Sunday nights as well, even though on these latter nights there may be no near-beer nor yet smoking. Such is the whimsical law.

W. E. G.

"HOME, SWEET HOME" AT THE POPS TONIGHT

On May 8, 1823, "Home Sweet Home" had its first performance as a number in the opera "Clari," by *Bishop* in London. This centennial will be observed at the Pops' concert in Symphony hall tonight by a special arrangement of the immortal melody made by Agide Jacchia, the program:

Prelude to "Carmen" .... Bizet
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltz, "On the Beautiful Blue Danube" .... J. Strauss
Fantasia, "Pagliacci" .... Leoncavallo
Suite, "Nutcracker" .... Tschaikovsky
Organ solo (Prof. H. D. Sleeper)
Liebesfreud .... Kreisler
Overture to "Tannhauser" .... Wagner
Selection, "Organe Blossoms" ..... Herbert
Volga Bargemen's Song arranged by Agide Jacchia
"Home, Sweet Home" ...... Bishop-Jacchia

HERALD - MAY. 8.

Pops Programs

The Pop concerts in Symphony hall will close their first week tonight. Again Jacchia will present the following program:

Charge of the Hussars, Spindler; Overture to "William Tell," Rossini; Waltz "The Barcarolle," Waldteufel; Dance of the Hours, from "La Gioconda," Ponchielli; "Little Suite," Bizet; Procession to the Cathedral, from "Lohengrin," Act Wagner; "Whispering of the Flowers" Blon; Spanish Rhapsody, "A Night in Seville," Albeniz; Fantasia "Cavalleria Rusticana," Mascagni; Dubinushka, arranged by Agide Jacchia, Solo Trumpet, Georges Mager; Stars and Stripes Forever, Sousa.

A new experiment at the Pop concerts in Symphony hall, will be Sunday night Pops, of which the first will be given tomorrow. The feature of this concert will be a Russian-Tschaikovsky program. The numbers follow:

Cortege from "Mlada," Rimsky Korsakov; Fantasia, "Eugen Onegin," Tschaikovsky; "Kammenoi Ostrow," Rubinstein; Waltz, "Dornroeschen," Tschaikovsky; Finale, Fourth Symphony, Tschaikovsky; Introduction and Dance of Salome, Glazounov; "Elli, Elli," arranged by Agide Jacchia, Solo Trumpet, George Mager; Polovtsian Dances from "Prince Igor," Borodin; Song Without Words, Tschaikovsky; Ouverture Solennelle, "1812," Tschaikovsky.

TELE. MAY. 12

Jacchia to Conduct

Agide Jacchia, conductor for the seventh season of the "Pop" concerts at Symphony Hall, will take the baton tonight for the first time this year. The first Sunday evening concert will be given tomorrow night.

MONITOR. MAY. 12

Veek-End "Pops" Programs

TONIGHT

Charge of the Hussars....... Spindler
Overture to "William Tell".. Rossini
Waltz, "The Barcarolle".. Waldteufel
Dance of the Hours from "La Gioconda" .... Ponchi
"Little Suite" ....
Procession to the Cathedral from "Lohengrin" .... Wagner
"Whispering of the Flowers".... Blon
Spanish Rhapsody, "A Night in Seville" .... Albeniz
Fantasia, "Cavalleria Rusticana" Mascagni
Dubinushka Arranged by Agide
(Solo trumpet, Georges Ma
"Stars and Stripes Forever".

SUNDAY EVENING

Cortège from "Mlada" Rimsky-Korsakoff
Fantasia, "Eugen Onegin" Tscha
"Kammenoi Ostrow"...... Ru
Waltz, "Dornroeschen". Tscha
Finale, Fourth Symphony Tscha
Introduction and Dance of Sa
"Elli, Elli" Arranged by Agide
(Solo trumpet, Georges
Polovtsian Dances from "Prince
Song Without Words... Tschaiko
Ouverture Solennelle, "1812" Tschaiko

MONITOR - MA

Tchaikovsky Pro First Sunda Concer

Tomorrow evening in the Pop concerts will op week with a Sunday conc tion at the Pops.

The opening week of season, has proved one in the long and venera Pop concerts.

The programs which has made for the second clude on Monday college songs to be sung by the Ha man Glee Club. The Rus kovsky program for tomorrow lows:

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Fantasia, "Eugen Onegin"
"Kammenoi Ostrow"
Waltz, "Dornroeschen"
Finale, Fourth Symphony
Introduction and Dance of Sa
"Elli, Elli" .... Arr.
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Polovtsian Dances from "Prin
Song Without Words
Ouverture Solennelle, "1812"

MONDAY, MAY

March, "Veritas"
Overture, "Poet and Peasant"
Fantasia, "Faust"
College Songs by Harvard Fre
(A. W. Wright, le
Finale of "Scheherazade"
Spanish Dance—Granados
Parade of the Wooden Soldi
Ride of the Valkyries
Ballet Suite, "Nutcracker"
Waltz, "Jolly Fellows"
"Entrance of the Gladiators"

TUESDAY, MAY

Wedding March from "A Night's Dream"
Overture to "The Flying Du
Fantasia, "La Gioconda"
Choral Pieces by Radcliffe Radcliffe Choral Society.
(Conductor, Dr. Archibald
Ballet Suite, "Sylvia"
Intermezzo from "William Ra
Soprano Solo, "Un bel di" from Butterfly"
(Laura Littlefield
Roumanian Rhapsody
Selection, "Orange Blossoms"
Waltz, "Artist's Life"
Hungarian Dance No. 5

WEDNESDAY, MA

Overture to "The Queen of
Overture, "Light C
Waltz, "

[103]

By Collier

Week-End "Pops" Programs

TONIGHT

Charge of the Hussars......Spindler
Overture to "William Tell"...Rossini
Waltz, "The Barcarolle"..Waldteufel
Dance of the Hours from "La Gioconda" ....Ponchielli
"Little Suite" ....Bizet
Procession to the Cathedral from "Lohengrin" ....Wagner
"Whispering of the Flowers"....Blon
Spanish Rhapsody, "A Night in Seville" ....Albeniz
Fantasia, "Cavalleria Rusticana" Mascagni
Dubinushka Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)
"Stars and Stripes Forever"...Sousa

SUNDAY EVENING

Cortège from "Mlada" Rimsky-Korsakoff
Fantasia, "Eugen Onegin" Tschaikowsky
"Kammenoi Ostrow"......Rubinstein
Waltz, "Dornroeschen".Tschaikowsky
Finale, Fourth Symphony Tschaikowsky
Introduction and Dance of Salome Glazounoff
"Eili, Eili" Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)
Polovtsian Dances from "Prince Igor" Borodin
Song Without Words...Tschaikowsky
Ouverture Solennelle, "1812" Tschaikowsky

MONITOR-MAY.12

Tchaikovsky Program for First Sunday Pop Concert

Tomorrow evening in Symphony hall the Pop concerts will open their second week with a Sunday concert, an innovation at the Pops.

"The opening week of this, the 38th season, has proved one of the biggest in the long and venerable history of Pop concerts.

The programs which Agide Jacchia has made for the second week will include on Monday college and football songs to be sung by the Harvard Freshman Glee Club. The Russian-Tchaikovsky program for tomorrow night follows:

Cortege from "Mlada".......Rimsky-Korsakov
Fantasia, "Eugen Onegin"......Tschaikovsky
"Kammenoi Ostrow"..............Rubinstein
Waltz, "Dornroeschen"........Tchaikovsky
Finale, Fourth Symphony........Tchaikovsky
Introduction and Dance of Salome..Glazounov
"Eili, Eili".............Arr. by Agide Jacchia
(Solo trumpet, Georges Mager.)
Polovtsian Dances from "Prince Igor"..Borodin
Song Without Words..............Tchaikovsky
Ouverture Solennelle, "1812"......Tchaikovsky

MONDAY, MAY 14.

March, "Veritas"..................Densmore
Overture, "Poet and Peasant"..........Suppe
Fantasia, "Faust"......................Gounod
College Songs by Harvard Freshman Glee Club
(A. W. Wright, leader.)
Finale of "Scheherazade"...Rimsky-Korsakov
Spanish Dance—Granados....Kreisler-Seinigen
Parade of the Wooden Soldiers..........Jessel
Ride of the Valkyries...................Wagner
Ballet Suite, "Nutcracker"........Tchaikovsky
Waltz, "Jolly Fellows"...............Vollstedt
"Entrance of the Gladiators"...........Fucik

TUESDAY, MAY 15.

Wedding March from "A Midsummer Night's Dream"...............Mendelssohn
Overture to "The Flying Dutchman"....Wagner
Fantasia, "La Gioconda".............Ponchielli
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society.
(Conductor, Dr. Archibald T. Davison.)
Ballet Suite, "Sylvia"....................Delibes
Intermezzo from "William Ratcliff"..Mascagni
Soprano Solo, "Un bel di" from "Madame Butterfly"..........................Puccini
(Laura Littlefield.)
Roumanian Rhapsody...................Enesco
Selection, "Orange Blossoms"..........Herbert
Waltz, "Artist's Life"....................Strauss
Hungarian Dance No. 5.................Brahms

WEDNESDAY, MAY 16.

Overture to "The Queen of Sheba"....Gounod
Overture, "Light Cavalry"..............Suppe
Waltz, "Estudiantina"................Waldteufel
Fantasia, "Samson and Delilah"...Saint-Saens
Scenes Pittoresque....................Massenet
(a) Angelus
(b) Fete Boheme
Spring ....Grieg
Introduction to Act III, "Lohengrin"..Wagner
Rhapsody, "Italia"......................Casella
Selection, "Il Trovatore"...............Verdi
Love's Dream After the Ball.........Czibulka
March, "Father of Victory"............Ganne

THURSDAY, MAY 17.

Polonaise from "Eugen Onegin"...Tchaikovsky
Overture to "Phedre"..................Massenet
Waltz, "Girls of Baden"...............Komzak
Fantasia, "Tales of Hoffmann"......Offenbach
"Finlandia" ....Sibelius
Spanish Dance "Panaderos"..........Glazounov
First Hungarian Rhapsody.................Liszt
The Huntsman's Farewell.........Mendelssohn
John Peel (Old English Hunting Song)..Andrews
Oh, Trust in the Lord (Largo, with organ) Handel
(Boston City Club Glee Club, Frank H. Luker, conductor.)
Bacchanale from "Samson and Delilah" Saint-Saens
Waltz, "Miner's Lights..................Zeller
Entrance of the Guests into the Wartburg, Act II, "Tannhauser"................Wagner

FRIDAY, MAY 18.

Pomp and Circumstance....................Elgar
Overture, "Merry Wives of Windsor"..Nicolai
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"..........................Verdi
March Slave......................Tchaikovsky
Ave Maria................Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)
Anitra's Dance............................Grieg
Rhapsody Espana......................Chabrier
Invitation to the Dance........Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar.....Ippolitov-Ivanov

SATURDAY, MAY 19.

Triumphal March from "Aida"...........Verdi
Overture to "The Marriage of Figaro"..Mozart
Waltz, "The Skaters"..............Waldteufel
Fantasia, "Lohengrin"....................Wagner
Danse Macabre......................Saint-Saens
Largo from "New World" Symphony...Dvorak
Minuet ....Boccherini
Carnival in Paris......................Svendsen
Two Indian Dances......................Skilton
(a) Deer Dance
(b) War Dance
Spring Song.....................Mendelssohn
Bacchanale from "Philemon et Baucis".Gounod

TRAV. MAY.12

PROGRESS OF THE POPS

A Concert Tomorrow for First Sunday Venture Under Limitations—Programmes for Next Week—Assisting Choruses

TOMORROW evening, for the first time in thirty-eight years of The Pops, Sunday will be added to the usual week-day schedule. The public has given the management many a hint of its inclination to a concert on the first evening of the week; but hitherto the orchestra has also wished Sunday for holiday. Now the difference has been compromised and through the spring there will be a Pop on alternate Sunday evenings. Unfortunately, an absurd regulation of the State Constabulary—singularly in charge of "Entertainments on the Lord's Day"—forbids the usual service of food and drink and even bans the other vice of smoking. Hence, whether at table on the floor or in seat in the balconies, the Sunday audience may only look, listen and whisper. Otherwise, the Sunday Pops will be even as are weekday Pops. For tomorrow a Russian programme, with Mr. Jacchia conducting, stands:

Procession from "Mlada".....Rimsky-Korsakov
Fantasia, "Eugen Onégin".........Chaikovsky
Kammenoi Ostrow ....Rubinstein
Waltz, "Dornroeschen"—Finale from the Fourth Symphony ....Chaikovsky
Dance of Salome Glazunov, "Eili, Eili"
(Arranged for Orchestra by Jacchia)
Polovtsian Dances from "Prince Igor"..Borodin
Song without Words—Overture, Solennelle, "1012" ....Chaikovsky

Through next week, the programmes at The Pops will run usual and approved course—diversified on Monday by songs from the Freshman Glee Club of Harvard; on Tuesday by the voices of the Radcliffe Choral Society, and on Thursday by the song-birds of the Boston City Club. Orchestrally, Mr. Jacchia's list for Monday promises the swelling finale to Rimsky-Korsakov's "Scheherazade"; for Tuesday, Wagner's Overture to "The Flying Dutchman," and Enesco's "Roumanian Rhapsody"; for Wednesday, Gounod's Overture to "The Queen of Sheba," and Casella's vivid "Italia"; for Thursday and the City Club, the Bacchanal Ballet from Saint-Saens's "Samson and Delilah"; for Friday, Chabrier's "Espana," and Weber's "Invitation to the Dance"; for Saturday, Mr. Skilten's tangful Indian dances; the slow movement of Dvorâk's Symphony, "From The New World"; Mozart's overture to "Figaro's Wedding."

TRANS-MAY.12

TONIGHT AT THE POPS

Tonight's Pop concert in Symphony hall will be in the nature of a welcome to Agide Jacchia, the celebrated Pops conductor, who has been prevented until now by illness from conducting the Pops. He has completely recovered, however, and will resume his leadership tonight. The program follows:

"Charge of the Hussars"............Spindler
Overture to "William Tell"..........Rossini
Waltz, "The Barcarolle"..........Waldteufel
Dance of the Hours" from "La Gioconda" ....Ponchielli
"Little Suite" ....Bizet
"Procession to the Cathedral" from "Lohengren," act II..................Wagner
"Whispering of the Flowers"..........Blon
Spanish rhapsody, "A Night in Seville" Albeniz
Fantasia, "Cavalleria Rusticana"....Mascagni
"Dubinushka"...............Arr. by Jacchia
(Solo trumpet, Georges Mager.)
"Stars and Stripes Forever"........Sousa

HERALD-MAY.

POP CONCERT PROGRAM

At the Pop Concert in Symphony Hall tonight Agide Jacchia will present the following program:

Charge of the Hussars ....Spindler
Overture, "William Tell" ....Rossini
Waltz, "The Barcarolle"........Waldteufel
Dance of the Hours, "La Gioconda" .... Ponchielli
"Little Suite" ....Bizet
Procession, "Lohengrin" ....Wagner
"Whispering of the Flowers" ......Blon
Spanish Rhapsody, "A Night in Seville".. Albeniz
Fantasia "Cavalleria Rusticana"......... Mascagni
Dubinushka ....by Agide Jacchia
Dubinushka ....arr. by Agide Jacchia
Solo Trumpet, Georges Mager
Stars and Stripes Forever ....Sousa

ADVTSR-MAY.12

SUNDAY POPS SEASON'S NOVELTY

The first of the Sunday night Pops is scheduled for tomorrow evening at Symphony Hall. This will be the first time during the thirty-eight seasons of these popular programs that a Sunday concert has been given. The week just closing gives every promise that the presnt season will outrival all its predecessors in attendance and indicates that the unique blend of light music, superbly performed, refreshments and friendly social intercourse is very much the fashion of the hour.

The program which Agide Jacchia has arranged for the second week, beginning Monday, will include college and football songs to be sung by the Harvard Freshman Glee Club.

The Russian-Tchaikovsky program for tomorrow night is as follows:

Cortege from "Mlada" ....Rimsky-Korsakov
Fantasia, "Eugen Onegin" ....Tchaikovsky
"Kammenoi Ostrow" ....Rubinstein
Waltz, "Dornroeschen" ....Tchaikovsky
Finale, Fourth Symphony ......Tchaikovsky
Introduction and Dance of Salome Glazounov
"Eili, Eili ......Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)
Rlo Polovtsian Dances from "Prince Igor" Borodin
Song Without Words ....Tchaikovsky
Overture Solennelle, "1812" ...Tchaikovsky

TONIGHT'S POP

The Pops concerts in Symphony Hall will close their first week tonight. Agide Jacchia will present the following program:

Charge of the Hussars ....Spindler
Overture to "William Tell" ....Rossini
Waltz, "The Barcarolle" ....Waldteufel
Dance of the Hours from "La Giocanda" Ponchielli
"Little Sute" ....Bizet
Procession to the Cathedral, from "Lohengrin" Act 2 ....Wagner
"Whispering of the Flowers" ......Blon
Spanish Rhapsody, "A night in Seville" Albeniz
Fantasio, "Cavellria Rusticana" Mascagni
Dubinushka ..arranged by Agide Jacchia
Solo Trumpet, Georges Mager
Stars and Stripes Forever ....Sousa

AMER MAY 12.

MUSIC HEARD AND UNHEARD

Thoroughgoing research into the subject of music heard and unheard in Boston during the past season could only result in a series of tabulations wearying alike to compiler and readers. But certain things heard and unheard are on the mind of the professional frequenter of local musical entertainments.

This column has again and again bewailed the absence of Mozart, Gluck and the modern French and Italian operatic writers from the repertories, this season otherwise satisfactory, of our various visiting opera companies. Mozart, we are now told, we are to hear next season from the Wagnerian company. But nobody promises us Debussy, Ravel, or the modern Italians one really wants to hear.

Puccini is still alive, it is true, but then, so is Kipling, whom nobody could accuse of modernism. Montemezzi's "Love of Three Kings" has never been hailed in Italy as an equivalent of Pizzetti's "Fedra" or his new "Debora e Jaele." The future of music seems nowadays to rest more with the younger Italians than with either Germans or Frenchmen.

If we only had a ballet company not addicted to barnstorming tours we might hear Respighi et al represented elsewhere than at Symphony concerts and an occasional song recital. But as it is we lack chances to know the work of the really significant Italian contemporary composers.

The Symphony programs under Mr Monteux have shown a commendable catholicity of taste and a freedom from Nationalists bias. This French conductor has obviously tried to be scrupulously fair to all schools of music past and present, in making up his programs.

Mr Monteux' Good Programs

If he has a failing it is the natural and pardonable one of liking to see his Parisian acquaintances represented on his programs, and of preferring short pieces to long ones, ballet excerpts to symphonies. Yet there has been no unreasonable profusion of French music, no more than under Dr Muck, and no lack of present day music from German, Italian and British writers. The American composer has also had generous opportunities at the Symphony concerts.

No conductor past or possible could make Symphony programs impeccable with no sins of omission or commission to be held against him by critically-minded listeners. Mr Monteux's fault is not in the main his programs, but his frequent lack of deep imaginative sympathy with the music he conducts, a subject already perhaps too much labored in the Globe's reviews of this year's concerts.

Mr Monteux has certainly fought shy of such living musical radicals as Schoenberg, Bela Bartok, Stravinsky and other less notoriouus "cacophonists," as the elder generation deems them. But that is plainly the fault of the audience. There were many protests from subscribers over Honegger's "Horace Victorieux," and again and again the vast majority have sat in obviously pained silence at the end of finely painstaking performances of modernist pieces.

This same audience not so many years ago was equally pained at Wagner, Brahms and Franck, now accepted as "immortals," or at least as routine classics. One wishes he would disregard what the elder generation wants rather more often in the interest of musical progress, but the continuance of these concerts depends, among other things, upon the presence of very large audiences, whose wishes cannot therefore be left wholly out of account. Mr Monteux himself seems to prefer modern to ancient music.

One wishes that more Beethoven symphonies could be played, up to half a dozen a season. More Wagner, more Schubert and more Mozart would not be amiss, nor would more Bach. The greatest classics are, after all, the chief reason for being of orchestral concerts

First of Sunday "Pops" Opens Second Week Tonight

The Pop concerts in Symphony Hall having just closed the first week of their 38th season as one of the biggest weeks in all Pops history, will open the second week tonight with a Sunday concert, the innovation of the year.

These concerts uniquely combine light programs performed by a full symphony orchestra, with refreshments and the chance of pleasant social intercourse.

Features of the second week will be a series of college and football songs tomorrow night by the Harvard Freshman Glee Club (not to be confused with the regular Harvard night, which comes later in the season.) Radcliffe College will celebrate Tuesday and Northeastern University Wednesday. Agide Jacchia has prepared the following Russian-Tchaikovsky program tonight: Cortege from "Mlada," Rimsky-Korsakov; Fantasia, "Eugen Onegin," Tchaikovsky; "Kammenoi Ostrow," Rubinstein; waltz "Dornroeschen," and finale, Fourth Symphony, Tchaikovsky; introduction and "Dance of Salome," Glazunov; "Eili, Eili," arranged by Agide Jacchia; Polovtsian Dances from "Prince Igor," Borodin; "Song Without Words," and Overture Solennelle, "1812," Tchaikovsky.

GLOBE-MAY.13

POPS TONIGHT

The Pop concerts in Symphony hall, having just closed the first week of their 38th season, one of the biggest weeks in all Pops history, will open the second week tonight with a Sunday concert—the innovation of the year.

These concerts combine light programs superbly performed by a full Symphony orchestra, with refreshments and the chance of pleasant social intercourse.

Features of the second week will be a series of college and football songs tomorrow night by the Harvard Freshman Glee Club (not to be confused with the regular Harvard night, which comes later in the season). Radcliffe College will celebrate on Tuesday and Northeastern University on Wednesday and Maine Friday. Agide Jacchia has prepared the following programs of interest for this week beginning with the Russian-Tchaikovsky program tonight:

Cortege from "Mlada"........Rimsky-Korsakov
Fantasia, "Eugen Onegin"........Tchaikovsky
"Kammenoi Ostrow"..................Rubinstein
Waltz, "Dornroeschen"...........Tchaikovsky
Finale, Fourth Symphony..........Tchaikovsky
Introduction and Dance of Salome....Glazounov
"Eili, Eili"..........................Arr. by Jacchia
(Solo trumpet, Mr. Mager.)
Polovtsian Dances from "Prince Igor".Borodin
Song without words.................Tchaikovsky
Ouverture Solennelle, "1912"......Tchaikovsky

MONDAY

March, "Veritas"......................Densmore
Overture, "Poet and Peasant"...........Suppe
Fantasia, "Faust"......................Gounod
College songs by Harvard Freshman Glee Club
(A. W. Wright, leader.)
Finale of "Scheherazade"....Rimsky-Korsakov
Spanish Dance—Granados......Kreisler-Seiniger
Parade of the Wooden Soldiers..........Jessel
Ride of the Valkyries...................Wagner
Ballet Suite, "Nutcracker"........Tchaikovsky
Waltz, "Jolly Fellows"...............Vollstedt
"Entrance of the Gladiators"...........Fucik

TUESDAY

Wedding March from "A Midsummer Night's Dream"..................Mendelssohn
Overture to "The Flying Dutchman"..Wagner
Fantasia, "La Gioconda"............Ponchielli
Choral pieces by Radcliffe Club Chorus, Radcliffe Choral Society.
Ballet Suite, "Sylvia"....................Delibes
Intermezzo from "William Ratcliff"..Mascagni
Soprano Solo, "Un bel di" from "Madame Butterfly" ....Puccini
(Mrs. Littlefield.)
Roumanian Rhapsody..................Enesco
Selection, "Orange Blossoms"..........Herbert
Waltz, "Artist's Life"....................Strauss
Hungarian Dance No. 5...................Brahms

WEDNESDAY

Overture to "The Queen of Sheba"....Gounod
Overture, "Light Cavalry"..............Suppe
Waltz, "Estudiantina"...............Waldteufel
Fantasia, "Samson and Delilah"...Saint-Saens
Scenes Pittoresque.....................Massenet
(a) Angelus
(b) Fete Boheme
Spring ....Grieg
Introduction to Act III, "Lohengrin"..Wagner
Rhapsody, "Italia".......................Casella
Selection, "Il Trovatore".................Verdi
Love's Dream After the Ball.........Czibulka
March, "Father of Victory"..............Ganne

THURSDAY

Polonaise from "Eugen Onegin"....Tchaikovsky
Overture to "Phedre"..................Massenet
Waltz, "Girls of Baden"................Komzak
Fantasia, "Tales of Hoffmann"....Offenbach
"Finlandia" ....Sibelius
Spanish Dance "Panaderos"..........Glazounov
First Hungarian Rhapsody.................Liszt
The Huntsman's Farewell.......Mendelssohn
John Peel (Old English Hunting Song).Andrews
Oh, Trust in the Lord (Largo, with organ) Handel
(Boston City Club Glee Club, Frank H. Luker, conductor.)
Bacchanale from "Samson and Delilah" Saint-Saens
Waltz, "Miner's Lights..................Zeller
Entrance of the Guests into the Wartburg, Act II, "Tannhauser"..................Wagner

FRIDAY

Pomp and Circumstance....................Elgar
Overture, "Merry Wives of Windsor"..Nicolai
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"............................Verdi
March Slave.......................Tchaikovsky
Ave Maria..................Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)
Anitra's Dance..............................Grieg
Rhapsody Espana.........................Chabrier
Invitation to the Dance.........Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar.....Ippolitov-Ivanov

SATURDAY

Triumphal March from "Aida"............Verdi
Overture to "The Marriage of Figaro"..Mozart
Waltz, "The Skaters"..............Waldteufel
Fantasia, "Lohengrin"....................Wagner
Danse Macabre......................Saint-Saens
Largo from "New World" Symphony..Dvorak
Minuet ....Boccherini
Carnival in Paris.......................Svendsen
Two Indian Dances.......................Skilton
(a) Der Dance
(b) War Dance
Spring Song........................Mendelssohn
Bacchanale from "Philemon et Baucis".Gounod

HERALD-MAY 13 V

GOOD MUSIC MUCH MORE COMMON THAN MANY THINK—OLIN DOWNES

Now that the more solemn of the musical performances of the season are over, it is interesting to glance at the programmes of the Pop concerts, the vaudeville theatres and dance orchestras, which are presumed to minister to the tastes of that great mass of people who "don't know the technique of music, but know the technic of music, but

It would surprise those who only know the inside of austere concert halls and opera houses to discover the percentage of good music on a number of these programmes, in which respect, of course, the programmes of the Pop concerts, given by Boston Symphony players and conducted by Mr. Jacchia, are richest. The composers represented this evening at the first of the Sunday night Pop concerts, for example, are Rimsky-Korsakoff, Tchaikowsky, Rubinstein and Borodin—an all-Russian programme, with perhaps three compositions which would be thought too light for the subscription concerts of the winter.

Blames Educators

All the other works to be heard this evening have been played at the Symphony concerts, a fact hardly realized by the Pops public. When one says to this public that the Symphony programmes are often no more substantial in contents than the one of tonight, and that many of those programmes are even more engrossing to the average listener, he will be met with incredulity. Nevertheless, that is the fact.

We believe that the blame for misconceptions of what good music means lies primarily with professional and music critics. Like other specialists, these people are inclined to compose, play, talk, write for each other. It has not yet impressed the average music reviewer that if George Bernard Shaw, who thinks he knows a great deal about music, and as a matter of fact knows only a little, were to write a musical article, it would be read by thousands of people who never read Mr. Critic, and that when artists like Paderewski or Chaliapin appear, those who systematically avoid most concerts flock to listen to them.

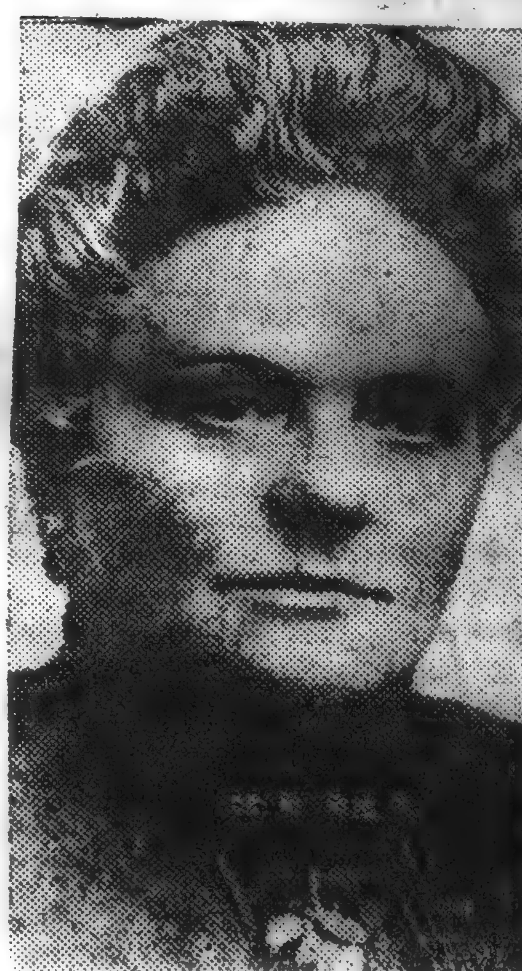
There is a moral in this which artists and art lovers are going to have to heed. The people who listen to Paderewski or Rachmaninoff or Chaliapin and get real inspiration and delight from them, do so because such interpreters are more than highly trained specialists. They have the imagination, the sensibility and broad, fundamental humanity to reach their listeners with the inspired human messages of great masters. Similarly with writers.

Mr. Shaw has learned, or his genius has taught him, how not to write in a pedantic manner of music, drama or other subjects. He may make a certain superficial appeal, at times, and sacrifice thereto a modicum of substantiality. That is a shortcoming which in no way invalidates our contention. Shaw, and a few others like him, have proved that not only highly educated people, but also people who have not had the time or the opportunity for education, can be interested in and set thinking of serious questions. It is the obligation of anyone who creates, interprets, or comments upon art to go and to the best of his ability do likewise.

This is not easy. It is infinitely less trouble to employ set technical terms and expressions of the trade, and leave it to your listener or reader to do everything for himself. But that is not the creative way, and it is not the way for anyone to do who believes in the spirit of democracy.

The Vice-President of the United States put this very well at the recent

Mother of Agide Jacchia Leader of the Pops



"The light of heavenly beauty Shines in your tender face."

—Margaret E. Sangster.

The members of St. Mary's Catho
Total Abstinence Society of Malden w
present their annual show "Savag
land," a comedy with music, writ
by Walter B. Hare, in Columbus H
Malden, on Monday evening.
Miss Marie Bellefontaine, a memb
of the society, is directing the sho
The settings and costumes are mo
elaborate, and the play is on a m

POST-MAY 13

[164

Week-End "Pops" Programs

TONIGHT

Charge of the Hussars......Spindler
Overture to "William Tell"...Rossini
Waltz, "The Barcarolle"..Waldteufel
Dance of the Hours from "La Gioconda" ....Ponchielli
"Little Suite" ....Bizet
Procession to the Cathedral from "Lohengrin" ....Wagner
"Whispering of the Flowers"....Blon
Spanish Rhapsody, "A Night in Seville" ....Albeniz
Fantasia, "Cavalleria Rusticana" Mascagni
Dubinushka Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)
"Stars and Stripes Forever"...Sousa

SUNDAY EVENING

Cortège from "Mlada" Rimsky-Korsakoff
Fantasia, "Eugen Onegin" Tschaikowsky
"Kammenoi Ostrow"......Rubinstein
Waltz, "Dornroeschen".Tschaikowsky
Finale, Fourth Symphony Tschaikowsky
Introduction and Dance of Salome Glazounoff
"Eili, Eili" Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)
Polovtsian Dances from "Prince Igor" Borodin
Song Without Words...Tschaikowsky
Ouverture Solennelle, "1812" Tschaikowsky

MONITOR-MAY. 12

Tchaikovsky Program for First Sunday Pop Concert

Tomorrow evening in Symphony ha[ll] the Pop concerts will open their secon[d] week with a Sunday concert, an innovation at the Pops.

"The opening week of this, the 38th season, has proved one of the biggest in the long and venerable history of Pop concerts.

The programs which Agide Jacchia has made for the second week will include on Monday college and football songs to be sung by the Harvard Freshman Glee Club. The Russian-Tchaikovsky program for tomorrow night follows:

Cortege from "Mlada".......Rimsky-Korsakov
Fantasia, "Eugen Onegin".......Tschaikovsky
"Kammenoi Ostrow"..............Rubinstein
Waltz, "Dornroeschen"...........Tchaikovsky
Finale, Fourth Symphony.........Tchaikovsky
Introduction and Dance of Salome..Glazounov
"Eili, Eili"..............Arr. by Agide Jacchia
(Solo trumpet, Georges Mager.)
Polovtsian Dances from "Prince Igor". Borodin
Song Without Words..............Tchaikovsky
Ouverture Solennelle, "1812"......Tchaikovsky

MONDAY, MAY 14.

March, "Veritas"......................Densmore
Overture, "Poet and Peasant"..............Suppe
Fantasia, "Faust"........................Gounod
College Songs by Harvard Freshman Glee Club
(A. W. Wright, leader.)
Finale of "Scheherazade"...Rimsky-Korsakov
Spanish Dance—Granados....Kreisler-Seiniger
Parade of the Wooden Soldiers..........Jessel
Ride of the Valkyries..................Wagner
Ballet Suite, "Nutcracker"..........Tchaikovsky
Waltz, "Jolly Fellows"...............Vollstedt
"Entrance of the Gladiators"..............Fucik

TUESDAY, MAY 15.

Wedding March from "A Midsummer Night's Dream"...............Mendelssohn
Overture to "The Flying Dutchman"....Wagner
Fantasia, "La Gioconda"...............Ponchielli
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society.
(Conductor, Dr. Archibald T. Davison.)
Ballet Suite, "Sylvia"...................Delibes
Intermezzo from "William Ratcliff". Mascagni
Soprano Solo, "Un bel di" from "Madame Butterfly"..............................Puccini
(Laura Littlefield.)
Roumanian Rhapsody....................Enesco
Selection, "Orange Blossoms"...........Herbert
Waltz, "Artist's Life"....................Strauss
Hungarian Dance No. 5..................Brahms

WEDNESDAY, MAY 16.

Overture to "The Queen of Sheba"...Gounod
Overture, "Light Cavalry"..............Suppe
Waltz, "Estudiantina"................Waldteufel
Fantasia, "Samson and Delilah"...Saint-Saens
Scenes Pittoresque.......................Massenet
(a) Angelus
(b) Fete Boheme
Spring ....Grieg
Introduction to Act III, "Lohengrin"..Wagner
Rhapsody, "Italia"........................Casella
Selection, "Il Trovatore"....................Verdi
Love's Dream After the Ball..........Czibulka
March, "Father of Victory"...............Ganne

THURSDAY, MAY 17.

Polonaise from "Eugen Onegin"...Tchaikovsky
Overture to "Phedre"...................Massenet
Waltz, "Girls of Baden"..................Komzak
Fantasia, "Tales of Hoffmann"....Offenbach
"Finlandia" ....Sibelius
Spanish Dance "Panaderos".........Glazounov
First Hungarian Rhapsody......................Liszt
The Huntsman's Farewell.........Mendelssohn
John Peel (Old English Hunting Song). Andrews
Oh, Trust in the Lord (Largo, wih organ) Handel
(Boston City Club Glee Club, Frank H. Luker, conductor.)
Bacchanale from "Samson and Delilah" Saint-Saens
Waltz, "Miner's Lights.................Zeller
Entrance of the Guests into the Wartburg, Act II, "Tannhauser"..................Wagner

FRIDAY, MAY 18.

Pomp and Circumstance....................Elgar
Overture, "Merry Wives of Windsor". Nicolai
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"..............................Verdi
March Slave.......................Tchaikovsky
Ave Maria.....................Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)
Anitra's Dance.................................Grieg
Rhapsody Espana........................Chabrier
Invitation to the Dance..........Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar.....Ippolitov-Ivanov

SATURDAY, MAY 19.

Triumphal March from "Aida".........Verdi
Overture to "The Marriage of Figaro". Mozart
Waltz, "The Skaters"..............Waldteufel
Fantasia, "Lohengrin"....................Wagner
Danse Macabre......................Saint-Saens
Largo from "New World" Symphony...Dvorak
Minuet ....Boccherini
Carnival in Paris.........................Svendsen
Two Indian Dances........................Skilton
(a) Deer Dance
(b) War Dance
Spring Song........................Mendelssohn
Bacchanale from "Philemon et Baucis". Gounod

TRAV. MAY. 12

PROGRESS OF THE POPS

A Concert Tomorrow for First Sunday Venture Under Limitations—Programmes for Next Week—Assisting Choruses

TOMORROW evening, for the first time in thirty-eight years of The Pops, Sunday will be added to the usual week-day schedule. The public has given the management many a hint of its inclination to a concert on the first evening of the week; but hitherto the orchestra has also wished Sunday for holiday. Now the difference has been compromised and through the spring there will be a Pop on alternate Sunday evenings. Unfortunately, an absurd regulation of the State Constabulary—singularly in charge of "Entertainments on the Lord's Day"—forbids the usual service of food and drink and even bans the other vice of smoking. Hence, whether at table on the floor or in seat in the balconies, the Sunday audience may only look, listen and whisper. Otherwise, the Sunday Pops will be even as are weekday Pops. For tomorrow a Russian programme, with Mr. Jacchia conducting, stands:

Procession from "Mlada".....Rimsky-Korsakov
Fantasia, "Eugen Onégin"..........Chaikovsky
Kammenoi Ostrow ....Rubinstein
Waltz, "Dornroeschen"—Finale from the Fourth Symphony ....Chaikovsky
Dance of Salome Glazunov, "Eili, Eili"
(Arranged for Orchestra by Jacchia)
Polovtsian Dances from "Prince Igor"..Borodin
Song without Words—Overture, Solennelle, "1012" ....Chaikovsky

Through next week, the programmes at The Pops will run usual and approved course—diversified on Monday by songs from the Freshman Glee Club of Harvard; on Tuesday by the voices of the Radcliffe Choral Society, and on Thursday by the song-birds of the Boston City Club. Orchestrally, Mr. Jacchia's list for Monday promises the swelling finale to Rimsky-Korsakov's "Scheherazade"; for Tuesday, Wagner's Overture to "The Flying Dutchman," and Enesco's "Roumanian Rhapsody"; for Wednesday, Gounod's Overture to "The Queen of Sheba," and Casella's vivid "Italia"; for Thursday and the City Club, the Bacchanal Ballet from Saint-Saens's "Samson and Delilah"; for Friday, Chabrier's "Espana," and Weber's "Invitation to the Dance"; for Saturday, Mr. Skilten's tangful Indian dances; the slow movement of Dvořák's Symphony, "From The New World"; Mozart's overture to "Figaro's Wedding."

TRANS-MAY. 12

TONIGHT AT THE POPS

Tonight's Pop concert in Symphony hall will be in the nature of a welcome to Agide Jacchia, the celebrated Pops conductor, who has been prevented until now by illness from conducting the Pops. He has completely recovered, however, and will resume his leadership tonight. The program follows:

"Charge of the Hussars"..............Spindler
Overture to "William Tell"...........Rossini
Waltz, "The Barcarolle"...........Waldteufel
Dance of the Hours" from La Gioconda" ....Ponchielli
"Little Suite" ....Bizet
"Procession to the Cathedral" from "Lohengren," act II.......................Wagner
"Whispering of the Flowers"...............Blon
Spanish rhapsody, "A Night in Seville" Albeniz
Fantasia, "Cavalleria Rusticana"....Mascagni
"Dubinushka"....................Arr. by Jacchia
(Solo trumpet, Georges Mager.)
"Stars and Stripes Forever"..............Sousa

HERALD-MAY. 1

POP CONCERT PROGRAM

At the Pop Concert in Symphony Hall tonight Agide Jacchia will present the following program:

Charge of the Hussars ....Spindler
Overture, "William Tell" ....Rossini
Waltz, "The Barcarolle"........Waldteufel
Dance of the Hours, "La Gioconda" .... Ponchielli
"Little Suite" ....Bizet
Procession, "Lohengrin" ....Wagner
"Whispering of the Flowers" ......Blon
Spanish Rhapsody, "A Night in Seville".. Albeniz
Fantasia "Cavalleria Rusticana".......... Mascagni
Dubinushka ....by Agide Jacchia
Dubinushka ....arr. by Agide Jacchia
Solo Trumpet, Georges Mager
Stars and Stripes Forever ....Sousa

ADVTSR-MAY. 12

SUNDAY POPS SEASON'S NOVELTY

The first of the Sunday night Pops is scheduled for tomorrow evening at Symphony Hall. This will be the first time during the thirty-eight seasons of these popular programs that a Sunday concert has been given. The week just closing gives every promise that the presnt season will outrival all its predecessors in attendance and indicates that the unique blend of light music, superbly performed, refreshments and friendly social intercourse is very much the fashion of the hour.

The program which Agide Jacchia has arranged for the second week, beginning Monday, will include college and football songs to be sung by the Harvard Freshman Glee Club.

The Russian-Tchaikovsky program for tomorrow night is as follows:

Cortege from "Mlada" ....Rimsky-Korsakov
Fantasia, "Eugen Onegin" ....Tchaikovsky
"Kamenoi Ostrow" ....Rubinstein
Waltz, "Dornroeschen" ....Tchaikovsky
Finale, Fourth Symphony ......Tchaikovsky
Introduction and Dance of Salome Glazounov
"Eili, Eili ......Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)
Rlo Polovtsian Dances from "Prince Igor" Borodin
Song Without Words ....Tchaikovsky
Overture Solennelle, "1812" ...Tchaikovsky

TONIGHT'S POP

The Pops concerts in Symphony Hall will close their first week tonight. Agide Jacchia will present the following program:

Charge of the Hussars ....Spindler
Overture to "William Tell" ....Rossini
Waltz, "The Barcarolle" ....Waldteufel
Dance of the Hours from "La Giocanda" Ponchielli
"Little Sute" ....Bizet
Procession to the Cathedral, from "Lohengrin" Act 2 ....Wagner
"Whispering of the Flowers" ......Blon
Spanish Rhapsody, "A night in Seville" Albeniz
Fantasio, "Cavellria Rusticana" Mascagni
Dubinushka ..arranged by Agide Jacchia
Solo Trumpet, Georges Mager
Stars and Stripes Forever ....Sou[sa]

AMER. MAY. 12.

MUSIC HEARD AND UNHEARD

Thoroughgoing research into the subject of music heard and unheard in Boston during the past season could only result in a series of tabulations wearying alike to compiler and readers. But certain things heard and unheard are on the mind of the professional frequenter of local musical entertainments.

This column has again and again bewailed the absence of Mozart, Gluck and the modern French and Italian operatic writers from the repertories, this season otherwise satisfactory, of our various visiting opera companies. Mozart, we are now told, we are to hear next season from the Wagnerian company. But nobody promises us Debussy, Ravel, or the modern Italians one really wants to hear.

Puccini is still alive, it is true but then, so is Kipling, whom nobody could accuse of modernism. Montemezzi's "Love of Three Kings" has never been hailed in Italy as an equivalent of Pizzetti's "Fedra" or his new "Debora e Jaele." The future of music seems nowadays to rest more with the younger Italians than with either Germans or Frenchmen.

If we only had a ballet company not addicted to barnstorming tours we might hear Respighi et al represented elsewhere than at Symphony concerts and an occasional song recital. But as it is we lack chances to know the work of the really significant Italian contemporary composers.

The Symphony programs under Mr Monteux have shown a commendable catholicity of taste and a freedom from Nationalists bias. This French conductor has obviously tried to be scrupulously fair to all schools of music past and present, in making up his programs.

Mr Monteux' Good Programs

If he has a failing it is the natural and pardonable one of liking to see his Parisian acquaintances represented on his programs, and of preferring short pieces to long ones, ballet excerpts to symphonies. Yet there has been no unreasonable profusion of French music, no more than under Dr Muck, and no lack of present day music from German, Italian and British writers. The American composer has also had generous opportunities at the Symphony concerts.

No conductor past or possible could make Symphony programs impeccable with no sins of omission or commission to be held against him by critically-minded listeners. Mr Monteux's fault is not in the main his programs, but his frequent lack of deep imaginative sympathy with the music he conducts, a subject already perhaps too much labored in the Globe's reviews of this year's concerts.

Mr Monteux has certainly fought shy of such living musical radicals as Schoenberg, Bela Bartok, Stravinsky and other less notoriouus "cacophonists," as the elder generation deems them. But that is plainly the fault of the audience. There were many protests from subscribers over Honegger's "Horace Victorieux," and again and again the vast majority have sat in obviously pained silence at the end of finely painstaking performances of modernist pieces.

This same audience not so many years ago was equally pained at Wagner, Brahms and Franck, now accepted as "immortals," or at least as routine classics. One wishes he would disregard what the elder generation wants rather more often in the interest of musical progress, but the continuance of these concerts depends, among other things, upon the presence of very large audiences, whose wishes cannot therefore be left wholly out of account. Mr Monteux himself seems to prefer modern to ancient music.

One wishes that more Beethoven symphonies could be played, up to half a dozen a season. More Wagner, more Schubert and more Mozart would not be amiss, nor would more Bach. The greatest classics are, after all, the chief [illegible] for being of orchestral concerts

[Fir]st of Sunday "Pops" Opens Second Week Tonight

The Pop concerts in Symphony Hall, having just closed the first week of their 38th season as one of the biggest weeks in all Pops history, will open the second week tonight with a Sunday concert, the innovation of the year.

These concerts uniquely combine light programs performed by a full symphony orchestra, with refreshments and the chance of pleasant social intercourse.

Features of the second week will be a series of college and football songs tomorrow night by the Harvard Freshman Glee Club (not to be confused with the regular Harvard night, which comes later in the season.) Radcliffe College will celebrate Tuesday and Northeastern University Wednesday. Agide Jacchia has prepared the following Russian-Tchaikovsky program tonight: Cortege from "Mlada," Rimsky-Korsakov; Fantasia, "Eugen Onegin," Tchaikovsky; "Kammenoi Ostrow," Rubinstein; waltz "Dornroeschen," and finale, Fourth Symphony, Tchaikovsky; introduction and "Dance of Salome," Glazunov; "Eili, Eili," arranged by Agide Jacchia; Polovtsian Dances from "Prince Igor," Borodin; "Song Without Words," and Overture Solennelle, "1812," Tchaikovsky.

GLOBE-MAY. 13

POPS TONIGHT

The Pop concerts in Symphony hall, having just closed the first week of their 38th season, one of the biggest weeks in all Pops history, will open the second week tonight with a Sunday concert—the innovation of the year.

These concerts combine light programs superbly performed by a full Symphony orchestra, with refreshments and the chance of pleasant social intercourse.

Features of the second week will be a series of college and football songs tomorrow night by the Harvard Freshman Glee Club (not to be confused with the regular Harvard night, which comes later in the season). Radcliffe College will celebrate on Tuesday and Northeastern University on Wednesday and Maine Friday. Agide Jacchia has prepared the following programs of interest for this week beginning with the Russian-Tchaikovsky program tonight:

Cortege from "Mlada".......Rimsky-Korsakov
Fantasia, "Eugen Onegin".......Tchaikovsky
"Kammenoi Ostrow"................Rubinstein
Waltz, "Dornroeschen"............Tchaikovsky
Finale, Fourth Symphony.........Tchaikovsky
Introduction and Dance of Salome....Glazounov
"Eili, Eili.......................Arr. by Jacchia
(Solo trumpet, Mr. Mager.)
Polovtsian Dances from "Prince Igor". Borodin
Song without words................Tchaikovsky
Ouverture Solennelle, "1912"......Tchaikovsky

MONDAY

March, "Veritas".........................Densmore
Overture, "Poet and Peasant"............Suppe
Fantasia, "Faust"..........................Gounod
College songs by Harvard Freshman Glee Club
(A. W. Wright, leader.)
Finale of "Scheherazade"....Rimsky-Korsakov
Spanish Dance—Granados......Kreisler-Seinlger
Parade of the Wooden Soldiers...........Jessel
Ride of the Valkyries....................Wagner
Ballet Suite, "Nutcracker"........Tchaikovsky
Waltz, "Jolly Fellows"...............Vollstedt
"Entrance of the Gladiators"..............Fucik

TUESDAY

Wedding March from "A Midsummer Night's Dream"..................Mendelssohn
Overture to "The Flying Dutchman"..Wagner
Fantasia, "La Gioconda"...............Ponchielli
Choral pieces by Radcliffe Club Chorus, Radcliffe Choral Society.
Ballet Suite, "Sylvia"........................Delibes
Intermezzo from "William Ratcliff"..Mascagni
Soprano Solo, "Un bel di" from "Madame Butterfly" ....Puccini
(Mrs. Littlefield.)
Roumanian Rhapsody......................Enesco
Selection, "Orange Blossoms"..........Herbert
Waltz, "Artist's Life"......................Strauss
Hungarian Dance No. 5...................Brahms

WEDNESDAY

Overture to "The Queen of Sheba"....Gounod
Overture, "Light Cavalry"...................Suppe
Waltz, "Estudiantina"..................Waldteufel
Fantasia, "Samson and Delilah"....Saint-Saens
Scenes Pittoresque.........................Massenet
(a) Angelus
(b) Fete Boheme
Spring ....Grieg
Introduction to Act III, "Lohengrin"..Wagner
Rhapsody, "Italia"...........................Casella
Selection, "Il Trovatore"......................Verdi
Love's Dream After the Ball.........Czibulka
March, "Father of Victory"................Ganne

THURSDAY

Polonaise from "Eugen Onegin"....Tchaikovsky
Overture to "Phedre"......................Massenet
Waltz, "Girls of Baden"....................Komzak
Fantasia, "Tales of Hoffmann"....Offenbach
"Finlandia" ....Sibelius
Spanish Dance "Panaderos"..........Glazounov
First Hungarian Rhapsody.......................Liszt
The Huntsman's Farewell........Mendelssohn
John Peel (Old English Hunting Song). Andrews
Oh, Trust in the Lord (Largo, with organ) Handel
(Boston City Club Glee Club, Frank H. Luker, conductor.)
Bacchanale from "Samson and Delilah" Saint-Saens
Waltz, "Miner's Lights.....................Zeller
Entrance of the Guests into the Wartburg, Act II, "Tannhauser".....................Wagner

FRIDAY

Pomp and Circumstance......................Elgar
Overture, "Merry Wives of Windsor". Nicolai
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"................................Verdi
March Slave.........................Tchaikovsky
Ave Maria...................Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)
Anitra's Dance.................................Grieg
Rhapsody Espana........................Chabrier
Invitation to the Dance..........Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar.....Ippolitov-Ivanov

SATURDAY

Triumphal March from "Aida"..........Verdi
Overture to "The Marriage of Figaro". Mozart
Waltz, "The Skaters"...............Waldteufel
Fantasia, "Lohengrin"......................Wagner
Danse Macabre.........................Saint-Saens
Largo from "New World" Symphony. Dvorak
Minuet ....Boccherini
Carnival in Paris...........................Svendsen
Two Indian Dances.........................Skilton
(a) Der Dance
(b) War Dance
Spring Song............................Mendelssohn
Bacchanale from "Philemon et Baucis". Gounod

HERALD-MAY 13 V

GOOD MUSIC MUCH MORE COMMON THAN MANY THINK—OLIN DOWNES

Now that the more solemn of the musical performances of the season are over, it is interesting to glance at the programmes of the Pop concerts, the vaudeville theatres and dance orchestras, which are presumed to minister to the tastes of that great mass of people who "don't know the technique of music, but know the technic of music, but

It would surprise those who only know the inside of austere concert halls and opera houses to discover the percentage of good music on a number of these programmes, in which respect, of course, the programmes of the Pop concerts, given by Boston Symphony players and conducted by Mr. Jacchia, are richest. The composers represented this evening at the first of the Sunday night Pop concerts, for example, are Rimsky-Korsakoff, Tchaikowsky, Rubinstein and Borodin—an all-Russian programme, with perhaps three compositions which would be thought too light for the subscription concerts of the winter.

Blames Educators

All the other works to be heard this evening have been played at the Symphony concerts, a fact hardly realized by the Pops public. When one says to this public that the Symphony programmes are often no more substantial in contents than the one of tonight, and that many of those programmes are even more engrossing to the average listener, he will be met with incredulity. Nevertheless, that is the fact.

We believe that the blame for misconceptions of what good music means lies primarily with professional and music critics. Like other specialists, these people are inclined to compose, play, talk, write for each other. It has not yet impressed the average music reviewer that if George Bernard Shaw, who thinks he knows a great deal about music, and as a matter of fact knows only a little, were to write a musical article, it would be read by thousands of people who never read Mr. Critic, and that when artists like Paderewski or Chaliapin appear, those who systematically avoid most concerts flock to listen to them.

There is a moral in this which artists and art lovers are going to have to heed. The people who listen to Paderewski or Rachmaninoff or Chaliapin and get real inspiration and delight from them, do so because such interpreters are more than highly trained specialists. They have the imagination, the sensibility and broad, fundamental humanity to reach their listeners with the inspired human messages of great masters. Similarly with writers.

Mr. Shaw has learned, or his genius has taught him, how not to write in a pedantic manner of music, drama of other subjects. He may make a certain superficial appeal, at times, and sacrifice thereto a modicum of substantiality. That is a shortcoming which in no way invalidates our contention. Shaw, and a few others like him, have proved that not only highly educated people, but also people who have not had the time or the opportunity for education, can be interested in and set thinking of serious questions. It is the obligation of anyone who creates, interprets, or comments upon art to go and to the best of his ability do likewise.

This is not easy. It is infinitely less trouble to employ set technical terms and expressions of the trade, and leave it to your listener or reader to do everything for himself. But that is not the creative way, and it is not the way for anyone to do who believes in the spirit of democracy.

The Vice-President of the United States put this very well at the recent

Mother of Agide Jacchia Leader of the Pops

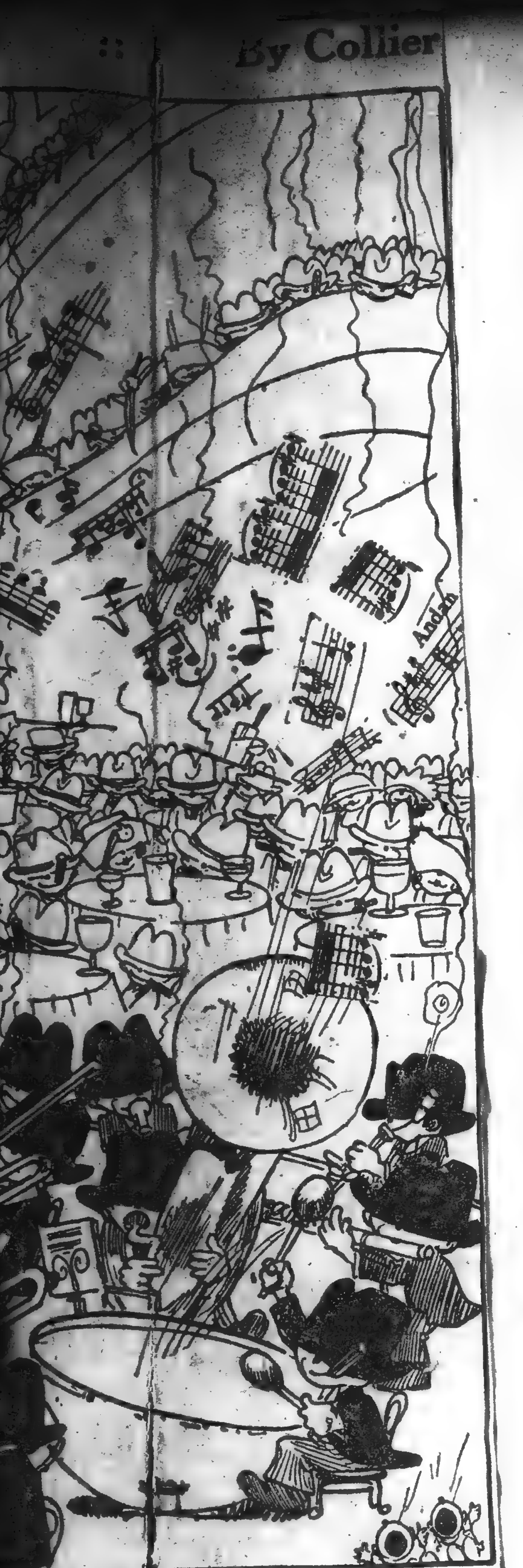
"The light of heavenly beauty Shines in your tender face."

—Margaret E. Sangster.

[104]

POST-MAY. 13

By Collier



Week-End "Pops" Programs

TONIGHT

Charge of the Hussars	Spindler
Overture to "William Tell"	Rossini
Waltz, "The Barcarolle"	Waldteufel
Dance of the Hours from "La Gioconda"	Ponchielli
"Little Suite"	Bizet
Procession to the Cathedral from "Lohengrin"	Wagner
"Whispering of the Flowers"	Blon
Spanish Rhapsody, "A Night in Seville"	Albeniz
Fantasia, "Cavalleria Rusticana"	Mascagni
Dubinushka	Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)	
"Stars and Stripes Forever"	Sousa

SUNDAY EVENING

Cortège from "Mlada"	Rimsky-Korsakoff
Fantasia, "Eugen Onegin"	Tschaikowsky
"Kammenoi Ostrow"	Rubinstein
Waltz, "Dornroeschen"	Tschaikowsky
Finale, Fourth Symphony	Tschaikowsky
Introduction and Dance of Salome	Glazounoff
"Eili, Eili"	Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)	
Polovtsian Dances from "Prince Igor"	Borodin
Song Without Words	Tschaikowsky
Ouverture Solennelle, "1812"	Tschaikowsky

MONITOR MAY. 12

Tchaikovsky Program for First Sunday Pop Concert

Tomorrow evening in Symphony hall the Pop concerts will open their second week with a Sunday concert, an innovation at the Pops.

The opening week of this, the 38th season, has proved one of the biggest in the long and venerable history of Pop concerts.

The programs which Agide Jacchia has made for the second week will include on Monday college and football songs to be sung by the Harvard Freshman Glee Club. The Russian-Tchaikovsky program for tomorrow night follows:

Cortege from "Mlada"	Rimsky-Korsakov
Fantasia, "Eugen Onegin"	Tschaikovsky
"Kammenoi Ostrow"	Rubinstein
Waltz, "Dornroeschen"	Tchaikovsky
Finale, Fourth Symphony	Tchaikovsky
Introduction and Dance of Salome	Glazounov
"Eili, Eili"	Arr. by Agide Jacchia
(Solo trumpet, Georges Mager.)	
Polovtsian Dances from "Prince Igor"	Borodin
Song Without Words	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky

MONDAY, MAY 14.

March, "Veritas"	Densmore
Overture, "Poet and Peasant"	Suppe
Fantasia, "Faust"	Gounod
College Songs by Harvard Freshman Glee Club (A. W. Wright, leader.)	
Finale of "Scheherazade"	Rimsky-Korsakov
Spanish Dance—Granados	Kreisler-Seiniger
Parade of the Wooden Soldiers	Jessel
Ride of the Valkyries	Wagner
Ballet Suite, "Nutcracker"	Tchaikovsky
Waltz, "Jolly Fellows"	Vollstedt
"Entrance of the Gladiators"	Fucik

TUESDAY, MAY 15.

Wedding March from "A Midsummer Night's Dream"	Mendelssohn
Overture to "The Flying Dutchman"	Wagner
Fantasia, "La Gioconda"	Ponchielli
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society. (Conductor, Dr. Archibald T. Davison.)	
Ballet Suite, "Sylvia"	Delibes
Intermezzo from "William Ratcliff"	Mascagni
Soprano Solo, "Un bel di" from "Madame Butterfly"	Puccini
(Laura Littlefield.)	
Roumanian Rhapsody	Enesco
Selection, "Orange Blossoms"	Herbert
Waltz, "Artist's Life"	Strauss
Hungarian Dance No. 5	Brahms

WEDNESDAY, MAY 16.

Overture to "The Queen of Sheba"	Gounod
Overture, "Light Cavalry"	Suppe
Waltz, "Estudiantina"	Waldteufel
Fantasia, "Samson and Delilah"	Saint-Saens
Scenes Pittoresque	Massenet
(a) Angelus	
(b) Fete Boheme	
Spring	Grieg
Introduction to Act III, "Lohengrin"	Wagner
Rhapsody, "Italia"	Casella
Selection, "Il Trovatore"	Verdi
Love's Dream After the Ball	Czibulka
March, "Father of Victory"	Ganne

THURSDAY, MAY 17.

Polonaise from "Eugen Onegin"	Tchaikovsky
Overture to "Phedre"	Massenet
Waltz, "Girls of Baden"	Komzak
Fantasia, "Tales of Hoffmann"	Offenbach
"Finlandia"	Sibelius
Spanish Dance "Panaderos"	Glazounov
First Hungarian Rhapsody	Liszt
The Huntsman's Farewell	Mendelssohn
John Peel (Old English Hunting Song)	Andrews
Oh, Trust in the Lord (Largo, wih organ)	Handel
(Boston City Club Glee Club, Frank H. Luker, conductor.)	
Bacchanale from "Samson and Delilah"	Saint-Saens
Waltz, "Miner's Lights"	Zeller
Entrance of the Guests into the Wartburg, Act II, "Tannhauser"	Wagner

FRIDAY, MAY 18.

Pomp and Circumstance	Elgar
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "On the Beautiful Blue Danube"	Strauss
Fantasia, "Aida"	Verdi
March Slave	Tchaikovsky
Ave Maria	Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)	
Anitra's Dance	Grieg
Rhapsody Espana	Chabrier
Invitation to the Dance	Weber-Berlioz
Prelude	Rachmaninov
Procession of the Sardar	Ippolitov-Ivanov

SATURDAY, MAY 19.

Triumphal March from "Aida"	Verdi
Overture to "The Marriage of Figaro"	Mozart
Waltz, "The Skaters"	Waldteufel
Fantasia, "Lohengrin"	Wagner
Danse Macabre	Saint-Saens
Largo from "New World" Symphony	Dvorak
Minuet	Boccherini
Carnival in Paris	Svendsen
Two Indian Dances	Skilton
(a) Deer Dance	
(b) War Dance	
Spring Song	Mendelssohn
Bacchanale from "Philemon et Baucis"	Gounod

TRAV. MAY. 12.

PROGRESS OF THE POPS

A Concert Tomorrow for First Sunday Venture Under Limitations—Programmes for Next Week—Assisting Choruses

TOMORROW evening, for the first time in thirty-eight years of The Pops, Sunday will be added to the usual week-day schedule. The public has given the management many a hint of its inclination to a concert on the first evening of the week; but hitherto the orchestra has also wished Sunday for holiday. Now the difference has been compromised and through the spring there will be a Pop on alternate Sunday evenings. Unfortunately, an absurd regulation of the State Constabulary—singularly in charge of "Entertainments on the Lord's Day"—forbids the usual service of food and drink and even bans the other vice of smoking. Hence, whether at table on the floor or in seat in the balconies, the Sunday audience may only look, listen and whisper. Otherwise, the Sunday Pops will be even as are weekday Pops. For tomorrow a Russian programme, with Mr. Jacchia conducting, stands:

Procession from "Mlada"	Rimsky-Korsakov
Fantasia, "Eugen Onégin"	Chaikovsky
Kammenoi Ostrow	Rubinstein
Waltz, "Dornroeschen"—Finale from the Fourth Symphony	Chaikovsky
Dance of Salome Glazunov, "Eili, Eili" (Arranged for Orchestra by Jacchia)	
Polovtsian Dances from "Prince Igor"	Borodin
Song without Words—Overture, Solennelle, "1012"	Chaikovsky

Through next week, the programmes at The Pops will run usual and approved course—diversified on Monday by songs from the Freshman Glee Club of Harvard; on Tuesday by the voices of the Radcliffe Choral Society, and on Thursday by the song-birds of the Boston City Club. Orchestrally, Mr. Jacchia's list for Monday promises the swelling finale to Rimsky-Korsakov's "Scheherazade"; for Tuesday, Wagner's Overture to "The Flying Dutchman," and Enesco's "Roumanian Rhapsody"; for Wednesday, Gounod's Overture to "The Queen of Sheba," and Casella's vivid "Italia"; for Thursday and the City Club, the Bacchanal Ballet from Saint-Saens's "Samson and Delilah"; for Friday, Chabrier's "Espana," and Weber's "Invitation to the Dance"; for Saturday, Mr. Skilten's tangful Indian dances; the slow movement of Dvoràk's Symphony, "From The New World"; Mozart's overture to "Figaro's Wedding."

TRANS-MAY. 12

TONIGHT AT THE POPS

Tonight's Pop concert in Symphony hall will be in the nature of a welcome to Agide Jacchia, the celebrated Pops conductor, who has been prevented until now by illness from conducting the Pops. He has completely recovered, however, and will resume his leadership tonight. The program follows:

"Charge of the Hussars"	Spindler
Overture to "William Tell"	Rossini
Waltz, "The Barcarolle"	Waldteufel
Dance of the Hours" from La Gioconda"	Ponchielli
"Little Suite"	Bizet
"Procession to the Cathedral" from "Lohengren," act II	Wagner
"Whispering of the Flowers"	Blon
Spanish rhapsody, "A Night in Seville"	Albeniz
Fantasia, "Cavalleria Rusticana"	Mascagni
"Dubinushka"	Arr. by Jacchia
(Solo trumpet, Georges Mager.)	
"Stars and Stripes Forever"	Sousa

HERALD-MAY. 1

POP CONCERT PROGRAM

At the Pop Concert in Symphony Hall tonight Agide Jacchia will present the following program:

Charge of the Hussars	Spindler
Overture, "William Tell"	Rossini
Waltz, "The Barcarolle"	Waldteufel
Dance of the Hours, "La Gioconda"	Ponchielli
"Little Suite"	Bizet
Procession, "Lohengrin"	Wagner
"Whispering of the Flowers"	Blon
Spanish Rhapsody, "A Night in Seville"	Albeniz
Fantasia "Cavalleria Rusticana"	Mascagni
Dubinushka	by Agide Jacchia
Dubinushka	arr. by Agide Jacchia
Solo Trumpet, Georges Mager	
Stars and Stripes Forever	Sousa

ADVTSR-MAY. 12

SUNDAY POPS SEASON'S NOVELTY

The first of the Sunday night Pops is scheduled for tomorrow evening at Symphony Hall. This will be the first time during the thirty-eight seasons of these popular programs that a Sunday concert has been given. The week just closing gives every promise that the presnt season will outrival all its predecessors in attendance and indicates that the unique blend of light music, superbly performed, refreshments and friendly social intercourse is very much the fashion of the hour.

The program which Agide Jacchia has arranged for the second week, beginning Monday, will include college and football songs to be sung by the Harvard Freshman Glee Club.

The Russian-Tchaikovsky program for tomorrow night is as follows:

Cortege from "Mlada"	Rimsky-Korsakov
Fantasia, "Eugen Onegin"	Tchaikovsky
"Kammenoi Ostrow"	Rubinstein
Waltz, "Dornroeschen"	Tchaikovsky
Finale, Fourth Symphony	Tchaikovsky
Introduction and Dance of Salome	Glazounov
"Eili, Eili	Arranged by Agide Jacchia
(Solo trumpet, Georges Mager)	
Rlo Polovtsian Dances from "Prince Igor"	Borodin
Song Without Words	Tchaikovsky
Overture Solennelle, "1812"	Tchaikovsky

TONIGHT'S POP

The Pops concerts in Symphony Hall will close their first week tonight. Agide Jacchia will present the following program:

Charge of the Hussars	Spindler
Overture to "William Tell"	Rossini
Waltz, "The Barcarolle"	Waldteufel
Dance of the Hours from "La Giocanda"	Ponchielli
"Little Sute"	Bizet
Procession to the Cathedral, from "Lohengrin" Act 2	Wagner
"Whispering of the Flowers"	Blon
Spanish Rhapsody, "A night in Seville"	Albeniz
Fantasio, "Cavellria Rusticana"	Mascagni
Dubinushka	arranged by Agide Jacchia
Solo Trumpet, Georges Mager	
Stars and Stripes Forever	Sou

AMER. MAY. 12.

MUSIC HEARD AND UNHEARD

Thoroughgoing research into the subject of music heard and unheard in Boston during the past season could only result in a series of tabulations wearying alike to compiler and readers. But certain things heard and unheard are on the mind of the professional frequenter of local musical entertainments.

This column has again and again bewailed the absence of Mozart, Gluck and the modern French and Italian operatic writers from the repertories, this season otherwise satisfactory, of our various visiting opera companies. Mozart, we are now told, we are to hear next season from the Wagnerian company. But nobody promises us Debussy, Ravel, or the modern Italians one really wants to hear.

Puccini is still alive, it is true, but then, so is Kipling, whom nobody could accuse of modernism. Montemezzi's "Love of Three Kings" has never been hailed in Italy as an equivalent of Pizzetti's "Fedra" or his new "Debora e Jaele." The future of music seems nowadays to rest more with the younger Italians than with either Germans or Frenchmen.

If we only had a ballet company not addicted to barnstorming tours we might hear Respighi et al represented elsewhere than at Symphony concerts and an occasional song recital. But as it is we lack chances to know the work of the really significant Italian contemporary composers.

The Symphony programs under Mr Monteux have shown a commendable catholicity of taste and a freedom from Nationalists bias. This French conductor has obviously tried to be scrupulously fair to all schools of music past and present, in making up his programs.

Mr Monteux' Good Programs

If he has a failing it is the natural and pardonable one of liking to see his Parisian acquaintances represented on his programs, and of preferring short pieces to long ones, ballet excerpts to symphonies. Yet there has been no unreasonable profusion of French music, no more than under Dr Muck, and no lack of present day music from German, Italian and British writers. The American composer has also had generous opportunities at the Symphony concerts.

No conductor past or possible could make Symphony programs impeccable with no sins of omission or commission to be held against him by critically-minded listeners. Mr Monteux's fault is not in the main his programs, but his frequent lack of deep imaginative sympathy with the music he conducts, a subject already perhaps too much labored in the Globe's reviews of this year's concerts.

Mr Monteux has certainly fought shy of such living musical radicals as Schoenberg, Bela Bartok, Stravinsky and other less notoriouus "cacophonists," as the elder generation deems them. But that is plainly the fault of the audience. There were many protests from subscribers over Honegger's "Horace Victorieux," and again and again the vast majority have sat in obviously pained silence at the end of finely painstaking performances of modernist pieces.

This same audience not so many years ago was equally pained at Wagner, Brahms and Franck, now accepted as "immortals," or at least as routine classics. One wishes he would disregard what the elder generation wants rather more often in the interest of musical progress, but the continuance of these concerts depends, among other things, upon the presence of very large audiences, whose wishes cannot therefore be left wholly out of account. Mr Monteux himself seems to prefer modern to ancient music.

One wishes that more Beethoven symphonies could be played, up to half a dozen a season. More Wagner, more Schubert and more Mozart would not be amiss, nor would more Bach. The greatest classics are, after all, the chief reason for being of orchestral concerts

First of Sunday "Pops" Opens Second Week Tonight

The Pop concerts in Symphony Hall, having just closed the first week of their 38th season as one of the biggest weeks in all Pops history, will open the second week tonight with a Sunday concert, the innovation of the year.

These concerts uniquely combine light programs performed by a full symphony orchestra, with refreshments and the chance of pleasant social intercourse.

Features of the second week will be a series of college and football songs tomorrow night by the Harvard Freshman Glee Club (not to be confused with the regular Harvard night, which comes later in the season.) Radcliffe College will celebrate Tuesday and Northeastern University Wednesday. Agide Jacchia has prepared the following Russian-Tchaikovsky program tonight: Cortege from "Mlada," Rimsky-Korsakov; Fantasia, "Eugen Onegin," Tchaikovsky; "Kammenoi Ostrow," Rubinstein; waltz "Dornroeschen," and finale, Fourth Symphony, Tchaikovsky; introduction and "Dance of Salome," Glazunov; "Eili, Eili," arranged by Agide Jacchia; Polovtsian Dances from "Prince Igor," Borodin; "Song Without Words," and Overture Solennelle, "1812," Tchaikovsky.

GLOBE-MAY. 13.

POPS TONIGHT

The Pop concerts in Symphony hall, having just closed the first week of their 38th season, one of the biggest weeks in all Pops history, will open the second week tonight with a Sunday concert—the innovation of the year.

These concerts combine light programs superbly performed by a full Symphony orchestra, with refreshments and the chance of pleasant social intercourse.

Features of the second week will be a series of college and football songs tomorrow night by the Harvard Freshman Glee Club (not to be confused with the regular Harvard night, which comes later in the season). Radcliffe College will celebrate on Tuesday and Northeastern University on Wednesday and Maine Friday. Agide Jacchia has prepared the following programs of interest for this week beginning with the Russian-Tchaikovsky program tonight:

Cortege from "Mlada"	Rimsky-Korsakov
Fantasia, "Eugen Onegin"	Tchaikovsky
"Kammenoi Ostrow"	Rubinstein
Waltz, "Dornroeschen"	Tchaikovsky
Finale, Fourth Symphony	Tchaikovsky
Introduction and Dance of Salome	Glazounov
"Eili, Eili	Arr. by Jacchia
(Solo trumpet, Mr. Mager.)	
Polovtsian Dances from "Prince Igor"	Borodin
Song without words	Tchaikovsky
Ouverture Solennelle, "1912"	Tchaikovsky

MONDAY

March, "Veritas"	Densmore
Overture, "Poet and Peasant"	Suppe
Fantasia, "Faust"	Gounod
College songs by Harvard Freshman Glee Club (A. W. Wright, leader.)	
Finale of "Scheherazade"	Rimsky-Korsakov
Spanish Dance—Granados	Kreisler-Seiniger
Parade of the Wooden Soldiers	Jessel
Ride of the Valkyries	Wagner
Ballet Suite, "Nutcracker"	Tchaikovsky
Waltz, "Jolly Fellows"	Vollstedt
"Entrance of the Gladiators"	Fucik

TUESDAY

Wedding March from "A Midsummer Night's Dream"	Mendelssohn
Overture to "The Flying Dutchman"	Wagner
Fantasia, "La Gioconda"	Ponchielli
Choral pieces by Radcliffe Club Chorus, Radcliffe Choral Society.	
Ballet Suite, "Sylvia"	Delibes
Intermezzo from "William Ratcliff"	Mascagni
Soprano Solo, "Un bel di" from "Madame Butterfly"	Puccini
(Mrs. Littlefield.)	
Roumanian Rhapsody	Enesco
Selection, "Orange Blossoms"	Herbert
Waltz, "Artist's Life"	Strauss
Hungarian Dance No. 5	Brahms

WEDNESDAY

Overture to "The Queen of Sheba"	Gounod
Overture, "Light Cavalry"	Suppe
Waltz, "Estudiantina"	Waldteufel
Fantasia, "Samson and Delilaa"	Saint-Saens
Scenes Pittoresque	Massenet
(a) Angelus	
(b) Fete Boheme	
Spring	Grieg
Introduction to Act III, "Lohengrin"	Wagner
Rhapsody, "Italia"	Casella
Selection, "Il Trovatore"	Verdi
Love's Dream After the Ball	Czibulka
March, "Father of Victory"	Ganne

THURSDAY

Polonaise from "Eugen Onegin"	Tchaikovsky
Overture to "Phedre"	Massenet
Waltz, "Girls of Baden"	Komzak
Fantasia, "Tales of Hoffmann"	Offenbach
"Finlandia"	Sibelius
Spanish Dance "Panaderos"	Glazounov
First Hungarian Rhapsody	Liszt
The Huntsman's Farewell	Mendelssohn
John Peel (Old English Hunting Song)	Andrews
Oh, Trust in the Lord (Largo, with organ)	Handel
(Boston City Club Glee Club, Frank H. Luker, conductor.)	
Bacchanale from "Samson and Delilah"	Saint-Saens
Waltz, "Miner's Lights	Zeller
Entrance of the Guests into the Wartburg, Act II, "Tannhauser"	Wagner

FRIDAY

Pomp and Circumstance	Elgar
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "On the Beautiful Blue Danube"	Strauss
Fantasia, "Aida"	Verdi
March Slave	Tchaikovsky
Ave Maria	Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)	
Anitra's Dance	Grieg
Rhapsody Espana	Chabrier
Invitation to the Dance	Weber-Berlioz
Prelude	Rachmaninov
Procession of the Sardar	Ippolitov-Ivanov

SATURDAY

Triumphal March from "Aida"	Verdi
Overture to "The Marriage of Figaro"	Mozart
Waltz, "The Skaters"	Waldteufel
Fantasia, "Lohengrin"	Wagner
Danse Macabre	Saint-Saens
Largo from "New World" Symphony	Dvorak
Minuet	Boccherini
Carnival in Paris	Svendsen
Two Indian Dances	Skilton
(a) Der Dance	
(b) War Dance	
Spring Song	Mendelssohn
Bacchanale from "Philemon et Baucis"	Gounod

HERALD-MAY 13 ✓

GOOD MUSIC MUCH MORE COMMON THAN MANY THINK—OLIN DOWNES

Now that the more solemn of the musical performances of the season are over, it is interesting to glance at the programmes of the Pop concerts, the vaudeville theatres and dance orchestras, which are presumed to minister to the tastes of that great mass of people who "don't know the technique of music, but know the technic of music, but

It would surprise those who only know the inside of austere concert halls and opera houses to discover the percentage of good music on a number of these programmes, in which respect, of course, the programmes of the Pop concerts, given by Boston Symphony players and conducted by Mr. Jacchia, are richest. The composers represented this evening at the first of the Sunday night Pop concerts, for example, are Rimsky-Korsakoff, Tchaikowsky, Rubinstein and Borodin—an all-Russian programme, with perhaps three compositions which would be thought too light for the subscription concerts of the winter.

Blames Educators

All the other works to be heard this evening have been played at the Symphony concerts, a fact hardly realized by the Pops public. When one says to this public that the Symphony programmes are often no more substantial in contents than the one of tonight, and that many of those programmes are even more engrossing to the average listener, he will be met with incredulity. Nevertheless, that is the fact.

We believe that the blame for misconceptions of what good music means lies primarily with professional and music critics. Like other specialists, these people are inclined to compose, play, talk, write for each other. It has not yet impressed the average music reviewer that if George Bernard Shaw, who thinks he knows a great deal about music, and as a matter of fact knows only a little, were to write a musical article, it would be read by thousands of people who never read Mr. Critic, and that when artists like Paderewski or Chaliapin appear, those who systematically avoid most concerts flock to listen to them.

There is a moral in this which artists and art lovers are going to have to heed. The people who listen to Paderewski or Rachmaninoff or Chaliapin and get real inspiration and delight from them, do so because such interpreters are more than highly trained specialists. They have the imagination, the sensibility and broad, fundamental humanity to reach their listeners with the inspired human messages of great masters. Similarly with writers.

Mr. Shaw has learned, or his genius has taught him, how not to write in a pedantic manner of music, drama or other subjects. He may make a certain superficial appeal, at times, and sacrifice thereto a modicum of substantiality. That is a shortcoming which in no way invalidates our contention. Shaw, and a few others like him, have proved that not only highly educated people, but also people who have not had the time or the opportunity for education, can be interested in and set thinking of serious questions. It is the obligation of anyone who creates, interprets, or comments upon art to go and to the best of his ability do likewise.

This is not easy. It is infinitely less trouble to employ set technical terms and expressions of the trade, and leave it to your listener or reader to do everything for himself. But that is not the creative way, and it is not the way for anyone to do who believes in the spirit of democracy.

The Vice-President of the United States put this very well at the recent Chickering banquet in Boston, when he accused those whom he called "the nobility" of music lovers of direct pushing away from a familiar knowledge and love of the treasures of the musical art the millions of people who needed its ministrations, perhaps more than any others.

That is why we have still in this country a public with no particular enthusiasm for the higher forms of art. That is why such institutions as the pop concerts, the vaudeville theatres, the records and radio, and the dance orchestra are doing so much to make our great public musical, and the most distinguished musicians the most scholarly and highly reputed of musical commentators, so little. Too many of them are limiting and shirking their responsibility to their art.

Mother of Agide Jacchia Leader of the Pops

"The light of heavenly beauty Shines in your tender face."

—Margaret E. Sangster.

[104]

3

MAY 13 1923
Times
NEW YORK CITY

The Boston Orchestra ended its forty-second season with the twenty-fourth concert thereof. The summary of the season showed that there was one piece, Edward Ballantine's "From the Garden of Hellas," played for the first time; eight for the first time in America, by Chansson, Davico, Dohnanyi, Goossens, Honegger, Koechlin, Stravinsky and Turina; and eighteen for the first time in Boston. Next season Mr. Monteux enters on the last year of his present term as conductor. All the seats for the Friday afternoon concerts are subscribed for, and only tickets for the Saturday evening concerts will be put on sale.

NEW YORK
TRIBUNE
MAY 13 1923

The Boston Symphony Orchestra ended its forty-second season on Saturday, May 5. Mr. Parker, of "The Boston Evening Transcript," calls its last season "a year of fulfillment" and praises the work of Pierre Monteux in bringing the orchestra almost, he thinks, up to its former standards during his three years of leadership. "Even doubting New York," he remarks, "has at last discovered the change, the regeneration."

AT THE POPS TONIGHT

The brilliant Pops Symphony Orchestra, under Agida Jacchia, will be heard in Symphony Hall tonight in the following program, with songs by the Harvard Freshman Glee Club:—

March, "Veritas" ....Densmore
Overture, "Poet and Peasant".....Suppe
Fantasia, "Faust" ....Gounod
College Songs ....Glee Club
A. W. Wright, Leader.
Finale, "Scheherazade" Rimsky-Korsakov
Spanish Dance—Granados Kreisler-Seiniger
Parade of Wooden Soldiers........Jessel
Ride of the Valkyries...........Wagner
Ballet Suite, "Nutcracker" Tschaikovsky
Waltz, "Jolly Fellows".........Vollstedt
Entrance of the Gladiators......Fucik

ADVTSR. MAY. 14.

MUSIC

Mr. Jacchia Returns

Agide Jacchia, for the past seven years the conductor of the "Pops," made his first appearance of the season in that capacity Saturday evening. His program included, among other pieces of lesser importance, the overture to "William Tell"; the march, "The Top" and the final galop from Bizet's "Little Suite"; the procession to the cathedral from "Lohengrin, and Albeniz's Spanish Rhapsody. The extra numbers included his own Tarantelle and orchestral transcription of "Eili, Eili."

Once again it was possible to appreciate Mr. Jacchia's many qualities as a conductor—his excellent musicianship, the authority of his interpretations, his arresting personality. Under his leadership the "Pop" concerts have made remarkable musical progress. Many of his programs, save occasional pieces of a popular nature, are almost symphonic in character and under his direction the orchestra often achieves performances of real musical worth, far removed from the somewhat perfunctory playing into which it has been known to lapse on occasion.

Mr. Jacchia's presence in this city has been a distinct addition to its musical life. As conductor of the Cecilia Society he seems in a fair way to revive interest in choral singing hereabouts. As director of the Boston conductor of the "Pops" he is exerting an influence for good on the rising generation of musicians, and lastly as conductor of the "Pips" he is exerting that same good influence on a larger and less special public. In this latter capacity he is inculcating a love of the best in music by means of carefully chosen programs, programs which do not shun the lighter and less intellectually taxing phases of the art, but which never descend to the unrefined and commonplace. His mere presence at the conductor's desk insures an evening of artistic enjoyment, and whatever the piece in hand, be it a sugar-plum by Bion or Wagner's "Procession to the Cathedral," it is sure to receive an interpretation in which good taste and imagination are conspicuous.

S. M.

A New Field for the "Pops"

The Sunday "Pops" are a success. For the first time in 38 years, a Sunday evening "Pop" concert was ventured last night at Symphony Hall. There had been much speculation as to the appeal it might make, for under the laws of Massachusetts it is not permitted to serve refreshments at such entertainments on Sunday, and smoking also is forbidden. How would the public of the "Pops" take to an evening of music without the usual accompaniments?

The answer was evident before the visitor penetrated within the doors. The lobby was crowded. Inside, more than the usual number of tables had been set, each with a vase of spring flowers in place of the famil- [illegible] Five and six persons, [illegible] many tables. Upstairs, all standing room was taken before the concert began.

What were the reasons for this response? The program no doubt carried its own appeal. It was made up of the works of Russian composers, always favorites with "Pops" audiences. Too, Mr. Jacchia was back at the dais, to animate the players with his musicianship and his vigor. Then, no doubt, there are many who find it more convenient to visit Symphony Hall on a Sunday evening. But doubtless there were other factors. Not many years ago, wines and beer were considered a necessary part of the "Pops." Yet when they were eliminated "Pops" audiences grew larger. There has always been a section of the public, how numerous nobody knows, who have found their enjoyment of the "Pops" program diluted by the occasional sound of crashing glass and the pervading fog of tobacco smoke. These, perhaps, were present in force last night. They may constitute a new public for the new series of "Pops."

"Pops" Program for Tonig

March, "Veritas"..........Densmor
Overture, "Poet and Peasant"..Supp
Fantasia, "Faust"............Gounc
College songs by Harvard Freshma Glee Club (A. W. Wright, leader
a. "Schneider's Band" (Arranged by Mason).......A. J. Mund
b. "O Mister Moon"............ Smith and Bowman
c. "Australia" ....Hancock
Finale of "Schéhérazade"............ Rimsky-Korsakoff
Spanish dance, "Granados".......... Kreisler-Seiniger
Parade of the Wooden Soldiers..Jessel
Ride of the Valkyries........Wagner
"Up the Street"...............Morse
"Ten Thousand Men of Harvard".... Taylor
Ballet Suite, "Nutcracker"......... Tschaikowsky
Waltz, "Jolly Fellows".....Vollstedt
Entrance of the Gladiators....Fucik
"Fair Harvard"

MONITOR-MAY. 14

SUNDAY NIGHT POPS PROVE SUCCESS

By ZOE FABER.

Last night saw the initiation of the forthcoming series of Sunday night Pops in Boston. The enormous gathering and vigorous applause testified to the fact that this series of extra concerts was nothing short of an inspiration on the part of the management. Mr. Jacchia, recovered from a recent illness, conducted for the first time this season on Saturday night and last night was a repetition of his success on that occasion.

The program was all Russian, with Tchaikovsky holding the first place in point of numbers and importance. Mr. Jacchia's arrangement of Eili brought a perfect rifle-crack of applause. The audience obviously wished it repeated, but the conductor wisely enough chose another number, Dubinishka, which would give the soloist of the first-mentioned number, Georges Mager, another opportunity wherewith to impress his hearers with the beauty of the solo trumpet well played.

The fact that the city fathers forbid eating, drinking or smoking at the Sunday night concerts seemed to have rather less effect on the enjoyment of the audience than might have been suspected.

AMER. MAY. 14

At the Pops Tonight

"Harvard Freshman Night"

March, "Veritas"............Densmore
Overture, "Poet and Peasant"...Suppé
Fantasia, "Faust"..............Gounod
College Songs by Harvard Freshman Glee Club.
Finale of "Scheherazade" Rimsky-Korsakov
Spanish Dance (Granados) Kreisler-Seiniger
Parade of the Wooden Soldiers...Jessel
Ride of the Valkyries..........Wagner
Ballet Suite, "Nutcracker".Tschaikovsky
Waltz, "Jolly Fellows".......Vollstedt
Entrance of the Gladiators.......Fucik

Conductor: Agide Jacchia

TRANS-MAY. 14.

CHORUS AT POPS

The chorus of Radcliffe College will add special numbers to the Pops program in Symphony hall tonight. The program follows:

Wedding March from "A Midsummer Night's Dream" .... Mendelssohn
Overture to "The Flying Dutchman" Wagner
Fantasia, "La Gioconda" ..... Ponchielli
Songs of Radcliffe—
a Just on the Other Side
b Cherry Ribbon
c The Annex Song
Radcliffe Choral Society
Mary Olmstead, College Song Leader
Ballet Suite, "Sylvia" .... Delibes
Intermezzo from "William Ratcliff" Mascagni
Soprano Solo, "Un bel di" from "Madame Butterfly" .... Puccini
Laura Littlefield
Roumanian Rhapsody .... Enesco
Songs by Radcliffe Choral Society
Selection, "Orange Blossoms" ... Herbert
Waltz, "Artist's Life" .... Strauss
Hungarian Dance No. 5 .... Brahms

HERALD-MAY. 15

"Pops" Program for Tonight

RADCLIFFE COLLEGE NIGHT

Wedding March from "A Midsummer Night's Dream"..,Mendelssohn
Overture to "The Flying Dutchman" Wagner
Fantasia, "La Gioconda"..Ponchielli
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society
Conductor, Dr. Archibald T. Davison
Ballet Suite, "Sylvia".......Delibes
Intermezzo from "William Ratcliff" Mascagni
Soprano Solo, "Un del di," from "Madame Butterfly"........Puccini
(Laura Littlefield)
Rumanian Rhapsody ....Enesco
Choral Pieces
Selection, "Orange Blossoms" Herbert
Choral Pieces:
Waltz, "Artist's Life".......Strauss
Hungarian Dance No. 5....Brahms

MONITOR MAY. 15.

At the Pops Tonight

"Radcliffe College Night"

Wedding March from the Music to "A Midsummer Night's Dream" Mendelssohn
Overture to "The Flying Dutchman" Wagner
Fantasia, "La Gioconda"....Ponchielli
Choral Pieces ....
(Sung by the Radcliffe Choral Society)
Ballet Suite, "Sylvia".........Delibes
Intermezzo from "William Ratcliff". Mascagni
Soprano Solo, "Un bel di" from "Madama Butterfly"..........Puccini
Roumanian Rhapsody..........Enesco
Songs ....
(Sung by the Radcliffe Choral Society)
Selections, "Orange Blossoms"..Herbert
Waltz, "Artist's Life".....J. Strauss
Hungarian Dance No. 5........Brahms

Conductors:
A. Jacchia A. T. Davison
Soloist: Laura Littlefield.

TRANS. MAY. 15.

AT THE POPS TONIGHT

Agide Jacchia will present the following program at the pop concert in Symphony Hall tonight:

Overture to "The Queen of Sheba" Gounod
Overture, "Light Cavalry"..........Suppe
Waltz, "Estudiantina" ...... Waldteufel
Fantasia, "Samson and Delilah" Saint-Saens
Scenes Pittoresque ....Massenet
(a) Angeleus. (b) Fete Boheme.
Spring .... Grieg
Introduction to Act III. "Lohengrin" Wagner
Rhapsody "Italia" ....Casella
Selection, "Il Trovatore" ....Verdi
Love Dream After the Ball...Czibulka
March, "Father of Victory"......Ganne

HERALD MAY. 16.

AT THE POPS TONIGHT

Agide Jacchia will present the following program at the Pop Concert in Symphony Hall tonight:

Overture—"Queen of Sheba".....Gounod
Overture—"Light Cavalry" ....Suppe
Waltz—"Estudiantina" ....Waldteufel
Fantasia—"Samson and Delilah" Saint-Saens
Scenes Pittoresque ....Massenet
Spring .... Grieg
Introduction, Act 3, "Lohengrin" Wagner
Rhapsody "Italia" ....Casella
Selection—"Il Trovatore"..........Verdi
Love-Dreams After the Ball....Caibulka
March—"Father of Victory"......Ganne

ADVTSR-MAY. 16

AT THE POPS TONIGHT

Agide Jacchia will present the following programme at the Pop Concert in Symphony Hall tonight:

Overture to "The Queen of Sheba"...Gounod
Overture, "Light Cavalry"............Suppe
Waltz, "Estudiantina" ....Waldteufel
Fantasia, "Samson and Delilah"..Saint-Saens
Scenes Pittoresque ....Massenet
a. Angelus. b. Fete Boheme
Spring ....Grieg
Introduction to Act III, "Lohengrin" Wagner
Rhapsody "Italia" ....Casella
Selection, "Il Trovatore" ....Verdi
Love-Dream after the Ball ....Czibulka
March, "Father of Victory" ....Ganne

POST-MAY. 16.

"Pops" Program for Tonight

NORTHEASTERN UNIVERSITY NIGHT

Overture to "The Queen of Sheba" Gounod
Overture, "Light Cavalry"....Suppé
Waltz, "Estudiantina"....Waldteufel
Fantasia, "Samson and Delilah" Saint-Saëns
"Scènes Pittoresque" ......Massenet
Spring ....Grieg
Introduction to Act III, "Lohengrin" ....Wagner
Rhapsody, "Italia" ....Casella
Selection, "Il Trovatore" ......Verdi
"Loves Dream After the Ball" Czibulka
March "Father of Victory"....Ganne

MONITOR-MAY. 16.

AT THE POP[illegible]

Agide Jacchia will present the following program at the Pop concert in Symphony hall tonight:

Overture to "The Queen of Sheba," Gounod; Overture, "Light Cavalry," Suppe; Waltz, "Estudiantina," Waldteufel; Fantasia, "Samson and Delilah," Saint-Saens; Scenes Pittoresque, (a) Angelus, (b) Fete Boheme, Massenet; Spring, Grieg; introduction to Act III, "Lohengrin," Wagner; Rhapsody, "Italia," Casella; Selection, "Il Trovatore," Verdi; Love Dream After the Ball, Czibulka; March, "Father of Victory," Ganne.

TELE. MAY. 16.

At the Pops Tonight

March from "The Queen of Sheba." Gounod
Overture, "Light Cavalry"......Suppé
Waltz, "Estudiantina"......Waldteufel
Fantasia, "Samson and Delilah," Saint-Saëns
Scènes Pittoresques..........Massenet
Spring .... Grieg
Introduction to Act III., "Lohengrin," Wagner
Rhapsody, "Italia"..............Casella
Selection, "Il Trovatore".......Verdi
Love's Dream After the Ball..Czibulka
March, "Father of Victory"....Ganne

Conductor: A. Jacchia.

TRANS. MAY. 16.

POP CONCERT

The Pops Symphony orchestra under Agide Jacchia will be heard in the following program in Symphony hall tonight:

Polonaise from "Eugen Onegin," Tchaikovsky; overture to "Phedre," Massenet; waltz, "Girls of Baden," Komzak; fantasia, "Tales of Hoffman," Offenbach; "Finlandia," Sibelius; intermezzo, "Cavalleria Rustincana," Mascagni; First Hungarian Rhapsody, Liszt; songs by Boston City Club Glee club, Frank H. Luker, conductor; Bachanale from "Samson and Delilah," Saint-Saens; waltz, "Miner's Lights," Zeller; Entrance of the Guests Into the Wartburg, Act II, "Tannhauser," Wagner.

TELE. MAY. 17.

At the Pops Tonight

"Boston City Club Night"

Polonaise from "Eugen Onégin," Chaikovsky
Overture to "Phædra"........Massenet
Waltz, "Girls of Baden".......Komzàk
Fantasia, "Tales of Hoffmann," Offenbach
Tone Poem, "Finlandia"......Sibelius
Spanish Dance, 'Panaderos"..Glazunov
First Hungarian Rhapsody........Liszt
Songs by the Glee Club of the City Club
Bacchanal from "Samson and Delilah," Saint-Saëns
Waltz, "Miner's Lights"........Zeller
Entrance of the Guests into the Wartburg, from Act II., "Tannhäuser," Wagner

Conductors:
A. Jacchia F. H. Luker

TRANS. MAY. 17

POP CONCERT PROGRAM

The Pops concert program for tonight follows:—

Polonaise, "Eugen Onegin"..Tchaikovsky
Overture, "Phedre" ....Massenet
Waltz, "Girls of Baden".........Komzak
Fantasia, "Tales of Hoffman"...Offenbach
"Finland" ....Sibelius
Intermezzo, "Cavalleria Rusticana" Mascagni
First Hungarian Rhapsody.........Liszt
Songs, Boston City Glee Club.
Bacchanale, "Samson and Delilah" Saint-Saens
Waltz, "Minor's Lights"...........Zeller
Guests.
Selection, Act II., "Tannhaeuser" Wagner

ADVTSR-MAY. 17.

"Pops" Program for Tonight

BOSTON CITY CLUB NIGHT

Polonaise from "Eugen Onegin" Tschaikowsky
Overture to "Phèdre"......Massenet
Waltz, "Girls of Baden"....Komzak
Fantasia, "Tales of Hoffmann" Offenbach
"Finlandia" ....Sibelius
Intermezzo, "Cavalleria Rusticana" Mascagni
First Hungarian Rhapsody.....Liszt
(a) "The Huntsman's Farewell" Mendelssohn
(b) "John Peel" (Old English Hunting Song) ....Andrews
(c) "Oh, Trust in the Lord" (Largo) (with organ) ....Handel
Boston City Club Glee Club
(Frank H. Luker, conductor)
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Waltz, "Miners' Lights"........Zeller
Entrance of the Guests into the Wartburg, "Tannhäuser"..Wagner

MONITOR-MAY. 17.

TONIGHT'S POP PROGRAM

Agide Jacchia will conduct the following program at the Pop Concert in Symphony Hall tonight:—

Pomp and Circumstance ....Elgar
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "Beautiful Blue Danube"...Strauss
Fantasia, "Aida" ....Verdi
Marche Slave................Tchaikovsky
Ave Maria............Schubert-Wilhelm
Anitra's Dance ....Grieg
Rhapsody Espana ....Chabrier
Invitation to the Dance....Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar Ippolitov-Ivanov

ADVTSR-MAY. 18

TONIGHT'S POPS

Agide Jacchia will conduct the following program at the Pop concert in Symphony hall tonight:

Pomp and Circumstance ....Elgar
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida" ....Verdi
Marche Slave ....Tchaikovsky
Ave Maria ....Schubert-Wilhelmj
(Solo, violin, harp, organ and strings)
Anitra's Dance ....Grieg
Rhapsody Espana ....Chabrier
Invitation to the Dance...Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar..Ippolitov-Ivanov

HERALD-MAY. 18

THIRD WEEK OF POPS

Agide Jacchia and the Pops orchestra have been greeted by record audiences during the first two weeks of the Pops season at Symphony hall. These concerts, which afford the sole opportunity to hear good music in Boston at this time of year, will have numerous points of interest during the third week. The new project of Sunday Pop concerts will be continued next Sunday evening with an all-Wagner program, while the following Monday (May 28) brings the annual Harvard night.

The programs of the week follow:

MONDAY

Military Polonaise..........................Chopin
Overture, "Oberon"..........................Weber
Waltz, "Dornroeschen"...........Tchaikovsky
Fantasia, "Carmen"..........................Bizet
Prelude and Siciliana from "Cavalleria Rusticana" ....Mascagni
Love—Death from "Tristan and Isolde" Wagner
Waltz, No. 15..................Brahms-Gericke
Rhapsody, "Espana"......................Chabrier
Ride of the Valkyries......................Wagner
Ave Maria..........................Bach-Gounod
(Solo violin, harp, strings and organ.)
Pomp and Circumstance..................Elgar

TUESDAY

(Simmons College night.)

Entrance of the Boyards.............Halvorsen
Overture to "L'Italiana in Algeri"....Rossini
Spanish Dance, "Panaderos".........Glazounov
(a) Marching Song............Emma Burchenal
(b) Here's to Simmons............Ruth Scully
(c) Stand by Simmons...........Marion Fitch
Second Hungarian Rhapsody..............Liszt
Hindu Song from "Sadko"....Rimsky-Korsakov
March of the Toys........................Herbert
Fantasia, "Madame Butterfly"..........Puccini
Selection, "The Yankee Princess"......Kalman
Waltz, "On the Beautiful Blue Danube" Strauss
Prelude to "Carmen"........................Bizet

WEDNESDAY

March, "El Capitan"........................Sousa
Overture, "Masaniello".....................Auber
Waltz, "Espana".......................Waldteufel
Fantasia, "Mefistofele"......................Boito
First Hungarian Rhapsody.................Liszt
Largo ....Handel
(Solo violin, harp, organ and strings.)
Children at Play................van Westerhout
Introduction and Dance of Salome..Glazounov
Selection, "Mlle. Modiste"..............Herbert
Intermezzo, Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
American Patrol........................Meacham

THURSDAY

(Amherst College night.)

Coronation March from "The Prophet" Meyerbeer
Overture to "Le Roi l'a dit"...........Delibes
Fantasia, "Cavalleria Rusticana"....Mascagni
College Songs
Ballet Suite, "Nutcracker".......Tchaikovsky
"Indian Summer," an American Idyll Herbert
Overture to "Tannhaeuser"..............Wagner
College Songs
Selection, "Apple Blossoms"....Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube" Strauss
Sixth Hungarian Dance..................Brahms

FRIDAY

Hungarian March..........................Berlioz
Overture to "William Tell"..............Rossini
Liebesfreud ....Kreisler
Fantasia, "L'Oracolo"........................Leoni
Finale of "Scheherazade"....Rimsky-Korsakov
Procession to the Cathedral from "Lohengrin" ....Wagner
Valse Triste..............................Sibelius
Ouverture Solennelle, "1812"......Tchaikovsky
Selection, "Orange Blossoms"...........Herbert
"Eili, Eili"......................Arr. by Jacchia
Stars and Stripes Forever................Sousa

SATURDAY

March, "Lorraine"..........................Ganne
Overture to "Sakuntala"...............Goldmark
Waltz, "The Sirens"...................Waldteufel
Fantasia, "Rigoletto"........................Verdi
Marche Slave.......................Tchaikovsky
Violin Solo (Mr. Theodorowicz)
Gavotte, "Camellia"........................Jacchia
Roumanian Rhapsody......................Enesco
Suite from "Carmen"..........................Bizet
Parade of the Wooden Soldiers...........Jessel
Dance of the Hours.....................Ponchielli

SUNDAY

(Wagner program.)

Rienzi Overture.
Tannaeuser Bacchanale, "The Hill of Venus" Act I.
Tristan and Isolde—"Love-Death," Act III.
Lohengrin—Fantasia.
The Mastersingers of Nuremberg—Prelude.
Parsifal—Entrance of the Knights Into the Temple of the Grail, Act I.
Siegfried—"Forest Murmurs," Act II.
The Valkyrie—Magic Fire Music, Act III.

HERALD-MAY. 20

TONIGHT'S POPS

Agide Jacchia will conduct the following programme at the Pop Concert in Symphony Hall tonight:

Pomp and Circumstance ....Elgar
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida" ....Verdi
Marche Slave ....Tchaikovsky
Ave Maria ....Schubert-Wilhelmj
(Solo violin, harp, organ and strings)
Anitra's Dance ....Grieg
Rhapsody Espana ....Chabrier
Invitation to the Dance ....Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar ....Ippolitov-Ivanov

POST-MAY. 18.

MAY 13 1923
Times
NEW YORK CITY

The Boston Orchestra ended its forty-second season with the twenty-fourth concert thereof. The summary of the season showed that there was one piece, Edward Ballantine's "From the Garden of Hellas," played for the first time; eight for the first time in America, by Chansson, Davico, Dohnanyi, Goossens, Honegger, Koechlin, Stravinsky and Turina; and eighteen for the first time in Boston. Next season Mr. Monteux enters on the last year of his present term as conductor. All the seats for the Friday afternoon concerts are subscribed for, and only tickets for the Saturday evening concerts will be put on sale.

NEW YORK
TRIBUNE
MAY 13 1923

The Boston Symphony Orchestra ended its forty-second season on Saturday, May 5. Mr. Parker, of "The Boston Evening Transcript," calls its last season "a year of fulfillment" and praises the work of Pierre Monteux in bringing the orchestra almost, he thinks, up to its former standards during his three years of leadership. "Even doubting New York," he remarks, "has at last discovered the change, the regeneration."

AT THE POPS TONIGHT

The brilliant Pops Symphony Orchestra, under Agida Jacchia, will be heard in Symphony Hall tonight in the following program, with songs by the Harvard Freshman Glee Club:—

March, "Veritas" ....Densmore
Overture, "Poet and Peasant" ....Suppe
Fantasia, "Faust" ....Gounod
College Songs ....Glee Club
A. W. Wright, Leader.
Finale, "Scheherazade" Rimsky-Korsakov
Spanish Dance—Granados Kreisler-Seinizer
Parade of Wooden Soldiers.......Jessel
Ride of the Valkyries..........Wagner
Ballet Suite, "Nutcracker" Tschaikovsky
Waltz, "Jolly Fellows"........Vollstedt
"Entrance of the Gladiators".....Fucik

ADVTSR MAY 14

MUSIC

Mr. Jacchia Returns

Agide Jacchia, for the past seven years the conductor of the "Pops," made his first appearance of the season in that capacity Saturday evening. His program included, among other pieces of lesser importance, the overture to "William Tell"; the march, "The Top" and the final galop from Bizet's "Little Suite"; the procession to the cathedral from "Lohengrin, and Albeniz's Spanish Rhapsody. The extra numbers included his own Tarantelle and orchestral transcription of "Eili, Eili."

Once again it was possible to appreciate Mr. Jacchia's many qualities as a conductor—his excellent musicianship, the authority of his interpretations, his arresting personality. Under his leadership the "Pop" concerts have made remarkable musical progress. Many of his programs, save occasional pieces of a popular nature, are almost symphonic in character and under his direction the orchestra often achieves performances of real musical worth, far removed from the somewhat perfunctory playing into which it has been known to lapse on occasion.

Mr. Jacchia's presence in this city has been a distinct addition to its musical life. As conductor of the Cecilia Society he seems in a fair way to revive interest in choral singing hereabouts. As director of the Boston conductor of the "Pops" he is exerting an influence for good on the rising generation of musicians, and lastly as conductor of the "Pips" he is exerting that same good influence on a larger and less special public. In this latter capacity he is inculcating a love of the best in music by means of carefully chosen programs, programs which do not shun the lighter and less intellectually taxing phases of the art, but which never descend to the unrefined and commonplace. His mere presence at the conductor's desk insures an evening of artistic enjoyment, and whatever the piece in hand, be it a sugar-plum by Blon or Wagner's "Procession to the Cathedral," it is sure to receive an interpretation in which good taste and imagination are conspicuous.

S. M.

A New Field for the "Pops"

The Sunday "Pops" are a success. For the first time in 38 years, a Sunday evening "Pop" concert was ventured last night at Symphony Hall. There had been much speculation as to the appeal it might make, for under the laws of Massachusetts it is not permitted to serve refreshments at such entertainments on Sunday, and smoking also is forbidden. How would the public of the "Pops" take to an evening of music without the usual accompaniments?

The answer was evident before the visitor penetrated within the doors. The lobby was crowded. Inside, more than the usual number of tables had been set, each with a vase of spring flowers in place of the familiar card. Five and six persons, many tables. Upstairs, all standing room was taken before the concert began.

What were the reasons for this response? The program no doubt carried its own appeal. It was made up of the works of Russian composers, always favorites with "Pops" audiences. Too, Mr. Jacchia was back at the dais, to animate the players with his musicianship and his vigor. Then, no doubt, there are many who find it more convenient to visit Symphony Hall on a Sunday evening. But doubtless there were other factors. Not many years ago, wines and beer were considered a necessary part of the "Pops." Yet when they were eliminated "Pops" audiences grew larger. There has always been a section of the public, how numerous nobody knows, who have found their enjoyment of the "Pops" program diluted by the occasional sound of crashing glass and the pervading fog of tobacco smoke. These, perhaps, were present in force last night. They may constitute a new public for the new series of "Pops."

"Pops" Program for Tonig

March, "Veritas"..........Densmor
Overture, "Poet and Peasant"..Supp
Fantasia, "Faust"...........Gounc
College songs by Harvard Freshma
Glee Club (A. W. Wright, leader
a. "Schneider's Band" (Arranged by Mason)......A. J. Munc
b. "O Mister Moon"........... Smith and Bowman
c. "Australia" ....Hancock
Finale of "Schéhérazade"........... Rimsky-Korsakoff
Spanish dance, "Granados"........ Kreisler-Seiniger
Parade of the Wooden Soldiers..Jessel
Ride of the Valkyries........Wagner
"Up the Street"..............Morse
"Ten Thousand Men of Harvard".... Taylor
Ballet Suite, "Nutcracker"......... Tschaikowsky
Waltz, "Jolly Fellows".....Vollstedt
Entrance of the Gladiators....Fucik
"Fair Harvard"

MONITOR-MA

SUNDAY NIGHT POPS PROVE SUCCESS

By ZOE FABER.

Last night saw the initiation of the forthcoming series of Sunday night Pops in Boston. The enormous gathering and vigorous applause testified to the fact that this series of extra concerts was nothing short of an inspiration on the part of the management. Mr. Jacchia, recovered from a recent illness, conducted for the first time this season on Saturday night and last night was a repetition of his success on that occasion.

The program was all Russian, with Tchaikovsky holding the first place in point of numbers and importance. Mr. Jacchia's arrangement of Eili brought a perfect rifle-crack of applause. The audience obviously wished it repeated, but the conductor wisely enough chose another number, Dubinishka, which would give the soloist of the first-mentioned number, Georges Mager, another opportunity wherewith to impress his hearers with the beauty of the solo trumpet well played.

The fact that the city fathers forbid eating, drinking or smoking at the Sunday night concerts seemed to have rather less effect on the enjoyment of the audience than might have been suspected.

NER MAY 14

At the Pops Tonight

"Harvard Freshman Night"

March, "Veritas"............Densmore
Overture, "Poet and Peasant"...Suppé
Fantasia, "Faust"...............Gounod
College Songs by Harvard Freshman Glee Club.
Finale of "Scheherazade" Rimsky-Korsakov
Spanish Dance (Granados) Kreisler-Seiniger
Parade of the Wooden Soldiers...Jessel
Ride of the Valkyries..........Wagner
Ballet Suite, "Nutcracker".Tschaikovsky
Waltz, "Jolly Fellows".......Vollstedt
Entrance of the Gladiators.......Fucik

Conductor: Agide Jacchia

TRANS-MAY 14.

CHORUS AT POPS

The chorus of Radcliffe College will add special numbers to the Pops program in Symphony hall tonight. The program follows:

Wedding March from "A Midsummer Night's Dream" .... Mendelssohn
Overture to "The Flying Dutchman" Wagner
Fantasia, "La Gioconda" ..... Ponchielli
Songs of Radcliffe—
a Just on the Other Side
b Cherry Ribbon
c The Annex Song
Radcliffe Choral Society
Mary Olmstead, College Song Leader
Ballet Suite, "Sylvia" .... Delibes
Intermezzo from "William Ratcliff" Mascagni
Soprano Solo, "Un bel di" from "Madame Butterfly" .... Puccini
Laura Littlefield
Roumanian Rhapsody .... Enesco
Songs by Radcliffe Choral Society
Selection, "Orange Blossoms" ... Herbert
Waltz, "Artist's Life" .... Strauss
Hungarian Dance No. 5 .... Brahms

HERALD-MAY.15

"Pops" Program for Tonight

RADCLIFFE COLLEGE NIGHT

Wedding March from "A Midsummer Night's Dream"...Mendelssohn
Overture to "The Flying Dutchman" Wagner
Fantasia, "La Gioconda"..Ponchielli
Choral Pieces by Radcliffe Club Chorus and Radcliffe Choral Society
Conductor, Dr. Archibald T. Davison
Ballet Suite, "Sylvia".......Delibes
Intermezzo from "William Ratcliff" Mascagni
Soprano Solo, "Un del di," from "Madame Butterfly".......Puccini
(Laura Littlefield)
Rumanian Rhapsody ....Enesco
Choral Pieces
Selection, "Orange Blossoms" Herbert
Choral Pieces:
Waltz, "Artist's Life"......Strauss
Hungarian Dance No. 5....Brahms

MONITOR MAY.15.

At the Pops Tonight

"Radcliffe College Night"

Wedding March from the Music to "A Midsummer Night's Dream" Mendelssohn
Overture to "The Flying Dutchman" Wagner
Fantasia, "La Gioconda"....Ponchielli
Choral Pieces ....
(Sung by the Radcliffe Choral Society)
Ballet Suite, "Sylvia"..........Delibes
Intermezzo from "William Ratcliff". Mascagni
Soprano Solo, "Un bel di" from "Madama Butterfly"..........Puccini
Roumanian Rhapsody..........Enesco
Songs ....
(Sung by the Radcliffe Choral Society)
Selections, "Orange Blossoms"..Herbert
Waltz, "Artist's Life"......J. Strauss
Hungarian Dance No. 5........Brahms

Conductors:
A. Jacchia A. T. Davison
Soloist: Laura Littlefield.

TRANS. MAY. 15.

AT THE POPS TONIGHT

Agide Jacchia will present the following program at the pop concert in Symphony Hall tonight:

Overture to "The Queen of Sheba" Gounod
Overture, "Light Cavalry".........Suppe
Waltz, "Estudiantina" ...... Waldteufel
Fantasia, "Samson and Delilah" Saint-Saens
Scenes Pittoresque ....Massenet
(a) Angeleus. (b) Fete Boheme.
Spring ....Grieg
Introduction to Act III. "Lohengrin" Wagner
Rhapsody "Italia" ....Casella
Selection, "Il Trovatore" ....Verdi
Love Dream After the Ball....Czibulka
March. "Father of Victory"......Ganne

HERALD MAY. 16.

AT THE POPS TONIGHT

Agide Jacchia will present the following program at the Pop Concert in Symphony Hall tonight:

Overture—"Queen of Sheba"......Gounod
Overture—"Light Cavalry" ....Suppe
Waltz—"Estudiantina" ....Waldteufel
Fantasia—"Samson and Delilah" Saint-Saens
Scenes Pittoresque ....Massenet
Spring .... Grieg
Introduction, Act 3, "Lohengrin" Wagner
Rhapsody "Italia" ....Casella
Selection—"Il Trovatore"..........Verdi
Love-Dreams After the Ball....Caibulka
March—"Father of Victory"......Ganne

ADVTSR-MAY. 16

AT THE POPS TONIGHT

Agide Jacchia will present the following programme at the Pop Concert in Symphony Hall tonight:

Overture to "The Queen of Sheba"...Gounod
Overture, "Light Cavalry"............Suppe
Waltz, "Estudiantina" ....Waldteufel
Fantasia, "Samson and Delilah"..Saint-Saens
Scenes Pittoresque ....Massenet
a. Angelus. b. Fete Boheme
Spring ....Grieg
Introduction to Act III, "Lohengrin" Wagner
Rhapsody "Italia" ....Casella
Selection, "Il Trovatcre" ....Verdi
Love-Dream after the Ball ....Czibulka
March, "Father of Victory" ....Ganne

POST-MAY 16.

"Pops" Program for Tonight

NORTHEASTERN UNIVERSITY NIGHT

Overture to "The Queen of Sheba" Gounod
Overture, "Light Cavalry"....Suppé
Waltz, "Estudiantina"....Waldteufel
Fantasia, "Samson and Delilah" Saint-Saëns
"Scènes Pittoresque" ......Massenet
Spring ....Grieg
Introduction to Act III, "Lohengrin" ....Wagner
Rhapsody, "Italia" ....Casella
Selection, "Il Trovatore" ......Verdi
"Loves Dream After the Ball" Czibulka
March "Father of Victory"....Ganne

MONITOR-MAY. 16.

AT THE POPS TONIGHT

Agide Jacchia will present the following program at the Pop concert in Symphony hall tonight:

Overture to "The Queen of Sheba," Gounod; Overture, "Light Cavalry," Suppe; Waltz, "Estudiantina," Waldteufel; Fantasia, "Samson and Delilah," Saint-Saens; Scenes Pittoresque, (a) Angelus, (b) Fete Boheme, Massenet; Spring, Grieg; introduction to Act III, "Lohengrin," Wagner; Rhapsody, "Italia," Casella; Selection, "Il Trovatore," Verdi; Love Dream After the Ball, Czibulka; March, "Father of Victory," Ganne.

TELE. MAY. 16.

At the Pops Tonight

March from "The Queen of Sheba," Gounod
Overture, "Light Cavalry"......Suppé
Waltz, "Estudiantina"......Waldteufel
Fantasia, "Samson and Delilah," Saint-Saëns
Scènes Pittoresques............Massenet
Spring .... Grieg
Introduction to Act III., "Lohengrin," Wagner
Rhapsody, "Italia"..............Casella
Selection, "Il Trovatore".......Verdi
Love's Dream After the Ball..Czibulka
March, "Father of Victory"....Ganne

Conductor: A. Jacchia.

TRANS. MAY. 16.

POP CONCERT

The Pops Symphony orchestra under Agide Jacchia will be heard in the following program in Symphony hall tonight:

Polonaise from "Eugen Onegin," Tchaikovsky; overture to "Phedre," Massenet; waltz, "Girls of Baden," Komzak; fantasia, "Tales of Hoffman," Offenbach; "Finlandia," Sibelius; intermezzo, "Cavalleria Rustincana," Mascagni; First Hungarian Rhapsody, Liszt; songs by Boston City Club Glee club, Frank H. Luker, conductor; Bachanale from "Samson and Delilah," Saint-Saens; waltz, "Miner's Lights," Zeller; Entrance of the Guests Into the Wartburg, Act II, "Tannhauser," Wagner.

TELE. MAY. 17

At the Pops Tonight

"Boston City Club Night"

Polonaise from "Eugen Onégin," Chaikovsky
Overture to "Phædra"........Massenet
Waltz, "Girls of Baden".......Komzàk
Fantasia, "Tales of Hoffmann," Offenbach
Tone Poem, "Finlandia"......Sibelius
Spanish Dance, 'Panaderos"..Glazunov
First Hungarian Rhapsody........Liszt
Songs by the Glee Club of the City Club
Bacchanal from "Samson and Delilah," Saint-Saëns
Waltz, "Miner's Lights"........Zeller
Entrance of the Guests into the Wartburg, from Act II., "Tannhäuser," Wagner

Conductors:
A. Jacchia F. H. Luker

TRANS. MAY. 17

POP CONCERT PROGRAM

The Pops concert program for tonight follows:—

Polonaise, "Eugen Onegin"..Tchaikovsky
Overture, "Phedre" ....Massenet
Waltz, "Girls of Baden"........Komzak
Fantasia, "Tales of Hoffman"...Offenbach
"Finland" ....Sibelius
Intermezzo, "Cavalleria Rusticana" Mascagni
First Hungarian Rhapsody.........Liszt
Songs, Boston City Glee Club.
Bacchanale, "Samson and Delilah" Saint-Saens
Waltz, "Minor's Lights"..........Zeller
Guests.
Selection, Act II., "Tannhaeuser" Wagner

ADVTSR-MAY. 17.

"Pops" Program for Tonight

BOSTON CITY CLUB NIGHT

Polonaise from "Eugen Onegin" Tschaikowsky
Overture to "Phèdre"......Massenet
Waltz, "Girls of Baden"....Komzak
Fantasia, "Tales of Hoffmann" Offenbach
"Finlandia" ....Sibelius
Intermezzo, "Cavalleria Rusticana" Mascagni
First Hungarian Rhapsody.....Liszt
(a) "The Huntsman's Farewell" Mendelssohn
(b) "John Peel" (Old English Hunting Song) ....Andrews
(c) "Oh, Trust in the Lord" (Largo) (with organ) ....Handel
Boston City Club Glee Club
(Frank H. Luker, conductor)
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Waltz, "Miners' Lights".......Zeller
Entrance of the Guests into the Wartburg, "Tannhäuser"..Wagner

MONITOR-MAY. 17.

TONIGHT'S POP PROGRAM

Agice Jacchia will conduct the following program at the Pop Concert in Symphony Hall tonight:—

Pomp and Circumstance...........Elgar
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "Beautiful Blue Danube"...Strauss
Fantasia, "Aida"..................Verdi
Marche Slave...............Tchaikovsky
Ave Maria...............Schubert-Wilhelm
Anitra's Dance ....Grieg
Rhapsody Espana ....Chabrier
Invitation to the Dance...Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar Ippolitov-Ivanov

ADVTSR-MAY. 18

TONIGHT'S POPS

Agide Jacchia will conduct the following program at the Pop concert in Symphony hall tonight:

Pomp and Circumstance ....Elgar
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida" ....Verdi
Marche Slave ....Tchaikovsky
Ave Maria ....Schubert-Wilhelmj
(Solo, violin, harp, organ and strings)
Anitra's Dance ....Grieg
Rhapsody Espana ....Chabrier
Invitation to the Dance...Weber-Berlioz
Prelude .... Rachmaninov
Procession of the Sardar..Ippolitov-Ivanov

HERALD-MAY. 18

THIRD WEEK OF POPS

Agide Jacchia and the Pops orchestra have been greeted by record audiences during the first two weeks of the Pops season at Symphony hall. These concerts, which afford the sole opportunity to hear good music in Boston at this time of year, will have numerous points of interest during the third week. The new project of Sunday Pop concerts will be continued next Sunday evening with an all-Wagner program, while the following Monday (May 28) brings the annual Harvard night.

The programs of the week follow:

MONDAY

Military Polonaise.......................Chopin
Overture, "Oberon"......................Weber
Waltz, "Dornroeschen"...........Tchaikovsky
Fantasia, "Carmen".......................Bizet
Prelude and Siciliana from "Cavalleria Rusticana" ....Mascagni
Love—Death from "Tristan and Isolde" Wagner
Waltz, No. 15.................Brahms-Gericke
Rhapsody, "Espana"......................Chabrier
Ride of the Valkyries......................Wagner
Ave Maria..........................Bach-Gounod
(Solo violin, harp, strings and organ.)
Pomp and Circumstance.................Elgar

TUESDAY

(Simmons College night.)

Entrance of the Boyards............Halvorsen
Overture to "L'Italiana in Algeri"....Rossini
Spanish Dance, "Panaderos"........Glazounov
(a) Marching Song...........Emma Burchenal
(b) Here's to Simmons............Ruth Scully
(c) Stand by Simmons...........Marion Fitch
Second Hungarian Rhapsody..............Liszt
Hindu Song from "Sadko"....Rimsky-Korsakov
March of the Toys........................Herbert
Fantasia, "Madame Butterfly"..........Puccini
Selection, "The Yankee Princess"......Kalman
Waltz, "On the Beautiful Blue Danube" Strauss
Prelude to "Carmen"......................Bizet

WEDNESDAY

March, "El Capitan".......................Sousa
Overture, "Masaniello"....................Auber
Waltz, "Espana"......................Waldteufel
Fantasia, "Mefistofele"...................Boito
First Hungarian Rhapsody................Liszt
Largo ....Handel
(Solo violin, harp, organ and strings.)
Children at Play................van Westerhout
Introduction and Dance of Salome..Glazounov
Selection, "Mlle. Modiste"..............Herbert
Intermezzo, Act III, "The Jewels of the Madonna" .... Wolf-Ferrari
American Patrol........................Meacham

THURSDAY

(Amherst College night.)

Coronation March from "The Prophet" Meyerbeer
Overture to "Le Roi l'a dit"...........Delibes
Fantasia, "Cavalleria Rusticana"....Mascagni
College Songs
Ballet Suite, "Nutcracker"........Tchaikovsky
"Indian Summer," an American Idyll Herbert
Overture to "Tannhaeuser"............Wagner
College Songs
Selection, "Apple Blossoms"....Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube" Strauss
Sixth Hungarian Dance..................Brahms

FRIDAY

Hungarian March..........................Berlioz
Overture to "William Tell"..............Rossini
Liebesfreud ....Kreisler
Fantasia, "L'Oracolo".....................Leoni
Finale of "Scheherazade"....Rimsky-Korsakov
Procession to the Cathedral from "Lohengrin" ....Wagner
Valse Triste...............................Sibelius
Ouverture Solennelle, "1812"......Tchaikovsky
Selection, "Orange Blossoms"..........Herbert
"Eili, Eili"......................Arr. by Jacchia
Stars and Stripes Forever...............Sousa

SATURDAY

March, "Lorraine".........................Ganne
Overture to "Sakuntala"...............Goldmark
Waltz, "The Sirens".................Waldteufel
Fantasia, "Rigoletto"......................Verdi
Marche Slave........................Tchaikovsky
Violin Solo (Mr. Theodorowicz)
Gavotte, "Camellia"......................Jacchia
Roumanian Rhapsody......................Enesco
Suite from "Carmen".......................Bizet
Parade of the Wooden Soldiers..........Jessel
Dance of the Hours......................Ponchielli

SUNDAY

(Wagner program.)

Rienzi Overture.
Tannhaeuser Bacchanale, "The Hill of Venus" Act I.
Tristan and Isolde—"Love-Death," Act III.
Lohengrin—Fantasia.
The Mastersingers of Nuremberg—Prelude.
Parsifal—Entrance of the Knights into the Temple of the Grail, Act I.
Siegfried—"Forest Murmurs," Act II.
The Valkyrie—Magic Fire Music, Act III.

HERALD-MA

TONIGHT'S POPS

Agide Jacchia will conduct the following programme at the Pop Concert in Symphony Hall tonight:

Pomp and Circumstance ....Elgar
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida" ....Verdi
Marche Slave ....Tchaikovsky
Ave Maria ....Schubert-Wilhelmj
(Solo violin, harp, organ and strings)
Anitra's Dance ....Grieg
Rhapsody Espana ....Chabrier
Invitation to the Dance ....Weber-Berlioz
Prelude ....Rachmaninov
Procession of the Sardar ......Ippolitov-Ivanov

POST-MAY 18

NO concert on Sunday evening alters the familiar course of The Pops at Symphony Hall next week. Not until Sunday evening, May 27, will the second befall—no doubt to be thronged as was the first. By clear proof of that occasion no hampering "verbotens," State-imposed, may lessen the zest of the public for pleasure on the first day of the week. Another change in routine and far slighter frequenters of the concerts have also noticed. They now begin at 8.15 and end about 10.45, since orchestra, conductor and hearers all are content with two and a half hours of music through a programme invariably multiplied by extra pieces.

Mr. Jacchia—almost needless to say—is conducting again in familiar form to familiar plaudits. As usual he dots his programmes with fresh or exceptional pieces—on Monday, the closing scene from Wagner's "Tristan"; on Tuesday, Rossini's Overture to his light opera, "L'Italiana in Algeri"; on Wednesday, Glazunov's "Dance of Salome"; on Thursday, Delibes's seldom heard overture to his opéra-comique, "Le Roi l'a Dit"; on Saturday, Goldmark's overture, "Sakountala." The second Sunday concert will bring a programme drawn wholly from Wagner's operas—"Lohengrin," "Tannhäuser," "Die Meistersinger," "Die Walküre," "Tristan," "Parsifal." On Tuesday and Thursday evenings songs of Simmons and Amherst College respectively will diversify the programme.

At the Pops Tonight

March from "Aida" .... Verdi
Overture to "Figaro's Wedding" . Mozart
Waltz, "The Skaters" ...... Waldteufel
Fantasia "Lohengrin" .... Wagner
Danse Macabre .... Saint-Saëns
Largo from the Symphony, "From the New World" .... Dvořák
Minuet .... Boccherini
Carnival in Paris .... Svendsen
Two Indian Dances .... Skilton
Spring Song .... Mendelssohn
Bacchanal from "Philemon and Baucis" Gounod

Conductor: A. Jacchia

TRANS-MAY 19

Pop Concerts to Offer Special Programs for College Nights

The Pop concerts in Symphony hall, which are about to enter their third week, are having, under the leadership of Agide Jacchia, what will be a record season in every way. There will be numerous points of interest in the programs of next week, including Amherst night, with college songs, on Thursday, May 24, the second Sunday concert with an all-Wagner program on May 27, and Harvard night, with numbers by the Harvard Glee Club, on May 28. The programs of the coming week follow:

MONDAY

Military Polonaise .... Chopin
Overture, "Oberon" .... Weber
Waltz, "Dornroeschen" .... Tchaikovsky
Fantasia, "Carmen" .... Bizet
Prelude and Siciliana from "Cavalleria Rusticana" .... Mascagni
Love-Death from "Tristan and Isolde" Wagner
Waltz, No. 15 .... Brahms-Gericke
Rhapsody, "Espana" .... Chabrier
Ride of the Valkyries .... Wagner
Ave Maria .... Bach-Gounod
(Solo violin, harp, strings and organ.)
Pomp and Circumstance .... Elgar

TUESDAY

(Simmons College night.)

Entrance of the Boyards .... Halvorsen
Overture to "L'Italiana in Algeri" ... Rossini
Spanish Dance, "Panaderos" ...... Glazonov
(a) Marching Song .... Emma Burchenal
(b) Here's to Simmons .... Ruth Scully
(c) Stand by Simmons .... Marion Fitch
Second Hungarian Rhapsody .... Liszt
Hindu Song from "Sadko" ... Rimsky-Korsakov
March of the Toys .... Herbert
Fantasia, "Madame Butterfly" .... Puccini
Selection, "The Yankee Princess" .... Kalman
Waltz, "On the Beautiful Blue Danube" Strauss
Prelude to "Carmen" .... Bizet

WEDNESDAY

March, "El Capitan" .... Sousa
Overture, "Massaniello" .... Auber
Waltz, "Espana" .... Waldteufel
Fantasia, "Mefistofele" .... Boito
First Hungarian Rhapsody .... Liszt
Largo .... Handel
(Solo violin, harp, organ and strings.)
Children at Play .... van Westerhout
Introduction and Dance of Salome . Glazounov
Selection, "Mlle. Modiste" .... Herbert
Intermezzo, Act III, "The Jewels of the Madonna" .... Wolf-Ferrari
American Patrol .... Meacham

THURSDAY

(Amherst College night.)

Coronation March from "The Prophet" Meyerbeer
Overture to "Le Roi l'a dit" .... Delibes
Fantasia, "Cavalleria Rusticana" ... Muscagni
College Songs
Ballet Suite, "Nutcracker" .... Tchaikovsky
"Indian Summer," An American Idyll. Herbert
Overture to "Tannhauser" .... Wagner
College Songs
Selection, "Apple Blossoms" ... Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube" Strauss
Sixth Hungarian Dance .... Brahms

FRIDAY

Hungarian March .... Berlioz
Overture to "William Tell" .... Rossini
Liebesfreud .... Kreisler
Fantasia, "L' Oracolo" .... Leoni
Finale of "Scheherazade" .. Rimsky-Korsakov
Procession to the Cathedral from "Lohengrin" .... Wagner
Valse Triste .... Sibelius
Ouverture Solennelle, "1812" ..... Tchaikovsky
Selection, "Orange Blossoms" .... Herbert
"Eili, Eili" .... Arr. by Agide Jacchia
"Stars and Stripes Forever" .... Sousa

SATURDAY

March, "Lorraine" .... Ganne
Overture to "Sakuntala" .... Goldmark
Waltz, "The Sirens" .... Waldteufel
Fantasia, "Rigoletto" .... Verdi
Marche Slave .... Tchaikovsky
Violin Solo (Jubius Theodorowicz)
Gavotte, "Camellia" .... Jacchia
Roumanian Rhapsody .... Enesco
Suite from "Carmen" .... Bizet
"Parade of the Wooden Soldiers" ...... Jessel
Dance of the Hours .... Ponchielli

SUNDAY

(Wagner program.)

Rienzi Overture.
Tannhaeuser Bacchanale, "The Hill of Venus," Act I.
Tristan and Isolde—"Love-Death," Act III.
Lohengrin—Fantasia.
The Mastersingers of Nuremberg—Prelude.
Parsifal—Entrance of the Knights into the Temple of the Grail, Act I.
Siegfried—"Forest Murmurs," Act II.
The Valkyrie—Magic Fire Music, Act III.

TRAN. MAY. 19.

"Pops" Program for Tonight

Triumphal March from "Aida," Verdi
Overture to "The Marriage of Figaro" .... Mozart
Waltz, "The Skaters" .... Waldteufel
Fantasia, "Lohengrin" .... Wagner
Danse Macabre .... Saint-Saëns
Largo from the "New World" Symphony .... Dvořák
Minuet .... Boccherini
Carnival in Paris .... Svendsen
Two Indian Dances .... Skilton
Spring Song .... Mendelssohn
Bacchanale from "Philémon et Baucis" .... Gounod

MONITOR-MAY 19-

POPS PROGRAM

The following numbers will be played at the Pop Concert in Symphony Hall tonight:

Triumphal March from "Aida," Verdi; overture to "The Marriage of Figaro," Mozart; waltz, "The Skaters," Waldteufel; fantasia, "Lohengrin," Wagner; Danse Macabre, Saint-Saens; largo from the "New World" Symphony, Dvorak; Minuet, Boccherini; Carnival in Paris, Svandeen; Two Indian Dances, (a) Deer Dance, (b) War Dance, Skilton; Spring Song, Mendelssohn; Bacchanale from "Philemon et Baucis," Gounod.

TELE-MAY. 19-

THIRD WEEK OF POPS

The Pops Symphony Orchestra, under the leadership of Agide Jacchia, will open its third week tomorrow.

On Sunday, May 27, the second Sunday evening Pop Concert will be given, with an all-Wagner programme, featuring excerpts from the "Ring." On Monday, May 28, will come Harvard night, with numbers by the Harvard Glee Club.

POST-MAY. 20.

Third Week of "Pops" Offers Good Music

The Pops Symphony Orchestra, the performances of which are so fine under the leadership of their conductor, Agide Jacchia, will open their third week tomorrow.

These concerts at Symphony Hall, which comprise the sole opportunity to hear good music at this time of year in Boston, will have numerous points of interest during the coming week.

Monday there will be played Chabrier's "Espana" and numbers from Wagner's "Tristan" and "The Valkyries," on Tuesday Liszt's Second Hungarian Rhapsody, on Wednesday his first, and also Handel's Largo and Glazounov's "Dance of Salome."

Thursday will be Amherst College Night, with the addition of college songs which will be of interest to the general public. Friday the finale of "Scheherazade," the "William Tell" overture and "Eili, Eili," will be played, and on Saturday the "Sakuntala" overture and the "Roumanian Rhapsody."

Sunday, May 27, the second Sunday evening pop concert, will be given with an all-Wagner program featuring excerpts from the "Ring." Monday, May 28, will come Harvard Night, with numbers by the Harvard Glee Club.

Music Notes and Comment

The Pops Sunday night concert last week was so great a success, with no less than 1300 admissions and all the reserved seats sold, that it is a pity the desire of the players in the orchestra for an occasional evening off prevents Sunday pops being offered every week during the season. There is no concert tonight. Would not it be better to give the players some other night, such as Monday or Tuesday off, instead of Sunday?

GLOBE-MAY. 20.

POP CONCERTS IN THIRD WEEK.

The Pops open their third week tomorrow night with Chabrier's "Espana" and numbers from Wagner's "Tristan" and "The Valkyrie" as features. Thursday will be Amherst College night, with college songs added to the regular orchestral program directed by Agide Jacchia. Next Sunday night, the second Sunday evening Pop Concert will be given, with an All-Wagner program, featuring excerpts from the "Ring." On Monday, May 28, will come Harvard Night with Glee Club numbers.

ADVTSR-MAY 20

POP CONCERT

The programme for the Pop Concert in Symphony Hall tonight follows:

Military Polonaise .... Chopin
Overture, "Oberon" .... Weber
Waltz, "Dornroeschen .... Tchaikovsky
Fantasia, "Carmen" .... Bizet
Prelude and Siciliana from "Cavalleria Rusticana" .... Mascagni
Love-Death from "Tristan and Isolde" Wagner
Waltz, No. 15 .... Brahms-Gericke
Rhapsody, "Espana" .... Chabrier
Ride of the Valkyries .... Wagner
Ave Maria (Solo violin, harp, organ and strings) .... Bach-Gounod
Pomp and Circumstance .... Elgar

POST-MAY. 21.

TONIGHT'S POP PROGRAM

Military Polonaise .... Chopin
Overture, "Oberon" .... Weber
Waltz, "Dornroechen" .... Tchaikovsky
Fantasia, "Carmen" .... Bizet
Selection from "Cavalleria Rusticana" Mascagni
Love-Death, "Tristan and Isolde" Wagner
Waltz, No. 15 .... Brahms-Gericke
Rhapsody, "Espana" .... Chabrier
Ride of the Valkyries .... Wagner
Ave Maria .... Bach-Gounod
Pomp and Circumstance .... Elgar

ADVTSR-MAY.21.

POP CONCERT

The program for the Pop Concert in Symphony hall tonight follows:

1—Military Polonaise .... Chopin
2—Overture, "Oberon" .... Weber
3—Waltz, "Dornroeschen" ...... Tchaikovsky
4—Fantasia, "Carmen" .... Bizet
5—Prelude and Siciliana from "Cavalleria Rusticana," .... Mascagni
6—Love-Death from "Tristan and Isolde" Wagner
7—Waltz, No. 15 .... Brahms-Gericke
8—Rhapsody, "Espana" .... Chabrier
9—Ride of the Valkyries .... Wagner
10—Ave Maria (solo violin, harp, organ and strings) .... Bach-Gounod
11—Pomp and Circumstance .... Elgar

HERALD-MAY. 21.

POP CONCERT

The program for the Pop concert in Symphony hall tonight follows:

"Military Polonaise," Chopin; overture, "Oberon," Weber; waltz, "Dornroeschen," Tchaikovsky; fantasia "Carmen," Bizet; prelude from Siciliana from "Cavalleria Rusticana," Mascagni; "Love-Death" from "Tristan and Isolde," Wagner; Waltz No. 15, Brahms-Gericke; rhapsody, "Espana," Chabrier; "Ride of the Valkyrie," Wagner; "Ave Maria" (solo violin, harp, organ and strings), Bach-Gounod; "Pomp and Circumstance," Elgar.

TELE. MAY-21.

"Pops" Program for Tonight

Military Polonaise .... Chopin
Overture, "Oberon" .... Weber
Waltz, "Dornroeschen" Tschaikowsky
Fantasia, "Carmen" .... Bizet
Prelude and Siciliana from "Cavalleria Rusticana" .... Mascagni
Love-Death from "Tristan und Isolde" .... Wagner
Waltz, No. 15 .... Brahms-Gericke
Rhapsody, "España" .... Chabrier
Ride of the Valkyries .... Wagner
Ave Maria .... Bach-Gounod
"Pomp and Circumstance" ..... Elgar

MONITOR-MAY.21

At the Pops Tonight

Military Polonaise .... Chopin
Overture to "Oberon" .... Weber
Waltz, "Dornröschen" ...... Chaikovsky
Fantasia, "Carmen" .... Bizet
Prelude and Siciliana from "Cavalleria Rusticana" .... Mascagni
Final Scene from "Tristan and Isolde" .... Wagner
Waltz, No. 15 .... Brahms-Gericke
Rhapsody, "España" .... Chabrier
Ride of the Valkyrs .... Wagner
Ave Maria .... Bach-Gounod
March, "Pomp and Circumstance," Elgar

Conductor: A. Jacchia.

TRANS. MAY 21

TONIGHT'S POPS

The Pops Symphony orchestra, under Agide Jacchia, will be heard in the following program at Symphony hall tonight:

Hungarian March, Berlioz; Overture to "William Tell," Rossini; Liebesfroud, Kreisler; Fantasia, "L'Oracolo," Leoni; Finale of "Scheherazade," Rimsky-Korsakov; Procession to the Cathedral from "Lohengrin," Wagner; Valse Triste, Sibelius; Overture Solennelle, Tchiakovsky; Selection, "Orange Blossoms," Herbert; "Eili, Eili," Arranged by Agide Jacchia; Stars and Stripes Forever, Sousa.

FROM MAY 20 1923

NEW YORK CITY

The Boston Symphony Orchestra started duly its thirty-eighth season of "pop" concerts. Mr. Jacchia is to conduct, as in recent seasons, but was prevented by illness from appearing at the first concert. So Jacques Hoffmann, concert master in the "pop" series, conducted. A writer in The Boston Herald recalls that it was in "the merry Summers of the late '80s and early '90s that the 'Pops' were at their merriest. In the old Music Hall, for instance, there was sawdust on the floor, just enough to give fitting atmosphere; on the stage a band of musicians far smaller than the impressive near threescore of today, and at the tables nightly groups of many ages, but all athirst for sprightly tunes, properly played, and alike athirst for such honest news as were on [illegible] and there were many. Yet it was not merely a students' rendezvous. The musically elect and the socially elect were there as well. Modes have changed, restrictions have increased, but the 'Pops,' entering last night on their thirty-eighth year, have never lost their vogue. The programs have become yearly more elaborate, the number of musicians augmented."

AT THE POPS TONIGHT

Entrance of the Boyards ..... Halvorsen
Overture, "L'Italiana in Algeri" .. Rossini
Spanish Dance, "Panaderos" .. Glazounov
Songs by Simmons Glee Club
Second Hungarian Rhapsody .... Liszt
Hindu Song, "Sadko" .. Rimsky-Korsakov
March of the Toys .... Herbert
Fantasia, "Madame Butterfly" .. Puccini
Selection, "The Yankee Princess," Kalman
Waltz, "On the Beautiful Blue Danube" .... Strauss
Prelude to "Carmen" .... Bizet

ADVTSR-MAY.22

Simmons at Pops Tonight

Simmons College will celebrate at the Pop Concert in Symphony Hall tonight. This concert, which is open to the public, will have the following programme:

Entrance of the Boyards ...... Halvorsen
Overture to "L'Italiana in Algeri" . Rossini
Spanish Dance, "Panaderos" .... Glazounov
Songs by Simmons Glee Club.
Second Hungarian Rhapsody .... Liszt
Hindu Song from "Sadko" .. Rimsky-Korsakov
March of the Toys .... Herbert
Fantasia, "Madame Butterfly" ...... Puccini
Selection, "The Yankee Princess" ... Kalman
Waltz, "On the Beautiful Blue Danube" Strauss
Prelude to "Carmen" .... Bizet

POST-MAY. 22.

"Pops" Program for Tonight

SIMMONS COLLEGE NIGHT

Entrance of the Boyards .. Halvorsen
Overture to "L'Italiana in Algeri" Rossini
Spanish Dance, "Panaderos" Glazounoff
Songs by Simmons Glee Club
Second Hungarian Rhapsody .. Liszt
Hindu Song from "Sadko" Rimsky-Korsakoff
March of the Toys .... Herbert
Fantasia, "Madam Butterfly" Puccini
Selection "The Yankee Princess" Kalman
Waltz, "On the Beautiful Blue Danube" .... Strauss
Prelude to "Carmen" .... Bizet

MONITOR-MAY 22

At the Pops Tonight

"Simmons College Night"

Entrance of the Boyards ..... Halvorsen
Overture to the Opera, "L'Italiana in Algeri" .... Rossini
Spanish Dance, "Panaderos" . Glazounov
Simmons Songs ....
Second Hungarian Rhapsody .... Liszt
Hindu Song from "Sadko" ...... Rimsky-Korsakov
March of the Toys .... Herbert
Fantasia, "Madama Butterfly" .. Puccini
Selection, "The Yankee Princess" .. Kalmán
Waltz, "Blue Danube" ...... J. Strauss
Prelude to "Carmen" .... Bizet

Conductor: A. Jacchia
Assisting: Simmons College Glee Club

TRANS-MAY. 22

Simmons Night at "Pops"

Simmons College will celebrate tonight at the "Pops" in Symphony Hall. The program will be as follows: "Entrance of the Boyards," Halvorsen; Overture to "L'Italiana in Algeri," Rossini; Spanish Dance, "Panaderos," Glazounov; Songs by Simmons College Glee Club; Second Hungarian Rhapsody, Liszt; Hindu Song from "Sadko," Rimsky-Korsakov; "March of the Toys," Herbert; Fantasia, "Madame Butterfly," Puccini; selection, "The Yankee Princess," Kalman; waltz, "On the Beautiful Blue Danube," Strauss; Prelude to "Carmen," Bizet.

GLOBE-MAY. 22.

"Pops" Program for Tonight

March, "El Capitan" .... Sousa
Overture, "Masaniello" .... Auber
Waltz, "España" .... Waldteufel
Fantasia, "Mefistofele" .... Boito
First Hungarian Rhapsody ..... Liszt
Largo .... Handel
"Children at Play" .. Van Westerhout
Introduction and Dance of Salomé Glazounoff
Selection, "Mlle. Modiste" .... Herbert
Intermezzo, Act III, "Jewels of the Madonna" .... Wolf-Ferrari
"American Patrol" .... Meacham

MONITOR-MAY. 23

At the Pops Tonight

March, "El Capitan" .... Sousa
Overture to "Masaniello" .... Auber
Waltz, "España" .... Waldteufel
Fantasia, "Mefistofele" .... Boito
First Hungarian Rhapsody .... Liszt
Largo .... Handel
Children at Play ...... van Westerhout
Introduction and Dance of Salomé Glazunov
Selection, "Mlle. Modiste" ...... Herbert
Introduction to Act III. from "The Jewels of the Madonna" .. Wolf-Ferrari
American Patrol .... Meacham

Conductor, A. Jacchia

TRANS-MAY 23

At The Pops Tonight

"Amherst College Night"

Coronation March from "The Prophet" .... Meyerbeer
Overture to "Le Roi l'a Dit" .... Delibes
Fantasia, "Cavalleria Rusticana," Mascagni
Amherst College Songs.
Ballet Suite, "Nutcracker" ... Chaikovsky
Indian Summer .... Herbert
Overture to "Tannhäuser" ..... Wagner
Amherst College Songs.
Selection, "Apple Blossoms," Kreisler-Jacobi
Waltz, "Blue Danube" ...... J. Strauss
Sixth Hungarian Dance .... Brahms

Conductor: A. Jacchia

TRANS-MAY. 24

"Pops" Program for Tonight

AMHERST COLLEGE NIGHT

Coronation March from "The Prophet" .... Meyerbeer
Overture to "Le Roi l'a dit" .. Delibes
Fantasia, "Cavalleria Rusticana" Mascagni
College Songs
Ballet Suite, "Nutcracker" Tschaikowsky
"Indian Summer, an American Idyll" Herbert
Overture to "Tannhäuser" ... Wagner
College Songs
Selections, "Apple Blossoms" Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube" .... Strauss
Sixth Hungarian Dance ...... Brahms

MAY.24. MONITOR

AT THE POPS TONIGHT

College songs will be added to the Pops programme in Symphony Hall tonight, at which Amherst College will be represented. This concert is open to the public, however. The numbers follow:

Coronation March from "The Prophet" .... Mayerbeer
Overture to "Le Roi l'a dit" .... Delibes
Fantasia, "Cavalleria Rusticana" ... Mascagni
College Songs.
Ballet Suite, "Nutcracker" ...... Tchaikovsky
Indian Summer, An American Idyll .. Herbert
Overture to "Tannhauser" .... Wagner
College Songs.
Selection, "Apple Blossoms" ... Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube" ... Strauss
Sixth Hungarian Dance .... Brahms

POST-MAY. 24.

AT THE POPS TONIGHT

College songs will be added to the Pops program in Symphony hall tonight, at which Amherst College will be represented. This concert is open to the public, however. The numbers follow:

Coronation March from "The Prophet" .. Mayerbeer
Overture to "Le Roi l'a dit" .... Delibes
Fantasia, "Cavalleria Rusticana" .... Mascagni
College Songs ....
Ballet Suite, "Nutcracker" .... Tchaikovsky
"Indian Summer, An American Idyll" .. Herbert
Overture to "Tannhauser" .... Wagner
College Songs ....
Selection, "Apple Blossoms" ... Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube" . Strauss
Sixth Hungarian Dance .... Brahms

HERALD-MAY 24-

AT THE POPS TONIGHT

College songs will be added to the Pops' program in Symphony Hall tonight, with Amherst represented. The numbers follow:—

Coronation March, "The Prophet" Meyerbeer
Overture, "Le Roi l'a dit" ..... Delibes
Fantasia, "Cavalleria Rusticana" Mascagni
College Songs.
Ballet Suite, "Nutcracker" .. Tchaikovsky
Indian Summer, Idyll .... Herbert
Overture, "Tannhauser" .... Wagner
College Songs.
Selection, "Apple Blossoms" Kreisler-Jacobi
Waltz, "Beautiful Blue Danube" Strauss
Sixth Hungarian Dance .... Brahms

ADVTSR-MAY. 24.

TONIGHT AT THE POPS

The Pops Symphony Orchestra, under Agide Jacchia, will be heard in the following programme at Symphony Hall tonight:

Hungarian March .... Berlioz
Overture to "William Tell" .... Rossini
Liebesfreud .... Kreisler
Fantasia, "L'Oracolo" .... Leoni
Finale of "Scheherazade" .. Rimsky-Korsakov
Procession to the Cathedral from "Lohengrin" .... Wagner
Valse Triste .... Sibelius
Overture Solennelle, "1812" ... Tschaikovsky
Selection, "Orange Blossoms" ...... Herbert
"Eili, Eili" ..... Arranged by Agide Jacchia
Stars and Stripes Forever .... Sousa

POST-MAY. 25.

TONIGHT'S POPS

The Pops Symphony Orchestra, under Agide Jacchia, will be heard in the following program at Symphony hall tonight:

Hungarian March .... Berlioz
Overture to "William Tell" ...... Rossini
Liebesfreud .... Kreisler
Fantasia, "L'Oracolo" .... Leoni
Finale of Scheherazade" Rimsky-Korsakov
Procession to the Cathedral from "Lohengrin" .... Wagner
Valse Triste .... Sibelius
Overture Solennelle, "1812" .. Tchaikovsky
Selection, "Orange Blossoms" .... Herbert
"Eili, Eili" .. Arranged by Agida Jacchia
Stars and Stripes Forever .... Sousa

HERALD-MAY. 25.

TONIGHT'S POPS PROGRAM

Hungarian March .... Berlioz
Overture, "William Tell" .... Rossini
Liebesfreud .... Kreisler
Fantasia, "L'Oracolo" .... Leoni
Finale, "Scheherazade" Rimsky-Korsakov
Procession, "Lohengrin" .... Wagner
Valse Triste .... Sibelius
Ouverture Solennelle, "1812" Tchaikovsky
Selection, "Orange Blossoms" ... Herbert
"Eili, Eili" .. Arranged by Agide Jacchia
Stars and Stripes Forever .... Sousa

ADVTSR-MAY. 25

No concert on Sunday evening alters the familiar course of The Pops at Symphony Hall next week. Not until Sunday evening, May 27, will the second befall—no doubt to be thronged as was the first. By clear proof of that occasion no hampering "verbotens," State-imposed, may lessen the zest of the public for pleasure on the first day of the week. Another change in routine and far slighter frequenters of the concerts have also noticed. They now begin at 8.15 and end about 10.45, since orchestra, conductor and hearers all are content with two and a half hours of music through a programme invariably multiplied by extra pieces.

Mr. Jacchia—almost needless to say—is conducting again in familiar form to familiar plaudits. As usual he dots his programmes with fresh or exceptional pieces—on Monday, the closing scene from Wagner's "Tristan"; on Tuesday, Rossini's Overture to his light opera, "L'Italiana in Algeri"; on Wednesday, Glazunov's "Dance of Salome"; on Thursday, Delibes's seldom heard overture to his opéra-comique, "Le Roi l' a Dit"; on Saturday, Goldmark's overture, "Sakountala." The second Sunday concert will bring a programme drawn wholly from Wagner's operas—"Lohengrin," "Tannhäuser," "Die Meistersinger," "Die Walküre," "Tristan," "Parsifal." On Tuesday and Thursday evenings songs of Simmons and Amherst College respectively will diversify the programme.

At the Pops Tonight

March from "Aida"..............Verdi
Overture to "Figaro's Wedding".Mozart
Waltz, "The Skaters"......Waldteufel
Fantasia "Lohengrin".........Wagner
Danse Macabre.............Saint-Saëns
Largo from the Symphony, "From the New World"............Dvořák
Minuet ....Boccherini
Carnival in Paris............Svendsen
Two Indian Dances.............Skilton
Spring Song..................Mendelssohn
Bacchanal from "Philemon and Baucis" Gounod

Conductor: A. Jacchia

TRANS - MAY 19

Pop Concerts to Offer Special Programs for College Nights

The Pop concerts in Symphony hall, which are about to enter their third week, are having, under the leadership of Agide Jacchia, what will be a record season in every way. There will be numerous points of interest in the programs of next week, including Amherst night, with college songs, on Thursday, May 24, the second Sunday concert with an all-Wagner program on May 27, and Harvard night, with numbers by the Harvard Glee Club, on May 28. The programs of the coming week follow:

MONDAY

Military Polonaise.......................Chopin
Overture, "Oberon"........................Weber
Waltz, "Dornroeschen"...........Tchaikovsky
Fantasia, "Carmen"...........................Bizet
Prelude and Siciliana from "Cavalleria Rusticana" ....Mascagni
Love-Death from "Tristan and Isolde" Wagner
Waltz, No. 15................Brahms-Gericke
Rhapsody, "Espana"........................Chabrier
Ride of the Valkyries.....................Wagner
Ave Maria...............................Bach-Gounod
(Solo violin, harp, strings and organ.)
Pomp and Circumstance.......................Elgar

TUESDAY

(Simmons College night.)

Entrance of the Boyards.............Halvorsen
Overture to "L'Italiana in Algeri"....Rossini
Spanish Dance, "Panaderos"..........Glazonov
(a) Marching Song..............Emma Burchenal
(b) Here's to Simmons............Ruth Scully
(c) Stand by Simmons............Marion Fitch
Second Hungarian Rhapsody..................Liszt
Hindu Song from 'Sadko"....Rimsky-Korsakov
March of the Toys..........................Herbert
Fantasia, "Madame Butterfly"..........Puccini
Selection, "The Yankee Princess".....Kalman
Waltz, "On the Beautiful Blue Danube" Strauss
Prelude to "Carmen"..............................Bizet

WEDNESDAY

March, "El Capitan".............................Sousa
Overture, "Massaniello"........................Auber
Waltz, "Espana"...........................Waldteufel
Fantasia, "Mefistofele"............................Boito
First Hungarian Rhapsody.......................Liszt
Largo ....Handel
(Solo violin, harp, organ and strings.)
Children at Play..................van Westerhout
Introduction and Dance of Salome..Glazounov
Selection, "Mlle. Modiste"...............Herbert
Intermezzo, Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
American Patrol..............................Meacham

THURSDAY

(Amherst College night.)

Coronation March from "The Prophet" Meyerbeer
Overture to "Le Roi l'a dit"..........Delibes
Fantasia, "Cavalleria Rusticana"....Muscagni
College Songs
Ballet Suite, "Nutcracker"........Tchaikovsky
"Indian Summer," An American Idyll.Herbert
Overture to "Tannhauser"................Wagner
College Songs
Selection, "Apple Blossoms"....Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube" Strauss
Sixth Hungarian Dance......................Brahms

FRIDAY

Hungarian March..............................Berlioz
Overture to "William Tell"...............Rossini
Liebesfreud ....Kreisler
Fantasia, "L' Oracolo"..........................Leoni
Finale of "Scheherazade"...Rimsky-Korsakov
Procession to the Cathedral from "Lohengrin" ....Wagner
Valse Triste..Sibelius
Ouverture Solennelle, "1812"......Tchaikovsky
Selection, "Orange Blossoms"............Herbert
"Elli, Elli"................Arr. by Agide Jacchia
"Stars and Stripes Forever"..................Sousa

SATURDAY

March, "Lorraine"...................................Ganne
Overture to "Sakuntala"..................Goldmark
Waltz, "The Sirens"........................Waldteufel
Fantasia, "Rigoletto".................................Verdi
Marche Slave................................Tchaikovsky
Violin Solo (Jubius Theodorowicz)
Gavotte, "Camellia"...........................Jacchia
Roumanian Rhapsody..........................Enesco
Suite from "Carmen"................................Bizet
"Parade of the Wooden Soldiers"..........Jessel
Dance of the Hours........................Ponchielli

SUNDAY

(Wagner program.)

Rienzi Overture.
Tannhaeuser Bacchanale, "The Hill of Venus," Act I.
Tristan and Isolde—"Love-Death," Act III.
Lohengrin—Fantasia.
The Mastersingers of Nuremberg—Prelude.
Parsifal—Entrance of the Knights Into the Temple of the Grail, Act I.
Siegfried—"Forest Murmurs," Act II.
The Valkyrie—Magic Fire Music, Act III.

TRAN. MAY 19.

"Pops" Program for Tonight

Triumphal March from "Aida," Verdi
Overture to "The Marriage of Figaro" ....Mozart
Waltz, "The Skaters".......Waldteufel
Fantasia, "Lohengrin" ....Wagner
Danse Macabre ....Saint-Saëns
Largo from the "New World" Symphony ....Dvořák
Minuet ....Boccherini
Carnival in Paris..............Svendsen
Two Indian Dances ....Skilton
Spring Song ....Mendelssohn
Bacchanale from "Philémon et Baucis" ....Gounod

MONITOR-MAY 19.

POPS PROGRAM

The following numbers will be played at the Pop Concert in Symphony Hall tonight:

Triumphal March from "Aida," Verdi; overture to "The Marriage of Figaro," Mozart; waltz, "The Skaters," Waldteufel; fantasia, "Lohengrin," Wagner; Danse Macabre, Saint-Saens; largo from the "New World" Symphony, Dvorak; Minuet, Boccherini; Carnival in Paris, Svandeen; Two Indian Dances, (a) Deer Dance, (b) War Dance, Skilton; Spring Song, Mendelssohn; Bacchanale from "Philemon et Baucis," Gounod.

TELE - MAY. 19 -

THIRD WEEK OF POPS

The Pops Symphony Orchestra, under the leadership of Agide Jacchia, will open its third week tomorrow.

On Sunday, May 27, the second Sunday evening Pop Concert will be given, with an all-Wagner programme, featuring excerpts from the "Ring." On Monday, May 28, will come Harvard night, with numbers by the Harvard Glee Club.

POST - MAY. 20.

Third Week of "Pops" Offers Good Music

The Pops Symphony Orchestra, the performances of which are so fine under the leadership of their conductor, Agide Jacchia, will open their third week tomorrow.

These concerts at Symphony Hall, which comprise the sole opportunity to hear good music at this time of year in Boston, will have numerous points of interest during the coming week.

Monday there will be played Chabrier's "Espana" and numbers from Wagner's "Tristan" and "The Valkyries," on Tuesday Liszt's Second Hungarian Rhapsody, on Wednesday his first, and also Handel's Largo and Glazounov's "Dance of Salome."

Thursday will be Amherst College Night, with the addition of college songs which will be of interest to the general public. Friday the finale of "Scheherazade," the "William Tell" overture and "Eili, Eili," will be played, and on Saturday the "Sakuntala" overture and the "Roumanian Rhapsody."

Sunday, May 27, the second Sunday evening pop concert, will be given with an all-Wagner program featuring excerpts from the "Ring." Monday, May 28, will come Harvard Night, with numbers by the Harvard Glee Club.

Music Notes and Comment

The Pops Sunday night concert last week was so great a success, with no less than 1300 admissions and all the reserved seats sold, that it is a pity the desire of the players in the orchestra for an occasional evening off prevents Sunday pops being offered every week during the season. There is no concert tonight. Would not it be better to give the players some other night, such as Monday or Tuesday off, instead of Sunday?

GLOBE - MAY. 20.

POP CONCERTS IN THIRD WEEK.

The Pops open their third week tomorrow night with Chabrier's "Espana" and numbers from Wagner's "Tristan" and "The Valkyrie" as features. Thursday will be Amherst College night, with college songs added to the regular orchestral program directed by Agide Jacchia. Next Sunday night, the second Sunday evening Pop Concert will be given, with an All-Wagner program, featuring excerpts from the "Ring." On Monday, May 28, will come Harvard Night with Glee Club numbers.

ADVTSR - MAY 20.

POP CONCERT

The programme for the Pop Concert in Symphony Hall tonight follows:

Military Polonaise .... Chopin
Overture, "Oberon" .... Weber
Waltz, "Dornroeschen .... Tchaikovsky
Fantasia, "Carmen" .... Bizet
Prelude and Siciliana from "Cavalleria Rusticana" .... Mascagni
Love-Death from "Tristan and Isolde" Wagner
Waltz, No. 15............ Brahms-Gericke
Rhapsody, "Espana" .... Chabrier
Ride of the Valkyries .... Wagner
Ave Maria (Solo violin, harp, organ and strings) .... Bach-Gounod
Pomp and Circumstance .... Elgar

POST - MAY. 21.

TONIGHT'S POP PROGRAM

Military Polonaise ....Chopin
Overture, "Oberon"..................Weber
Waltz, "Dornroeschen"....Tchaikovsky
Fantasia, "Carmen" ....Bizet
Selection from "Cavalleria Rusticana" Mascagni
Love-Death, "Tristan and Isolde" Wagner
Waltz, No. 15.........Brahms-Gericke
Rhapsody, "Espana"..............Chabrier
Ride of the Valkyries..............Wagner
Ave Maria.......................Bach-Gounod
Pomp and Circumstance ....Elgar

ADVTSR - MAY. 21.

POP CONCERT

The program for the Pop Concert in Symphony hall tonight follows:

1—Military Polonaise.....................Chopin
2—Overture, "Oberon"....................Weber
3—Waltz, "Dornroeschen"........Tchaikovsky
4—Fantasia, "Carmen"......................Bizet
5—Prelude and Siciliana from "Cavalleria Rusticana," ....Mascagni
6—Love-Death from "Tristan and Isolde" Wagner
7—Waltz, No. 15...........Brahms-Gericke
8—Rhapsody, "Espana"................Chabrier
9—Ride of the Valkyries..............Wagner
10—Ave Maria (solo violin, harp, organ and strings) ....Bach-Gounod
11—Pomp and Cidcumstance ....Elgar

HERALD - MAY. 21.

POP CONCERT

The program for the Pop concert in Symphony hall tonight follows:

"Military Polonaise," Chopin; overture, "Oberon," Weber; waltz, "Dornroeschen," Tchaikovsky; fantasia "Carmen," Bizet; prelude from Siciliana from "Cavalleria usticana," Mascagni; "Love-Death" from "Tristan and Isolde," Wagner; Waltz No. 15, Brahms-Gericke; rhapsody, "Espana," Chabrier; "Ride of the Valkyrie," Wagner; "Ave Maria" (solo violin, harp, organ and strings), Bach-Gounod; "Pomp and Circumstance," Elgar.

TELE - MAY - 21

"Pops" Program for Tonight

Military Polonaise ....Chopin
Overture, "Oberon"...........Weber
Waltz, "Dornroeschen" Tschaikowsky
Fantasia, "Carmen"...........Bizet
Prelude and Siciliana from "Cavalleria Rusticana".........Mascagni
Love-Death from "Tristan und Isolde" ....Wagner
Waltz, No. 15 ....Brahms-Gericke
Rhapsody, "España".......Chabrier
Ride of the Valkyries........Wagner
Ave Maria ....Bach-Gounod
"Pomp and Circumstance".....Elgar

MONITOR - MAY. 21

At the Pops Tonight

Military Polonaise..............Chopin
Overture to "Oberon"..........Weber
Waltz, "Dornröschen"......Chaikovsky
Fantasia, "Carmen"..............Bizet
Prelude and Siciliana from "Cavalleria Rusticana" ....Mascagni
Final Scene from "Tristan and Isolde" ....Wagner
Waltz, No. 15........Brahms-Gericke
Rhapsody, "España".........Chabrier
Ride of the Valkyrs...........Wagner
Ave Maria ....Bach-Gounod
March, "Pomp and Circumstance," Elgar

Conductor: A. Jacchia.

TRANS. MAY 21

TONIGHT'S POPS

The Pops Symphony orchestra, under Agide Jacchia, will be heard in the following program at Symphony hall tonight:

Hungarian March, Berlioz; Overture to "William Tell," Rossini; Liebesfroud, Kreisler; Fantasia, "L'Oracolo," Leoni; Finale of "Scheherazade," Rimsky-Korsakov; Procession to the Cathedral from "Lohengrin," Wagner; Valse Triste, Sibelius; Overture Solennelle, Tchiakovsky; Selection, "Orange Blossoms," Herbert; "Eili, Eili," Arranged by Agide Jacchia; Stars and Stripes Forever, Sousa.

FROM MAY 20 1923

NEW YORK CITY

The Boston Symphony Orchestra started duly its thirty-eighth season of "pop" concerts. Mr. Jacchia is to conduct, as in recent seasons, but was prevented by illness from appearing at the first concert. So Jacques Hoffmann, concert master in the "pop" series, conducted. A writer in The Boston Herald recalls that it was in "the merry Summers of the late '80s and early '90s that the 'Pops' were at their merriest. In the old Music Hall, for instance, there was sawdust on the floor, just enough to give fitting atmosphere; on the stage a band of musicians far smaller than the impressive near threescore of today, and at the tables nightly groups of many ages, but all athirst for sprightly tunes, properly played, and alike athirst for such honest brews as were on [illegible] and there were many. Yet it was not merely a students' rendezvous. The musically elect and the socially elect were there as well. Modes have changed, restrictions have increased, but the 'Pops,' entering last night on their thirty-eighth year, have never lost their vogue. The programs have become yearly more elaborate, the number of musicians augmented."

AT THE POPS TONIGHT

Entrance of the Boyards......Halvorsen
Overture, "L'Italiana in Algeri"..Rossini
Spanish Dance, "Panaderos"..Glazounov
Songs by Simmons Glee Club
Second Hungarian Rhapsody.......Liszt
Hindu Song, "Sadko"..Rimsky-Korsakov
March of the Toys.............Herbert
Fantasia, "Madame Butterfly"...Puccini
Selection, "The Yankee Princess," Kalman
Waltz, "On the Beautiful Blue Danube" ....Strauss
Prelude to "Carmen"...............Bizst

ADVTSR - MAY. 22

[106]

Simmons at Pops Tonight

Simmons College will celebrate at the Pop Concert in Symphony Hall tonight. This concert, which is open to the public, will have the following programme:

Entrance of the Boyards .... Halvorsen
Overture to "L'Italiana in Algeri"..Rossini
Spanish Dance, "Panaderos" ....Glazounov
Songs by Simmons Glee Club.
Second Hungarian Rhapsody ....Liszt
Hindu Song from "Sadko"..Rimsky-Korsakov
March of the Toys ....Herbert
Fantasia, "Madame Butterfly".......Puccini
Selection, "The Yankee Princess"....Kalman
Waltz, "On the Beautiful Blue Danube" Strauss
Prelude to "Carmen" .... Bizet

POST - MAY. 22.

"Pops" Program for Tonight

SIMMONS COLLEGE NIGHT

Entrance of the Boyards..Halvorsen
Overture to "L'Italiana in Algeri" Rossini
Spanish Dance, "Panaderos" Glazounoff
Songs by Simmons Glee Club
Second Hungarian Rhapsody..Liszt
Hindu Song from "Sadko" Rimsky-Korsakoff
March of the Toys.............Herbert
Fantasia, "Madam Butterfly" Puccini
Selection "The Yankee Princess" Kalman
Waltz, "On the Beautiful Blue Danube"..................Strauss
Prelude to "Carmen" ....Bizet

MONITOR - MAY 22

At the Pops Tonight

"Simmons College Night"

Entrance of the Boyards.....Halvorsen
Overture to the Opera, "L'Italiana in Algeri"...................Rossini
Spanish Dance, "Pañaderos".Glazounov
Simmons Songs................
Second Hungarian Rhapsody.......Liszt
Hindu Song from "Sadko"...... Rimsky-Korsakov
March of the Toys.............Herbert
Fantasia, "Madama Butterfly"..Puccini
Selection, "The Yankee Princess".. Kalmán
Waltz, "Blue Danube"......J. Strauss
Prelude to "Carmen"............Bizet

Conductor: A. Jacchia
Assisting: Simmons College Glee Club

TRANS - MAY. 22

Simmons Night at "Pops"

Simmons College will celebrate tonight at the "Pops" in Symphony Hall. The program will be as follows: "Entrance of the Boyards," Halvorsen; Overture to "L'Italiana in Algeri," Rossini; Spanish Dance, "Panaderos," Glazounov; Songs by Simmons College Glee Club; Second Hungarian Rhapsody, Liszt; Hindu Song from "Sadko," Rimsky-Korsakov; "March of the Toys," Herbert; Fantasia, "Madame Butterfly," Puccini; selection, "The Yankee Princess," Kalman; waltz, "On the Beautiful Blue Danube," Strauss; Prelude to "Carmen," Bizet.

GLOBE - MAY. 22.

"Pops" Program for Tonight

March, "El Capitan"...........Sousa
Overture, "Masaniello"........Auber
Waltz, "España".........Waldteufel
Fantasia, "Mefistofele".........Boito
First Hungarian Rhapsody.....Liszt
Largo ....Handel
"Children at Play"..Van Westerhout
Introduction and Dance of Salomé Glazounoff
Selection, "Mlle. Modiste"....Herbert
Intermezzo, Act III, "Jewels of the Madonna" ....Wolf-Ferrari
"American Patrol" ....Meacham

MONITOR - MAY. 23

At the Pops Tonight

March, "El Capitan"............Sousa
Overture to "Masaniello"........Auber
Waltz, "España"..........Waldteufel
Fantasia, "Mefistofele"...........Boito
First Hungarian Rhapsody........Liszt
Largo ....Handel
Children at Play......van Westerhout
Introduction and Dance of Salomé Glazunov
Selection, "Mlle. Modiste"......Herbert
Introduction to Act III. from "The Jewels of the Madonna"..Wolf-Ferrari
American Patrol ....Meacham

Conductor, A. Jacchia

TRANS - MAY 23 -

At The Pops Tonight

"Amherst College Night"

Coronation March from "The Prophet"...............Meyerbeer
Overture to "Le Roi l'a Dit"....Delibes
Fantasia, "Cavalleria Rusticana," Mascagni
Amherst College Songs.
Ballet Suite, "Nutcracker"...Chaikovsky
Indian Summer...................Herbert
Overture to "Tannhäuser".....Wagner
Amherst College Songs.
Selection, "Apple Blossoms," Kreisler-Jacobi
Waltz, "Blue Danube".......J. Strauss
Sixth Hungarian Dance..........Brahms

Conductor: A. Jacchia

TRANS - MAY. 24.

"Pops" Program for Tonight

AMHERST COLLEGE NIGHT

Coronation March from "The Prophet" ....Meyerbeer
Overture to "Le Roi l'a dit"..Delibes
Fantasia, "Cavalleria Rusticana" Mascagni
College Songs
Ballet Suite, "Nutcracker" Tschaikowsky
"Indian Summer, an American Idyll" Herbert
Overture to "Tannhäuser"...Wagner
College Songs
Selections, "Apple Blossoms" Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube" ....Strauss
Sixth Hungarian Dance.......Brahms

MAY. 24. MONITOR

AT THE POPS TONIGHT

College songs will be added to the Pops programme in Symphony Hall tonight, at which Amherst College will be represented. This concert is open to the public, however The numbers follow:

Coronation March from "The Prophet"... Mayerbeer
Overture to "Le Roi l'a dit".........Delibes
Fantasia, "Cavalleria Rusticana"...Mascagni
College Songs.
Ballet Suite, "Nutcracker".......Tchaikovsky
Indian Summer, An American Idyll...Herbert
Overture to "Tannhauser"...........Wagner
College Songs.
Selection, "Apple Blossoms"...Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube"... Strauss
Sixth Hungarian Dance..............Brahms

POST - MAY. 24.

AT THE POPS TONIGHT

College songs will be added to the Pops program in Symphony hall tonight, at which Amherst College will be represented. This concert is open to the public, however. The numbers follow:

Coronation March from "The Prophet".. Mayerbeer
Overture to "Le Roi l'a dit".........Delibes
Fantasia, "Cavalleria Rusticana".......Mascagni
College Songs...................................
Ballet Suite, "Nutcracker"........Tchaikovsky
"Indian Summer, An American Idyll"..Herbert
Overture to "Tannhauser"...........Wagner
College Songs...................................
Selection, "Apple Blossoms"....Kreisler-Jacobi
Waltz, "On the Beautiful Blue Danube".Strauss
Sixth Hungarian Dance...............Brahms

HERALD - MAY 24.

AT THE POPS TONIGHT

College songs will be added to the Pops' program in Symphony Hall tonight, with Amherst represented. The numbers follow:—

Coronation March, "The Prophet" Meyerbeer
Overture, "Le Roi l'a dit".....Delibes
Fantasia, "Cavalleria Rusticana" Mascagni
College Songs.
Ballet Suite, "Nutcracker"..Tchaikovsky
Indian Summer, Idyll.............Herbert
Overture, "Tannhauser"..........Wagner
College Songs.
Selection, "Apple Blossoms" Kreisler-Jacobi
Waltz, "Beautiful Blue Danube" Strauss
Sixth Hungarian Dance.........Brahms

ADVTSR - MAY. 24

TONIGHT AT THE POPS

The Pops Symphony Orchestra, under Agide Jacchia, will be heard in the following programme at Symphony Hall tonight:

Hungarian March .... Berlioz
Overture to "William Tell" .... Rossini
Liebesfreud .... Kreisler
Fantasia, "L'Oracolo" .... Leoni
Finale of "Scheherazade" .. Rimsky-Korsakov
Procession to the Cathedral from "Lohengrin" .... Wagner
Valse Triste .... Sibelius
Overture Solennelle, "1812" ...Tschaikovsky
Selection, "Orange Blossoms" ...... Herbert
"Eili, Eili" .....Arranged by Agide Jacchia
Stars and Stripes Forever ....Sousa

POST - MAY. 25.

TONIGHT'S POPS

The Pops Symphony Orchestra, under Agide Jacchia, will be heard in the following program at Symphony hall tonight:

Hungarian March.....................Berlioz
Overture to "William Tell".......Rossini
Liebesfreud ....Kreisler
Fantasia, "L'Oracolo"..................Leoni
Finale of Scheherazade" Rimsky-Korsakov
Procession to the Cathedral from "Lohengrin" ....Wagner
Valse Triste.........................Sibelius
Overture Solennelle, "1812"...Tchaikovsky
Selection, "Orange Blossoms".....Herbert
"Eili, Eili"..Arranged by Agida Jacchia
Stars and Stripes Forever..............Sousa

HERALD - MAY. 25.

TONIGHT'S POPS PROGRAM

Hungarian March...............Berlioz
Overture, "William Tell"........Rossini
Liebesfreud ....Kreisler
Fantasia, "L'Oracolo"............Leoni
Finale, "Scheherazade" Rimsky-Korsakov
Procession, "Lohengrin".........Wagner
Valse Triste ....Sibelius
Ouverture Solennelle, "1812" Tchaikovsky
Selection, "Orange Blossoms"...Herbert
"Eili, Eili"..Arranged by Agide Jacchia
Stars and Stripes Forever........Sousa

ADVTSR - MAY. 25

At the Pops Tonight

March, "Lorraine" .... Ganne
Overture to "Sakuntala" ..... Goldmark
Waltz, "The Sirens" .... Waldteufel
Fantasia, "Rigoletto" .... Verdi
Slavic March .... Chaikovsky
Solo for Violin.
Gavotte, "Camellia" .... Jacchia
Roumanian Rhapsody .... Enesco
Suite from "Carmen" .... Bizet
Parade of the Wooden Soldiers .... Jessel
Dance of the Hours from "La Gioconda" .... Ponchielli

Conductor: A. Jacchia
Soloist: Julius Theodorowicz

PROGRESS OF THE POPS

Changing Audiences Bring Changing Ways—Still and Serious Listening—Wagner for Sunday—Programmes of Next Week

THROUGH another week, from tomorrow over next Saturday, go The Pops a wonted way. True, they have lost not a little of old informality, freedom and gaiety. True also, an essentially different public from that within easy memory, now frequents them. Since, however, the newcomers make the main body of the audience and since they prefer to listen to the music as closely and undisturbedly as at any concert of the winter, they have clear right to take their pleasure in their own way. Five years ago The Pops were agreeable place for evening lounging. To smoke, to drink, to chatter was as essential part of pleasure as the music. Other days, other ways—until now the preponderant public merely goes to hear a concert of light pieces and heavy as well played as Mr. Jacchia and his orchestra can compass. Clearer than ever this spring runs such change, particularly at the concerts of Sunday evening—smokeless, drinkless, broken by only one intermission. Fragments from Wagner's operas will fill the programme tomorrow, viz.:

Overture to "Rienzi,"
Venusberg Music from "Tannhäuser,"
Closing Scene from "Tristan,"
Fantasia from "Lohengrin,"
Prelude to "The Mastersingers,"
Procession of the Grail Knights from "Parsifal,"
Forest Murmurs from "Siegfried,"
Fire-Music from "The Valkyr."

In the week to come, Monday brings "Harvard Night," with Dr. Davison and the Glee Club assisting in accompanied and unaccompanied numbers from its recent concerts. Two from Holst and Converse add a brass choir to the voices. On Tuesday, Mr. Jacchia takes over from the Symphony Concerts eighteenth-century dances by Grétry. On Wednesday, he sets Smetana's Overture, "The Bartered Bride," snapping and whirling. On Thursday, a Rhapsody, "Midsummer," by the Swedish composer, Alfven, will be played for the first time hereabouts. Friday brings a resurrection of the overture to Verdi's forgotten opera, "Joan of Arc," while Saturday assembles the usual miscellany. More wary than last year seems Mr. Jacchia of too frequent repetitions.

TRANS-MAY. 26.

POP CONCERT

The program for the Pop concert in Symphony hall tonight follows:

March, "Lorraine," Ganne; Overture to "Sakuntala," Goldmark; Waltz, "The Sirens," Waldteufel; Fantasia, "Rigoletto," Verdi; March Slave, Tchaikovsky; violin solo (Julius Theodorovicz); Gavotte, "Camellia," Jacchia; Roumanian Rhapsody, Enesco; Suite from "Carmen," Bizet; Parade of the Wooden Soldiers, Jessel; Dance of the Hours, Ponchielli.

The second Sunday concert of the Pops season will take place in Symphony hall tomorrow evening. The program, consisting entirely of Wagner's music, follows:

Rienzi Overture; Tannhauser Bacchanale, "The Hill of Venus," Act 1; Tristan and Isolde, "Love-Death," Act 3; Lohengrin Fantasia; The Maestersingers of Nuremberg, Prelude; Parsifal, Entrance of the Knights into the Temple of the Grail, Act 1; Siegfried, "Forest Murmurs," Act 2; The Valkyrie, Magic Fire Music, Act 3.

TELE-MAY. 26.

Week-End "Pops" Program

TONIGHT

March, "Lorraine" .... Ganne
Overture to "Sakuntala" .. Goldmark
Waltz, "The Sirens" ...... Waldteufel
Fantasia, "Rigoletto" .... Verdi
March Slave .... Tschaikowsky
Violin Solo (Julius Theodorowicz)
Gavotte, "Camellia" .... Jacchia
Rumanian Rhapsody .... Enesco
Suite from "Carmen" .... Bizet
"Parade of the Wooden Soldiers," Jessel
"Dance of the Hours" ..... Ponchielli

SUNDAY EVENING
Wagner Program

"Rienzi" Overture
"Tannhäuser," Bacchanale
"Tristan and Isolde," "Love-Death"
"Lohengrin" Fantasia
Prelude to "Meistersinger"
"Parsifal," Entrance of the Knights into the Temple of the Grail
"Siegfried," "Forest Murmurs"
"Walküre," Magic Fire Music

MONITOR-MAY. 26

WAGNER AT POPS

The second Sunday concert of the Pops season will take place in Symphony Hall tonight. The programme, consisting entirely of Wagner's music, follows:

Rienzi Overture.
Tannhauser Bacchanale, "The Hill of Venus," Act I.
Tristan and Isolde, "Love-Death," Act III.
Lohengrin Fantasia.
The Mastersingers of Nuremberg—Prelude.
Parsifal—Entrance of the Knights into the Temple of the Grail (Act I.)
Siegfried—"Forest Murmurs" (Act II.)
The Valkyrie—Magic Fire Music (Act III.)

POST-MAY. 27.

Wagner Program for Sunday Pops

The fourth week of the Pops season in Symphony hall opens tomorrow night with the second of the Sunday concerts and an all-Wagner program.

Monday will bring the annual Harvard night, with additional numbers by the Harvard Glee Club under Dr. Archibald T. Davison.

The all-Wagner program for tomorrow evening is as follows:

Rienzi .... Overture
Tannhauser—Bacchanale, "The Hill of Venus," Act I.
"Tristan and Isolde" ... "Love-Death," Act III
Lohengrin .... Fantasia
"The Mastersingers of Nuremberg" .... Prelude
Parsifal—"Entrance of the Knights into the Temple of the Grail," Act I.
Siegfried .... "Forest Murmurs," Act II
The Valkyrie .... "Magic Fire Music," Act III

TRAV. MAY 26

WAGNER PROGRAM AT POPS TONIGHT

The second Sunday concert of the Pops season will take place in Symphony Hall tonight. The program, consisting entirely of Wagner's music, follows:

Rienzi Overture.
Tannhauser Bacchanale, "The Hill of Venus," Act I.
Tristan and Isolde—"Love-Death," Act III.
The Mastersingers of Nuremberg—Prelude.
Parsifal—Entrance of the Knights into the Temple of the Grail (Act I.)
Siegfried—"Forest Murmurs" (Act II.)
The Valkyrie—Magic Fire Music (Act III.)

ADVTSR-MAY 27

WAGNER PROGRAM TONIGHT

The second of the new Sunday night Pops tonight offers a Wagner program with nothing from any other composer. It should prove an even more overwhelming popular success than was the recent Russian program. The management has been unable to get permission to sell refreshments Sunday nights, so that this evening's concert will be free from the interruptions caused some listeners by waitresses and the clinking of glasses.

It is perhaps a pity that much of the

It is perhaps a pity that muc hof the old informality is gone from these concerts. People can no longer make remarks to their table companions during the music without incurring stony stares from their neighbors. Everybody takes the music with extraordinary seriousness, and of course much of it is worth so taking. But the carefree, comfortable atmosphere of the European cafe or beer garden is gone from the Pops, if indeed it was ever there.

The floor has now become almost as solemn as the baloncies. But in New England we always seem to take our pleasures strenuously and soberly.

The rest of the week offers as usual many special features:

Tomorrow night will be the annual Harvard Night, with numbers by the Harvard Glee Club, Dr Achibald T. Davison, conductor. Tuesday's program will include the "Oberon" Overture, "Tosca" Fantasia, Prelude to "Tristan," Sixth Rhapsody of Liszt, a ballet suite of Gretry, and other numbers.

Wednesday a Memorial Day program will include, besides music appropriate to the day, the overtures to "The Bartered Bride" and "William Tell," also the Prelude to "Lohengrin," and "The Lost Chord" for solo trumpet.

Thursday, there may be mentioned among other numbers the march from "Tannhauser," "Vienna Blood" Waltz, "Othello," Fantasia, 1812" Overture, 'Carmen" Suite, etc.

Friday, June 1, will bring a flute solo by Arthur Brooke, the "Mastersingers" Prelude, the Finale of Tchaikovsky's Fourth Symphony, "Mignon" overture; for Saturday, June 2, "Pomp and Circumstance," "Samson and Delilah" Fantasia, Bizet's First L'Arlesienne Suite, the Bach-Gounod Ave Maria, "Espana" Rhapsody, and other numbers.

GLOBE-MAY. 27.

WAGNER AT THE POPS

The fourth week of the Pop Concerts at Symphony Hall will open tonight with the second Sunday concert of the season and an All-Wagner program, while tomorrow will bring the annual Harvard Night, at which the Harvard Glee Club will assist.

The programs of the week, to be presented by Mr. Jacchia and his celebrated Pops Symphony Orchestra, follow:

TONIGHT—ALL-WAGNER PROGRAM

Rienzi .... Overture
Tannhaeuser—Bacchanale, "The Hill of Venus," Act I.
"Tristan and Isolde" ... "Love-Death," Act III
Lohengrin .... Fantasia
"The Mastersingers of Nuremberg" .... Prelude
Parsifal—"Entrance of the Knights into the Temple of the Grail," Act I.
Siegfried .... "Forest Murmurs," Act II
The Valkyrie .... "Magic Fire Music," Act III

MONDAY—HARVARD NIGHT

Coronation March .... Svendsen
Overture to "Orpheus" .... Offenbach
Fantasia, "La Boheme" .... Puccini
Harvard Glee Club with Orchestra (Dr. Davison, conductor)—
(a) A Dirge for Two Veterans .... Holst
(b) Laudate Dominum .... Converse, '93
Excerpts from "The Mastersingers," Act III .... Wagner
Introduction—
"Dance of the Apprentices."
"Homage to Hans Sachs."
"Hymn to the Sun" .... Rimsky-Korsakov
Second Hungarian Rhapsody .... Liszt
Harvard Glee Club—
(a) "Fire, Fire, My Heart" .... Morley
(b) Russian Folksongs, "Song of the Lifeboat Men," "Fireflies," "At Father's Door."
(c) Bedouin Song .... Foote
Ballet Suite, "Coppelia" .... Delibes
Serenade .... Pierne
Cruiser Harvard .... Strube
"Fair Harvard."

TUESDAY

Military Polonaise .... Chopin
Overture to "Oberon" .... Weber
Waltz, "Sleeping Beauty" .... Tchaikovsky
Fantasia, "Tosca" .... Puccini
Prelude to "Tristan and Isolde" ..... Wagner
Capriccio .... Scarlatti
(Arranged for strings by Jacchia.)
Impromptu (Op. 90, No. 2) ... Schubert-Jacchia
Sixth Hungarian Rhapsody .... Liszt
From the Ballet "Cephale et Procris"—
(a) Tambourin, (b) Gigue ..... Gretry-Mettl
Intermezzo, "L'Amico Fritz" .... Mascagni
Slavonic Dance No. 1 .... Dvorak

MEMORIAL DAY, WEDNESDAY

Military March .... Saint-Saens
Overture to "The Bartered Bride" .... Snetana
Waltz, "Pomone" .... Waldteufel
Fantasia, "Lucia di Lammermoor" ..... Donizetti
Prelude to "Lohengrin" .... Wagner
Marche Miniature .... Tchaikovsky
"The Lost Chord" .... Sullivan
(Solo trumpet, Mr. Mager.)
Overture to "William Tell" .... Rossini
American Military Fantasy .... Rollinson
"By the Waters of Minnetonka" ..... Lieurance
"Stars and Stripes Forever" .... Sousa

THURSDAY

March from "Tannhaeuser" .... Wagner
Overture to "La Gazza Ladra" .... Rossini
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Othello" .... Verdi
Rhapsody, "Midsomarvaka" .... Alfven
Reve Angelique .... Rubinstein
Norwegian Dance .... Grieg
Ouverture Solennelle, "1812" ..... Tchaikovsky
Suite from "Carmen," (a) Habanera, b) Toreador's Song, (c) Gypsy Dance . Bizet
Serenade, "The Millions of Harlequin" . Drigo
Third Slavonic Dance .... Dvorak

FRIDAY

"Entrance of the Gladiators" .... Fucik
Overture to "Jeanne d'Arc" .... Verdi
Waltz, "Tres Jolie" .... Waldteufel
Fantasia, "Romeo and Juliet" .... Gounod
Prelude to "The Mastersingers" .... Wagner
Flute Solo .... (Arthur Brooke)
Waltz, "Souvenir" .... Krogman
Finale, "Fourth Symphony" .... Tchaikovsky
Overture to "Mignon" .... Thomas
Barcarolle from "Tales of Hoffmann" . Offenbach
March, "King Cotton" .... Sousa

SATURDAY

Pomp and Circumstance .... Elgar
Overture, "Maxmilian Robespierre" ...... Litolff
Waltz from "Eugen Onegin" .... Tchaikovsky
Fantasia, "Samson and Delilah" ... Saint-Saens
Suite No. 1 ("L'Arlesienne") (a) Prelude, (b) Carillon .... Bizet
Ave Maria .... Bach-Gounod
(Solo violin, harp, organ and strings.)
Prelude to Act III, "La Traviata" .... Verdi
"Ride of the Valkyries" .... Wagner
Rhapsody, "Espagna" .... Chabrier
... du Bal .... Gillet
... from "La Gioconda" .... Ponchielli

HERALD-MAY. 27.

HARVARD NIGHT AT POPS

The anual Harvard night at the Pops in Symphony hall will take place tonight, numbers to be added by the Harvard Glee club under Dr. Archiblad T. Davison. The program follows:

"Coronation March," Svendsen; overture to "Orpheus," Offenbach; fantasia, "La Boheme," Puccini; songs by Harvard Glee club with orchestra; excerpts from "The Meistersingers," Wagner; "Hymn to the Sun," Rimsky-Korsakov; Second Hungarian rhapsody, Liszt; songs by Harvard Glee club, Morley, Foote; ballet suite, "Coppellia," Delibea; "Serenade," Pierne; "Cruiser Harvard," Strube; "Fair Harvard."

TELE.-MAY 28.

"Pops" Program for Tonight

HARVARD NIGHT

"Coronation March" .... Svendsen
Overture to "Orpheus" ..... Offenbach
Fantasia, "La Bohème ...... Puccini
Songs by Harvard Glee Club With Orchestra
Excerpts from "Meistersinger" Wagner
Hymn to the Sun .. Rimsky-Korsakoff
Second Hungarian Rhapsody ... Liszt
Songs by Harvard Glee Club
Ballet Suite, "Coppélia" ...... Delibes
Serenade .... Pierné
"Cruiser Harvard" .... Strube
"Fair Harvard"

MONITOR-MAY. 28

HARVARD NIGHT AT POPS

The annual Harvard night at the Pops in Symphony Hall will take place tonight, numbers to be added by the Harvard Glee Club under Dr. Archibald T. Davison. The program follows:

Coronation March .... Svendsen
Overture to "Orpheus" .... Offenbach
Fantasia, "La Boheme" .... Puccini
Harvard Glee Club with Orchestra.
Songs by Holst and Converse.
Excerpts from "The Mastersingers" .... Wagner
Hymn to the Sun .... Rimsky-Korsakov
Second Hungarian Rhapsody .... Liszt
Harvard Glee Club.
Fire, Fire, My Heart .... Morley
Russian Folk Songs, Song of the Lifeboat Men
Fireflies.
At Father's Door.
Bedouin Song .... Foote
Ballet Suite, "Copellia" .... Delibes
Serenade .... Pierne
Cruiser Harvard .... Strube
Fair Harvard.

HERALD-MAY. 28.

HARVARD NIGHT AT POPS

This is Harvard Night at the Pops, with numbers added by the Harvard Glee Club. The program follows:—

Coronation March .... Svendsen
Overture to "Orpheus" .... Offenbach
Harvard Glee Club with Orchestra.
Excerpts from "The Mastersingers" Wagner
Hymn to the Sun .... Rimsky-Korsakov
Second Hungarian Rhapsody .... Liszt
Harvard Glee Club.
Bellet Suite, "Copellia" .... Delibes
Serenade .... Pierne
Cruiser Harvard .... Strube
FAIR HARVARD.

ADVTSR-MAY. 28

HUGE THRONG AT 'POPLESS' CONCERT

The edict of the state commissioner of public safety against smoking and eating at the Sunday Pop concerts again failed to keep a large audience from enjoying the Wagner program offered last night.

There apparently was no one ignorant of the public safety commissioner's regulation, as no one attempted to smoke. On the occasion of Boston's first Sunday night Popless and smokeless concert two weeks ago, a few, in ignorance of the ukase, started to smoke. The ushers were alert in the interest of public safety and warned the violators. But last night the safety of thee commonwealth was not threatened once. Instead, during the intermission the real smokers crowded the lobbies and puffed furiously to make up for lost time and to strengthen themselves for privations through the second part of the program.

HERALD-MAY. 28

[107]

At The Pops Tonight

"Harvard Night"

Coronation March .... Svendsen
Overture to "Orpheus" ...... Offenbach
Fantasia, "La Bohème" .... Puccini
Choral Numbers:
Dirge for Veterans .... Holst
Laudate Dominum .... Converse
Introduction, Apprentices' Dance, Homage to Sachs from "Die Meistersinger" .... Wagner
Hymn to the Sun .... Rimsky-Korsakov
Second Hungarian Rhapsody ...... Liszt
Choral Numbers:
Fire, Fire, My Heart .... Morley
Folk-Songs .... Russian
Bedouin Love-Song .... Foote
Suite from the Ballet, "Coppélia" Delibes
Serenade .... Pierné
March, "Cruiser Harvard .... Strube

Conductors:
A. Jacchia A. T. Davison
Assisting:
The Harvard Glee Club

TRANS. MAY. 28.

"Pops" Programs

TONIGHT

Military Polonaise .... Chopin
Overture to "Oberon" .... Weber
Waltz, "Sleeping Beauty," Tschaikowsky
Fantasia, "Tosca" .... Puccini
Prelude to "Tristan and Isolde," Wagner
Capriccio .... Scarlatti
Impromptu (Op. 90, No. 2), Schubert-Jacchia
Sixth Hungarian Rhapsody ..... Liszt
From the Ballet, "Cephale et Procris" .... Gretry-Mottl
a. Tambourin b. Gigue
Intermezzo, "L'Amico Fritz" Mascagni
Slavonic Dance No. 1 .... Dvorak

TOMORROW NIGHT

Military March .... Saint-Saëns
Overture to "The Bartered Bride" Smetana
Fantasia, "Lucia di Lammermoor," Donizetti
The Bakule Chorus, Frantisek Bakule, Director
Prelude to "Lohengrin" ..... Wagner
"Marche Miniature" ... Tschaikowsky
"The Lost Chord" .... Sullivan
(Solo Trumpet—Georges Mager)
Overture to "William Tell" .. Rossini
American Military Fantasy, Rollinson
"By the Waters of Minnetonka," Lieurance
"Stars and Stripes Forever" ... Sousa

MONITOR-MAY. 29.

POPS PROGRAM

The following program will be given by Conductor Agide Jacchia at the Pops in Symphony hall tonight:

Military Polonaise, Chopin; overture to "Oberon," Weber; waltz, "Sleeping Beauty," Tchaikovsky; fantasia, "Tosca," Puccini; prelude to "Tristan and Isolde," Wagner; Capriccio, Scarlatti; Impromptu (Op. 90, No. 2), Schubert-Jacchia; Sixth Hungarian Rhapsody, Liszt; from the ballet "Cephale et Procris," a, Tambourin, b, Gigue, Gretry-Mottl; intermezzo, "L'Amico Fritz," Mascagni; Slavonic Dance No. 1, Dvorak.

TELE MAY. 29.

At the Pops Tonight

Military Polonaise .... Chopin
Overture to "Oberon" .... Weber
Waltz, "Sleeping Beauty" ... Chaikovsky
Fantasia, "Tosca" .... Puccini
Prelude to "Tristan and Isolde". Wagner
Capriccio for Strings ... Scarlatti-Jacchia
Impromptu (Op. 90, No. 2) .... Schubert-Jacchia
Sixth Hungarian Rhapsody .... Liszt
Two Dances from the Ballet, "Cephalus and Procris" .... Grétry-Mottl
Intermezzo, "L'Amico Fritz" .. Mascagni
Slavonic Dance No. 1 .... Dvo

Conductor: A. Jacchia

TRANS. MAY. 29.

BAKULE CHORUS AT THE POPS TONIGHT

The celebrated Bakule Chorus of Czecho-Slovakian children will appear at the Pops concert in Symphony Hall tonight. The program in full follows:

Military March .... Saint-Saens
Overture, "The Bartered Bride" .. Smetana
Fantasia, "Lucia di Lammermoor". Donizetti
Bakule Chorus, Frantisec Bakule, director.
Prelude, "Lohengrin" .... Wagner
Marche Miniature .... Tchaikovsky
"The Lost Chord" .... Sullivan
(Solo trumpet—Georges Mager)
Overture to "William Tell" .... Rossini
American Military Fantasy .... Rollinson
"By the Waters of Minnetouka" .. Lieurance
"Stars and Stripes Forever" .... Sousa

ADVTSR-MAY. 30

BAKULE CHORUS AT POPS

The celebrated Bakule chorus of Czecho-Slovakian children will add numbers to the Pops program in Symphony hall tonight. Their singing will consist of folk songs of their own country and American songs appropriate to Memorial day. This will be their farewell Boston appearance. The program follows:

Military march .... Saint-Saens
Overture to "The Bartered Bride" Smetana
Fantasia, "Lucia di Lammermoor" Donizetti
The Bakule Chorus, Frantisec Bakule, director.
Prelude to "Lohengrin" .... Wagner
Marche Miniature .... Tchaikovsky
"The Lost Chord" .... Sullivan
(Solo trumpet, Georges Mager)
Overture to "William Tell" .... Rossini
American Military Fantasy ...... Rollinson
"By the Waters of Minnetonka" Lieurance
Stars and Stripes Forever, march. Sousa

HERALD. MAY 30

TONIGHT'S POP PROGRAM

March, "Tannhauser" .... Wagner
Overture, "La Gazza Ladra" .... Rossini
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Othello" .... Verdi
Rhapsody, "Midsomarvaka" .... Alfven
Reve Angelique .... Rubinstein
Norwegian dance .... Grieg
Overture, "1812" .... Tchaikovsky
Suite from "Carmen" .... Bizet
Serenade, "Millions of Harlequin" ... Drigo
Third Slavonic dance .... Dvorak

ADVTSR. MAY 3

TONIGHT'S POP CONCERT

In Symphony hall tonight the following Pops program will be given:

March from "Tannhauser" .... Wagner
Overture to "La Gazza Ladra" .... Rossini
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Othello" .... Verdi
Rhapsody, "Midsomarvaka" .... Alfven
Reve Angelique .... Rubinstein
Norwegian Dance .... Grieg
Overture Solennelle, "1812" .... Tchaikovsky
Suite from "Carmen" .... Bizet
(a), Habanera, (b), Toreador's Song, (c), Gypsy Dance.
Serenade, "The Millions of Harlequin" .. Drigo

The Saxophone solo which is typical of the "Innocent" in the Suite No. 1 of incidental music to "L'Arlesienne," is usually played here by a clarinet, and the effect is thereby greatly lessened. Next Saturday night when the Suite will be performed at a "Pop" concert, the solo will be played on a saxophone by Mr. Laus, the excellent first bassoon of the Boston Symphony orchestra.

HERALD-MAY. 31

POP CONCERT

In Symphony hall tonight the following program will be given:

March from "Tannhauser," Wagner; Overture to "La Gazza Ladra," Rossini; Waltz, "Vienna Blood," Strauss; Fantasia, "Othello," Verdi; Rhapsody, "Midsomarvaka," Alfven; Reve Angelique, Rubinstein; Norwegian Dance, Greig; Overture Solennelle, "1812," Tchaikovsky; Suite from "Carmen," a Habanera, b. Toreador Song, c. Gypsy Dance, Bizet; Serenade, "The Millions of Harlequin," Drigo; Third Slavonic Dance, Dvorak.

TELE. MAY 31

At the Pops Tonight

March from "Tannhäuser" ..... Wagner
Overture to "La Gazza Ladra" .. Rossini
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Othello" .... Verdi
Rhapsody, "Midsummer" .... Alfven
Angel-Dream .... Rubinstein
Norwegian Dance .... Grieg
Overture, "1812" .... Chaikovsky
Suite from "Carmen" .... Bizet
Serenade from "Harlequin's Millions" Drigo
Slavonic Dance, No. 3 .... Dvorák

Conductor: A. Jacchia

"Playing Fair"

TAKING into consideration the demands of the classics, it is apparent that Mr. Monteux has paid due tribute to the American composer. If every orchestra followed the lead of the Boston Symphony the lament that the native composer suffers from lack of opportunity would no longer be so loud in the land. The ten pieces of last winter may not be much to look for in a season, and they happened to include only one novelty. But in a list which displays a catholicity of taste, a broad cosmopolitan viewpoint, Mr. Monteux has shown that he appreciates the existence of the American composer, and has conceded him generous representation. [Musical America

TRANS-MAY 31

POPS PROGRAM

The following music will be played at the Pop concert in Symphony hall tonight:

"Entrance of the Gladiators," Fucik; overture to "Jeanne d'Arc," Verdi; waltz, "Tres Jolie," Waldteufel; fantasia, "Romeo and Juliet," Gounod; prelude to "The Meistersingers," Wagners; flute solo, "Woodland Stream," Metzger, Arthur Brooke; "Valse Souvenir," Krogmann; finale, "Fourth Symphony," Tchaikowsky; overture to "Mignon," Thomas; "Bacarolle" from "Tales of Hoffmann,' Offenbach; march, "King Cotton," Sousa.

TELE-JUNE 1.

"Pops" Program for Tonight

Entrance of the Gladiators .... Fucik
Overture to "Jeanne d'Arc" .... Verdi
Waltz, "Très Jolie" ...... Waldteufel
Fantasia, "Romeo and Juliette" Gounod
Prelude to "Meistersinger" .. Wagner
Flute solo, "Woodland Stream" Metzger
(Arthur Brooke)
"Valse Souvenir" .... Krogmann
Finale, Fourth Symphony Tschaikowsky
Overture to "Mignon" ...... Thomas
Barcarolle from "Tales of Hoffmann" Offenbach
March, "King Cotton" .... Sousa

MONITOR-JUNE 1.

At the Pops Tonight

March, "Lorraine" .... Ganne
Overture to "Sakuntala" .... Goldmark
Waltz, "The Sirens" .... Waldteufel
Fantasia, "Rigoletto" .... Verdi
Slavic March .... Chaikovsky
Solo for Violin.
Gavotte, "Camellia" .... Jacchia
Roumanian Rhapsody .... Enesco
Suite from "Carmen" .... Bizet
Parade of the Wooden Soldiers.... Jessel
Dance of the Hours from "La Gioconda" .... Ponchielli

Conductor: A. Jacchia
Soloist: Julius Theodorowicz

PROGRESS OF THE POPS

Changing Audiences Bring Changing Ways—Still and Serious Listening—Wagner for Sunday—Programmes of Next Week

THROUGH another week, from tomorrow over next Saturday, go The Pops a wonted way. True, they have lost not a little of old informality, freedom and gaiety. True also, an essentially different public from that within easy memory, now frequents them. Since, however, the newcomers make the main body of the audience and since they prefer to listen to the music as closely and undisturbedly as at any concert of the winter, they have clear right to take their pleasure in their own way. Five years ago The Pops were agreeable place for evening lounging. To smoke, to drink, to chatter was as essential part of pleasure as the music. Other days, other ways—until now the preponderant public merely goes to hear a concert of light pieces and heavy as well played as Mr. Jacchia and his orchestra can compass. Clearer than ever this spring runs such change, particularly at the concerts of Sunday evening—smokeless, drinkless, broken by only one intermission. Fragments from Wagner's operas will fill the programme tomorrow, viz.:

Overture to "Rienzi."
Venusberg Music from "Tannhäuser."
Closing Scene from "Tristan,"
Fantasia from "Lohengrin."
Prelude to "The Mastersingers,"
Procession of the Grail Knights from "Parsifal,"
Forest Murmurs from "Siegfried,"
Fire-Music from "The Valkyr."

In the week to come, Monday brings "Harvard Night," with Dr. Davison and the Glee Club assisting in accompanied and unaccompanied numbers from its recent concerts. Two from Holst and Converse add a brass choir to the voices. On Tuesday, Mr. Jacchia takes over from the Symphony Concerts eighteenth-century dances by Grétry. On Wednesday, he sets Smetana's Overture, "The Bartered Bride," snapping and whirling. On Thursday, a Rhapsody, "Midsummer," by the Swedish composer, Alfven, will be played for the first time hereabouts. Friday brings a resurrection of the overture to Verdi's forgotten opera, "Joan of Arc," while Saturday assembles the usual miscellany. More wary than last year seems Mr. Jacchia of too frequent repetitions.

TRANS-MAY.26.

POP CONCERT

The program for the Pop concert in Symphony hall tonight follows:

March, "Lorraine," Ganne; Overture to "Sakuntala," Goldmark; Waltz, "The Sirens," Waldteufel; Fantasia, "Rigoletto," Verdi; March Slave, Tchaikovsky; violin solo (Julius Theodorovicz); Gavotte, "Camellia," Jacchia; Roumanian Rhapsody, Enesco; Suite from "Carmen," Bizet; Parade of the Wooden Soldiers, Jessel; Dance of the Hours, Ponchielli.

The second Sunday concert of the Pops season will take place in Symphony hall tomorrow evening. The program, consisting entirely of Wagner's music, follows:

Rienzi Overture; Tannhauser Bacchanale, "The Hill of Venus," Act 1; Tristan and Isolde, "Love-Death," Act 3; Lohengrin Fantasia; The Maestersingers of Nuremberg, Prelude; Parsifal, Entrance of the Knights into the Temple of the Grail, Act 1; Siegfried, "Forest Murmurs," Act 2; The Valkyrie, Magic Fire Music, Act 3.

TELE-MAY.26.

Week-End "Pops" Program

TONIGHT

March, "Lorraine" .... Ganne
Overture to "Sakuntala".. Goldmark
Waltz, "The Sirens"...... Waldteufel
Fantasia, "Rigoletto"........ Verdi
March Slave........ Tschaikowsky
Violin Solo (Julius Theodorowicz)
Gavotte, "Camellia"........ Jacchia
Rumanian Rhapsody........ Enesco
Suite from "Carmen"........ Bizet
"Parade of the Wooden Soldiers," Jessel
"Dance of the Hours"..... Ponchielli

SUNDAY EVENING
Wagner Program

"Rienzi" Overture
"Tannhäuser," Bacchanale
"Tristan and Isolde," "Love-Death"
"Lohengrin" Fantasia
Prelude to "Meistersinger"
"Parsifal," Entrance of the Knights Into the Temple of the Grail
"Siegfried," "Forest Murmurs"
"Walküre," Magic Fire Music

MONITOR-MAY.26

WAGNER AT POPS

The second Sunday concert of the Pops season will take place in Symphony Hall tonight. The programme, consisting entirely of Wagner's music, follows:

Rienzi Overture.
Tannhauser Bacchanale, "The Hill of Venus," Act I.
Tristan and Isolde, "Love-Death," Act III.
Lohengrin Fantasia.
The Mastersingers of Nuremberg—Prelude.
Parsifal—Entrance of the Knights into the Temple of the Grail (Act I.)
Siegfried—"Forest Murmurs" (Act II.)
The Valkyrie—Magic Fire Music (Act III.)

POST-MAY.27.

Wagner Program for Sunday Pops

The fourth week of the Pops season in Symphony hall opens tomorrow night with the second of the Sunday concerts and an all-Wagner program.

Monday will bring the annual Harvard night, with additional numbers by the Harvard Glee Club under Dr. Archibald T. Davison.

The all-Wagner program for tomorrow evening is as follows:

Rienzi .... Overture
Tannhauser—Bacchanale, "The Hill of Venus," Act I.
"Tristan and Isolde"..."Love-Death," Act III
Lohengrin .... Fantasia
"The Mastersingers of Nuremberg".... Prelude
Parsifal—"Entrance of the Knights into the Temple of the Grail." Act I.
Siegfried........ "Forest Murmurs," Act II
The Valkyrie...."Magic Fire Music," Act III

TRAV. MAY 26

WAGNER PROGRAM AT POPS TONIGHT

The second Sunday concert of the Pops season will take place in Symphony Hall tonight. The program, consisting entirely of Wagner's music, follows:

Rienzi Overture.
Tannhauser Bacchanale, "The Hill of Venus," Act I.
Tristan and Isolde—"Love-Death," Act III.
The Mastersingers of Nuremberg—Prelude.
Parsifal—Entrance of the Knights into the Temple of the Grail (Act I.)
Siegfried—"Forest Murmurs" (Act II.)
The Valkyrie—Magic Fire Music (Act III.)

ADVTSR-MAY 27.

WAGNER PROGRAM TONIGHT

The second of the new Sunday night Pops tonight offers a Wagner program with nothing from any other composer. It should prove an even more overwhelming popular success than was the recent Russian program. The management has been unable to get permission to sell refreshments Sunday nights, so that this evening's concert will be free from the interruptions caused some listeners by waitresses and the clinking of glasses.

It is perhaps a pity that much of the It is perhaps a pity that muc hof the old informality is gone from these concerts. People can no longer make remarks to their table companions during the music without incurring stony stares from their neighbors. Everybody takes the music with extraordinary seriousness, and of course much of it is worth so taking. But the carefree, comfortable atmosphere of the European cafe or beer garden is gone from the Pops, if indeed it was ever there.

The floor has now become almost as solemn as the baloncies. But in New England we always seem to take our pleasures strenuously and soberly.

The rest of the week offers as usual many special features:

Tomorrow night will be the annual Harvard Night, with numbers by the Harvard Glee Club, Dr Achibald T. Davison, conductor. Tuesday's program will include the "Oberon" Overture, "Tosca" Fantasia, Prelude to "Tristan," Sixth Rhapsody of Liszt, a ballet suite of Gretry, and other numbers.

Wednesday a Memorial Day program will include, besides music appropriate to the day, the overtures to "The Bartered Bride" and "William Tell," also the Prelude to "Lohengrin," and "The Lost Chord" for solo trumpet.

Thursday, there may be mentioned among other numbers the march from "Tannhauser," "Vienna Blood" Waltz, "Othello," Fantasia, 1812" Overture, 'Carmen" Suite, etc.

Friday, June 1, will bring a flute solo by Arthur Brooke, the "Mastersingers" Prelude, the Finale of Tchaikovsky's Fourth Symphony, "Mignon" overture; for Saturday, June 2, "Pomp and Circumstance," "Samson and Delilah" Fantasia, Bizet's First L'Arlesienne Suite, the Bach-Gounod Ave Maria, "Espana" Rhapsody, and other numbers.

GLOBE-MAY.27.

WAGNER AT THE POPS

The fourth week of the Pop Concerts at Symphony Hall will open tonight with the second Sunday concert of the season and an All-Wagner program, while tomorrow will bring the annual Harvard Night, at which the Harvard Glee Club will assist.

The programs of the week, to be presented by Mr. Jacchia and his celebrated Pops Symphony Orchestra, follow:

TONIGHT—ALL-WAGNER PROGRAM

Rienzi .... Overture
Tannhaeuser—Bacchanale, "The Hill of Venus," Act I.
"Tristan and Isolde"..."Love-Death," Act III
Lohengrin .... Fantasia
"The Mastersingers of Nuremberg".... Prelude
Parsifal—"Entrance of the Knights into the Temple of the Grail." Act I.
Siegfried........ "Forest Murmurs," Act II
The Valkyrie...."Magic Fire Music," Act III

MONDAY—HARVARD NIGHT

Coronation March........ Svendsen
Overture to "Orpheus"........ Offenbach
Fantasia, "La Boheme"........ Puccini
Harvard Glee Club with Orchestra (Dr. Davison, conductor)—
(a) A Dirge for Two Veterans........ Holst
(b) Laudate Dominum........ Converse, '93
Excerpts from "The Mastersingers," Act III........ Wagner
Introduction—
"Dance of the Apprentices."
"Homage to Hans Sachs."
"Hymn to the Sun"........ Rimsky-Korsakov
Second Hungarian Rhapsody........ Liszt
Harvard Glee Club—
(a) "Fire, Fire, My Heart"........ Morley
(b) Russian Folksongs, "Song of the Life-boat Men," "Fireflies," "At Father's Door."
(c) Bedouin Song........ Foote
Ballet Suite, "Coppelia"........ Delibes
Serenade .... Pierne
Cruiser Harvard........ Strube
"Fair Harvard."

TUESDAY

Military Polonaise........ Chopin
Overture to "Oberon"........ Weber
Waltz, "Sleeping Beauty"........ Tchaikovsky
Fantasia, "Tosca"........ Puccini
Prelude to "Tristan and Isolde"........ Wagner
Capriccio .... Scarlatti
(Arranged for strings by Jacchia.)
Impromptu (Op. 90, No. 2)... Schubert-Jacchia
Sixth Hungarian Rhapsody........ Liszt
From the Ballet "Cephale et Procris"—
(a) Tambourin, (b) Gigue..... Gretry-Mettl
Intermezzo, "L'Amico Fritz"........ Mascagni
Slavonic Dance No. 1........ Dvorak

MEMORIAL DAY, WEDNESDAY

Military March........ Saint-Saens
Overture to "The Bartered Bride".... Snetana
Waltz, "Pomone"........ Waldteufel
Fantasia, "Lucia di Lammermoor".... Donizetti
Prelude to "Lohengrin"........ Wagner
Marche Miniature........ Tchaikovsky
"The Lost Chord"........ Sullivan
(Solo trumpet, Mr. Mager.)
Overture to "William Tell"........ Rossini
American Military Fantasy........ Rollinson
"By the Waters of Minnetonka".... Lieurance
"Stars and Stripes Forever"........ Sousa

THURSDAY

March from "Tannhaeuser" .... Wagner
Overture to "La Gazza Ladra"........ Rossini
Waltz, "Vienna Blood"........ Strauss
Fantasia, "Othello"........ Verdi
Rhapsody, "Midsomarvaka"........ Alfven
Reve Angelique........ Rubinstein
Norwegian Dance........ Grieg
Ouverture Solennelle, "1812"..... Tchaikovsky
Suite from "Carmen," (a) Habanera, b) Toreador's Song, (c) Gypsy Dance.. Bizet
Serenade, "The Millions of Harlequin".. Drigo
Third Slavonic Dance........ Dvorak

FRIDAY

"Entrance of the Gladiators"........ Fucik
Overture to "Jeanne d'Arc"........ Verdi
Waltz, "Tres Jolie"........ Waldteufel
Fantasia, "Romeo and Juliet"........ Gounod
Prelude to "The Mastersingers"........ Wagner
Flute Solo........ (Arthur Brooke)
Waltz, "Souvenir"........ Krogman
Finale, "Fourth Symphony"..... Tchaikovsky
Overture to "Mignon"........ Thomas
Barcarolle from "Tales of Hoffmann". Offenbach
March, "King Cotton"........ Sousa

SATURDAY

Pomp and Circumstance........ Elgar
Overture, "Maxmilian Robespierre"..... Litolff
Waltz from "Eugen Onegin"...... Tchaikovsky
Fantasia, "Samson and Delilah"... Saint-Saens
Suite No. 1 ("L'Arlesienne") (a) Prelude, (b) Carillon........ Bizet
Ave Maria .... Bach-Gounod
(Solo violin, harp, organ and strings.)
Prelude to Act III, "La Traviata"...... Verdi
Ride of the Valkyries"........ Wagner
[illegible]psody, "Espagna"........ Chabrier
[illegible] du Bal........ Gillet
[illegible] from "La Gioconda"....... Ponchielli

HERALD-MAY.27.

HARVARD NIGHT AT POPS

The anual Harvard night at the Pops in Symphony hall will take place tonight, numbers to be added by the Harvard Glee club under Dr. Archiblad T. Davison. The program follows:

"Coronation March," Svendsen; overture to "Orpheus," Offenbach; fantasia, "La Boheme," Puccini; songs by Harvard Glee club with orchestra; excerpts from "The Meistersingers," Wagner; "Hymn to the Sun," Rimsky-Korsakov; Second Hungarian rhapsody, Liszt; songs by Harvard Glee club, Morley, Foote; ballet suite, "Coppellia," Delibea; "Serenade," Pierne; "Cruiser Harvard," Strube; "Fair Harvard."

TELE.-MAY 28.

"Pops" Program for Tonight

HARVARD NIGHT

"Coronation March"........ Svendsen
Overture to "Orpheus"..... Offenbach
Fantasia, "La Bohème....... Puccini
Songs by Harvard Glee Club With Orchestra
Excerpts from "Meistersinger" Wagner
Hymn to the Sun.. Rimsky-Korsakoff
Second Hungarian Rhapsody... Liszt
Songs by Harvard Glee Club
Ballet Suite, "Coppélia"...... Delibes
Serenade .... Pierné
"Cruiser Harvard" .... Strube
"Fair Harvard"

MONITOR-MAY 28

HARVARD NIGHT AT POPS

The annual Harvard night at the Pops in Symphony Hall will take place tonight, numbers to be added by the Harvard Glee Club under Dr. Archibald T. Davison. The program follows:

Coronation March........ Svendsen
Overture to "Orpheus"........ Offenbach
Fantasia, "La Boheme" .... Puccini
Harvard Glee Club with Orchestra.
Songs by Holst and Converse.
Excerpts from "The Mastersingers".... Wagner
Hymn to the Sun........ Rimsky-Korsakov
Second Hungarian Rhapsody........ Liszt
Harvard Glee Club.
Fire, Fire, My Heart........ Morley
Russian Folk Songs, Song of the Lifeboat Men
Fireflies.
At Father's Door.
Bedouin Song .... Foote
Ballet Suite, "Copellia"........ Delibes
Serenade .... Pierne
Cruiser Harvard .... Strube
Fair Harvard.

HERALD-MAY.28.

HARVARD NIGHT AT POPS

This is Harvard Night at the Pops, with numbers added by the Harvard Glee Club. The program follows:—

Coronation March........ Svendsen
Overture to "Orpheus"....... Offenbach
Harvard Glee Club with Orchestra.
Excerpts from "The Mastersingers" Wagner
Hymn to the Sun...... Rimsky-Korsakov
Second Hungarian Rhapsody....... Liszt
Harvard Glee Club.
Bellet Suite, "Copellia"........ Delibes
Serenade .... Pierne
Cruiser Harvard .... Strube
FAIR HARVARD.

ADVTSR-MAY.28

HUGE THRONG AT 'POPLESS' CONCERT

The edict of the state commissioner of public safety against smoking and eating at the Sunday Pop concerts again failed to keep a large audience from enjoying the Wagner program offered last night.

There apparently was no one ignorant of the public safety commissioner's regulation, as no one attempted to smoke. On the occasion of Boston's first Sunday night Popless and smokeless concert two weeks ago, a few, in ignorance of the ukase, started to smoke. The ushers were alert in the interest of public safety and warned the violators. But last night the safety of thee commonwealth was not threatened once. Instead, during the intermission the real smokers crowded the lobbies and puffed furiously to make up for lost time and to strengthen themselves for privations through the second part of the program.

HERALD-MAY.28

[107]

At The Pops Tonight

"Harvard Night"

Coronation March .... Svendsen
Overture to "Orpheus"...... Offenbach
Fantasia, "La Bohème"...... Puccini
Choral Numbers:
Dirge for Veterans........ Holst
Laudate Dominum .... Converse
Introduction, Apprentices' Dance, Homage to Sachs from "Die Meistersinger" .... Wagner
Hymn to the Sun.... Rimsky-Korsakov
Second Hungarian Rhapsody...... Liszt
Choral Numbers:
Fire, Fire, My Heart........ Morley
Folk-Songs .... Russian
Bedouin Love-Song .... Foote
Suite from the Ballet, "Coppélia" Delibes
Serenade .... Pierné
March, "Cruiser Harvard........ Strube

Conductors:
A. Jacchia A. T. Davison
Assisting:
The Harvard Glee Club

TRANS. MAY.28

"Pops" Programs

TONIGHT

Military Polonaise........ Chopin
Overture to "Oberon"........ Weber
Waltz, "Sleeping Beauty," Tschaikowsky
Fantasia, "Tosca"........ Puccini
Prelude to "Tristan and Isolde," Wagner
Capriccio .... Scarlatti
Impromptu (Op. 90, No. 2), Schubert-Jacchia
Sixth Hungarian Rhapsody.... Liszt
From the Ballet, "Cephale et Procris" .... Gretry-Mottl
a. Tambourin b. Gigue
Intermezzo, "L'Amico Fritz" Mascagni
Slavonic Dance No. 1........ Dvorak

TOMORROW NIGHT

Military March........ Saint-Saëns
Overture to "The Bartered Bride" Smetana
Fantasia, "Lucia di Lammermoor," Donizetti
The Bakule Chorus, Frantisek Bakule, Director
Prelude to "Lohengrin"..... Wagner
"Marche Miniature"... Tschaikowsky
"The Lost Chord"........ Sullivan
(Solo Trumpet—Georges Mager)
Overture to "William Tell".. Rossini
American Military Fantasy, Rollinson
"By the Waters of Minnetonka," Lieurance
"Stars and Stripes Forever"... Sousa

MONITOR-MAY.29.

POPS PROGRAM

The following program will be given by Conductor Agide Jacchia at the Pops in Symphony hall tonight:

Military Polonaise, Chopin; overture to "Oberon," Weber; waltz, "Sleeping Beauty," Tchaikovsky; fantasia, "Tosca," Puccini; prelude to "Tristan and Isolde," Wagner; Capriccio, Scarlatti; Impromptu (Op. 90, No. 2), Schubert-Jacchia; Sixth Hungarian Rhapsody, Liszt; from the ballet "Cephale et Procris," a, Tambourin, b, Gigue, Gretry-Mottl; intermezzo, "L'Amico Fritz," Mascagni; Slavonic Dance No. 1, Dvorak.

TELE MAY 29

At the Pops Tonight

Military Polonaise .... Chopin
Overture to "Oberon"........ Weber
Waltz, "Sleeping Beauty"... Chaikovsky
Fantasia, "Tosca" .... Puccini
Prelude to "Tristan and Isolde". Wagner
Capriccio for Strings... Scarlatti-Jacchia
Impromptu (Op. 90, No. 2)........ Schubert-Jacchia
Sixth Hungarian Rhapsody....... Liszt
Two Dances from the Ballet, "Cephalus and Procris".... Grétry-Mottl
Intermezzo, "L'Amico Fritz".. Mascagni
Slavonic Dance No. 1........ Dvo[illegible]

Conductor: A. Jacchia

TRANS. MAY.29.

BAKULE CHORUS AT THE POPS TONIGHT

The celebrated Bakule Chorus of Czecho-Slovakian children will appear at the Pops concert in Symphony Hall tonight. The program in full follows:

Military March .... Saint-Saens
Overture, "The Bartered Bride".. Smetana
Fantasia, "Lucia di Lammermoor". Donizetti
Bakule Chorus, Frantisec Bakule, director.
Prelude, "Lohengrin" .... Wagner
Marche Miniature .... Tchaikovsky
"The Lost Chord" .... Sullivan
(Solo trumpet—Georges Mager)
Overture to "William Tell"........ Rossini
American Military Fantasy........ Rollinson
"By the Waters of Minnetouka".. Lieurance
"Stars and Stripes Forever"........ Sousa

ADVTSR-MAY.30

BAKULE CHORUS AT POPS

The celebrated Bakule chorus of Czecho-Slovakian children will add numbers to the Pops program in Symphony hall tonight. Their singing will consist of folk songs of their own country and American songs appropriate to Memorial day This will be their farewell Boston appearance. The program follows:

Military march........ Saint-Saens
Overture to "The Bartered Bride" Smetana
Fantasia, "Lucia di Lammermoor" Donizetti
The Bakule Chorus, Frantisec Bakule, director.
Prelude to "Lohengrin"........ Wagner
Marche Miniature........ Tchaikovsky
"The Lost Chord"........ Sullivan
(Solo trumpet, Georges Mager)
Overture to "William Tell"....... Rossini
American Military Fantasy...... Rollinson
"By the Waters of Minnetonka". Lieurance
Stars and Stripes Forever, march. Sousa

HERALD. MAY 30

TONIGHT'S POP PROGRAM

March, "Tannhauser" .... Wagner
Overture, "La Gazza Ladra" ...... Rossini
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Othello" .... Verdi
Rhapsody, "Midsomarvaka" .... Alfven
Reve Angelique .... Rubinstein
Norwegian dance .... Grieg
Overture, "1812" .... Tchaikovsky
Suite from "Carmen" .... Bizet
Serenade, "Millions of Harlequin" .. Drigo
Third Slavonic dance .... Dvorak

ADVTSR. MAY 3

TONIGHT'S POP CONCERT

In Symphony hall tonight the following Pops program will be given:

March from "Tannhauser"........ Wagner
Overture to "La Gazza Ladra"........ Rossini
Waltz, "Vienna Blood"........ Strauss
Fantasia, "Othello" .... Verdi
Rhapsody, "Midsomarvaka" .... Alfven
Reve Angelique .... Rubinstein
Norwegian Dance .... Grieg
Overture Solennelle, "1812"....... Tchaikovsky
Suite from "Carmen"........ Bizet
(a), Habanera, (b), Toreador's Song, (c), Gypsy Dance.
Serenade, "The Millions of Harlequin". Drigo

The Saxophone solo which is typical of the "Innocent" in the Suite No. 1 of incidental music to "L'Arlesienne," is usually played here by a clarinet, and the effect is thereby greatly lessened. Next Saturday night when the Suite will be performed at a "Pop" concert, the solo will be played on a saxophone by Mr. Laus, the excellent first bassoon of the Boston Symphony orchestra.

HERALD-MAY 31

POP CONCERT

In Symphony hall tonight the following program will be given:

March from "Tannhauser," Wagner; Overture to "La Gazza Ladra," Rossini; Waltz, "Vienna Blood," Strauss; Fantasia, "Othello," Verdi; Rhapsody, "Midsomarvaka," Alfven; Reve Angelique, Rubinstein; Norwegian Dance, Greig; Overture Solennelle, "1812," Tchaikovsky; Suite from "Carmen," a Habanera, b. Toreador Song, c. Gypsy Dance, Bizet; Serenade, "The Millions of Harlequin," Drigo; Third Slavonic Dance, Dvorak.

TELE. MA[illegible]

At the Pops Tonight

March from "Tannhäuser"..... Wagner
Overture to "La Gazza Ladra".. Rossini
Waltz, "Vienna Blood"........ Strauss
Fantasia, "Othello"........ Verdi
Rhapsody, "Midsummer"........ Alfven
Angel-Dream .... Rubinstein
Norwegian Dance........ Grieg
Overture, "1812"........ Chaikovsky
Suite from "Carmen"........ Bizet
Serenade from "Harlequin's Millions" Drigo
Slavonic Dance, No. 3........ Dvorák

Conductor: A. Jacchia

"Playing Fair"

TAKING into consideration the demands of the classics, it is apparent that Mr. Monteux has paid due tribute to the American composer. If every orchestra followed the lead of the Boston Symphony the lament that the native composer suffers from lack of opportunity would no longer be so loud in the land. The ten pieces of last winter may not be much to look for in a season, and they happened to include only one novelty. But in a list which displays a catholicity of taste, a broad cosmopolitan viewpoint, Mr. Monteux has shown that he appreciates the existence of the American composer, and has conceded him generous representation. [Musical America

TRA[illegible]

POPS PROGRAM

The following music will be played at the Pop concert in Symphony hall tonight:

"Entrance of the Gladiators," Fucik; overture to "Jeanne d'Arc," Verdi; waltz, "Tres Jolie," Waldteufel; fantasia, "Romeo and Juliet," Gounod; prelude to "The Meistersingers," Wagners; flute solo, "Woodland Stream," Metzger, Arthur Brooke; "Valse Souvenir," Krogmann; finale, "Fourth Symphony," Tchaikowsky; overture to "Mignon," Thomas; "Bacarolle" from "Tales of Hoffmann," Offenbach; march, "King Cotton," Sousa.

TELE-JUNE 1.

"Pops" Program for Tonight

Entrance of the Gladiators.... Fucik
Overture to "Jeanne d'Arc".... Verdi
Waltz, "Très Jolie"...... Waldteufel
Fantasia, "Romeo and Juliette" Gounod
Prelude to "Meistersinger".. Wagner
Flute solo, "Woodland Stream" Metzger
(Arthur Brooke)
"Valse Souvenir"........ Krogmann
Finale, Fourth Symphony Tschaikowsky
Overture to "Mignon"....... Thomas
Barcarolle from "Tales of Hoffmann" Offenbach
March, "King Cotton"........ Sousa

MONITOR-JUNE 1

Music Notes and Comment

Mr Monteux, with the consent of the trustees of the Boston Symphony Orchestra, as required by his contract, has generously undertaken to conduct this afternoon's concert of the People's Symphony Orchestra, at the St James Theatre, for which he has very properly chosen a program of French music, hitherto scantily represented on the programs of this orchestra. This ought finally to scotch all rumors to the effect that there is on either side any real rivalry or bitterness of feeling between the Boston Symphony and the People's Symphony. Any one who has read the programs of the two orchestras with care, must have observed that one of the trustees of the Boston Symphony, Mr E. Sohier Welch, is also a member of the advisory committee of the People's Symphony, something which would not happen if the People's Symphony were hostile to the great and famous orchestra. As a matter of fact, each organization is doing useful and invaluable work for music in Boston, without any perceptible overlapping of their different fields of endeavor.

NINTH SYMPHONY TO BE REPEATED

Although announced but a short time ago, the performance of Beethoven's choral symphony by the Boston Symphony Orchestra at the pension fund concert in Symphony Hall, Sunday afternoon, March 30, is already sold out. A second performance has been arranged for Sunday evening, March 30. The Symphony Orchestra will combine forces for this occasion with the Harvard Glee Club and the Radcliffe Choral Society.

MONDAY SYMPHONY

Tomorrow evening at Symphony Hall the Boston Symphony Orchestra will give the fourth concert of the Monday evening series. Felix Fox, pianist, the soloist, will be heard in Schumann's concerto. Pierre Monteux will also

FELIX FOX PLAYS WITH SYMPHONY

Heard in Schumann Piano Concerto as Soloist

The Boston Symphony Orchestra gave the fourth concert of its Monday evening series last night in Symphony Hall. Felix Fox, pianist, was the soloist. The programme comprised of Brahms Symphony in D major, the Schumann piano concerto and the Lalo Overture to "Le Roi d'Ys."

MR. FOX'S PLAYING

The symphony is not "popular" in the sense that Beethoven's Fifth or Schubert's "Unfinished" are popular. The melodic lines are quite different and at times difficult, yet the performance last night was so smooth, the phrasing so neatly turned as to entirely merit the generous applause accorded both orchestra and conductor.

One of the outstanding charms of Mr. Fox's playing lies in his respect for his instrument. He does not endeavor to compete with the orchestra, but rather to make himself a part of it. His tone is never superficial, yet at no time does he appear to force it. If occasionally one felt the lack of sentimental value, one simultaneously became aware of the absolute sincerity of the man. The enthusiasm of his audience belied the words of the old adage concerning the honor of the prophet in his own country.

A vivid performance of the Overture, with its beautiful violoncello solo, brought to a close a concert for which Mr. Monteux has reason to be proud.

9TH SYMPHONY REPEATED

Although announced but a short time ago, the coming performance of Beethoven's Choral Symphony No. 9 by the Boston Symphony Orchestra at the pension fund concert in Symphony hall Sunday afternoon, March 30, is already sold out. A second performance has been arranged for Sunday evening, March 30, at 8:30. The Boston Symphony Orchestra, led by Mr. Monteux, will combine forces for this occasion with the Harvard Glee Club and Radcliffe Choral Society, and four noted soloists.

FLESCH SOLOIST

With Carl Flesch, violinist, as soloist the Boston Symphony Orchestra will give its next concerts on Friday afternoon and Saturday evening, March 21 and 22. This week will be occupied by concerts in Greater New York.

Mr. Flesch will play Beethoven's D major concerto. Mr. Monteux will conduct Haydn's Symphony in C major (B. & H. No. 7), the second suite from the "Stevensonia" of Edward B. Hill, music suggested by the following poems from "A Child's Garden of Verse": "Armies in the Fire," "The Dumb Soldier," and "Pirate Song." The program will close with "The Ride of the Valkyries."

O'n

Music News

Mr. Schneevoigt Conducts Boston Symphony Concert

The eighteenth program of the Boston Symphony Orchestra, with Georg Schneevoigt as guest conductor, given yesterday afternoon in Symphony Hall, was:

Beethoven—Overture to "Leonore," No. 3, op. 72.
Mozart—"Eine Kleine Nachtmusik."
Strauss—"Don Juan."
Sibelius—Symphony No. 2 in D major, op. 43.

Of course, the main interest of the afternoon centered about the personality of the conductor. Although generally the guest conductor system, so prevalent in certain parts of Europe for the last few years, is hardly conducive to the highest state of perfection in orchestral playing, yet now and again an exception serves a good purpose. The exception of yesterday, if it served no other purpose, must have brought home to the audience of these Friday afternoon concerts how fortunate they have been in Mr. Monteux as a conductor, for it was he and he alone who formed the orchestra as it now is, and without his years of painstaking labor the magnificent instrument upon which Mr. Schneevoigt wrought his will would not now have been in existence.

Judging Mr. Schneevoigt's conducting by a single hearing it would be difficult to over-praise it. Playing music which has long been familiar, he nevertheless succeeded in arousing and maintaining interest in his reading of it. And this was never done through the spectacular means so often resorted to by a visiting conductor. Mr. Schneevoigt quite evidently is more deeply concerned with bringing about an adequate interpretation of the music than with using it for personal display. Hence we were favored yesterday with a performance of Beethoven's "Leonore" which was distinguished for its imaginative beauty and for a keen appreciation of its dramatic import; a performance of Strauss' bombastic tone poem no less effective; but above all for a rendering of Sibelius' second symphony that revealed unsuspected beauties in a work which, in spite of its comparative familiarity, has to a certain extent been enigmatic.

There is nothing of the virtuoso, nothing spectacular, about either Mr. Schneevoigt or his conducting. He plays upon the orchestra with the skill of a master, yet never seeks to make an effect for its own sake alone. To him the music itself is of supreme importance and to its proper interpretation he brings a truly remarkable wealth of imagination and poetic feeling. He is one of those few artists whom it is a real privilege to hear. Would that his stay among us might be prolonged.

S. M.

THIS WEEK

WJAZ, Chicago, 670 Kc, 448 Meters

11 P M to 2 A M—Program by the Medinah
Chanters, 25 men, and Oriole Orchestra: "Son-
ny Boy," "Blue Rose," "Jog Along," "Teach
Me to Love," "Sunshine of Mine," "Back in
Hackensack, New Jersey," "Nine O'Clock
Sal," "Dream Moon," "Chimes Blues," "Pal
of My Dreams."

WMAQ, Chicago, 670 Kc, 448 Meters

3:35 P M—Concert.
5:20 P M—Items of interest to women; Illi-
nois Federation of Women's Clubs talk.
7:45 P M—Talk by Segfried Wagner.
8 P M—Boy Scouts' talk; auto talk; seventh
of a series of lessons in golf.
9:40 P M—LaSalle Orchestra.
10 P M—Recreational talk; program from the
faculty of music school.

WLW, Cincinnati, 970 Kc, 309 Meters

11 P M—Special concert by the Phi
Beta Sorority of the Cincinnati Conservatory
of Music: Violin, "1st Movement from Con-
certe (De Beriot); voice, "My Field (V. Fok-
olov) "Thou'rt Like the Dawn" (Baron V.
Vrangel), "From the Land of the Sky Blue
Water" (Cadman); piano, "Etude in minor"
(Chopin), "Etude in A flat major" (Chopin);
violin, "Gavotte" (Eally), "Cansonetta" (d'Am-
brosio); voice, groups of songs; ensemble,
"New World Symphony." Special selections
by Emma Wellman Hoff, contralto, assisted at
piano by Lydia Rockel. Popular dance pro-
gram.

WOC, Davenport, 620 Kc, 484 Meters

6.45 P M—Chimes concert. Sandman's visit.

HUG PROM
BY A

Mrs. Britton Made
of Cardinals A
Out Bre

BY MILLER HUGGINS

Manager World's Champion New York Yankees

It is very difficult to run a ball club with a woman as owner and active executive. Roger Bresnahan found this out soon after he got the St. Louis club going good. Later I also found it out.

THEN TROUBLE STARTED

The only woman owner we ever had in baseball was Mrs. Schuyler Britton. I find that fans often are under a wrong impression as to how she became the owner. The club was inherited by Mrs. Britton when Stanley Robinson died. At first she had men to run it, but finally decided to take the helm herself.

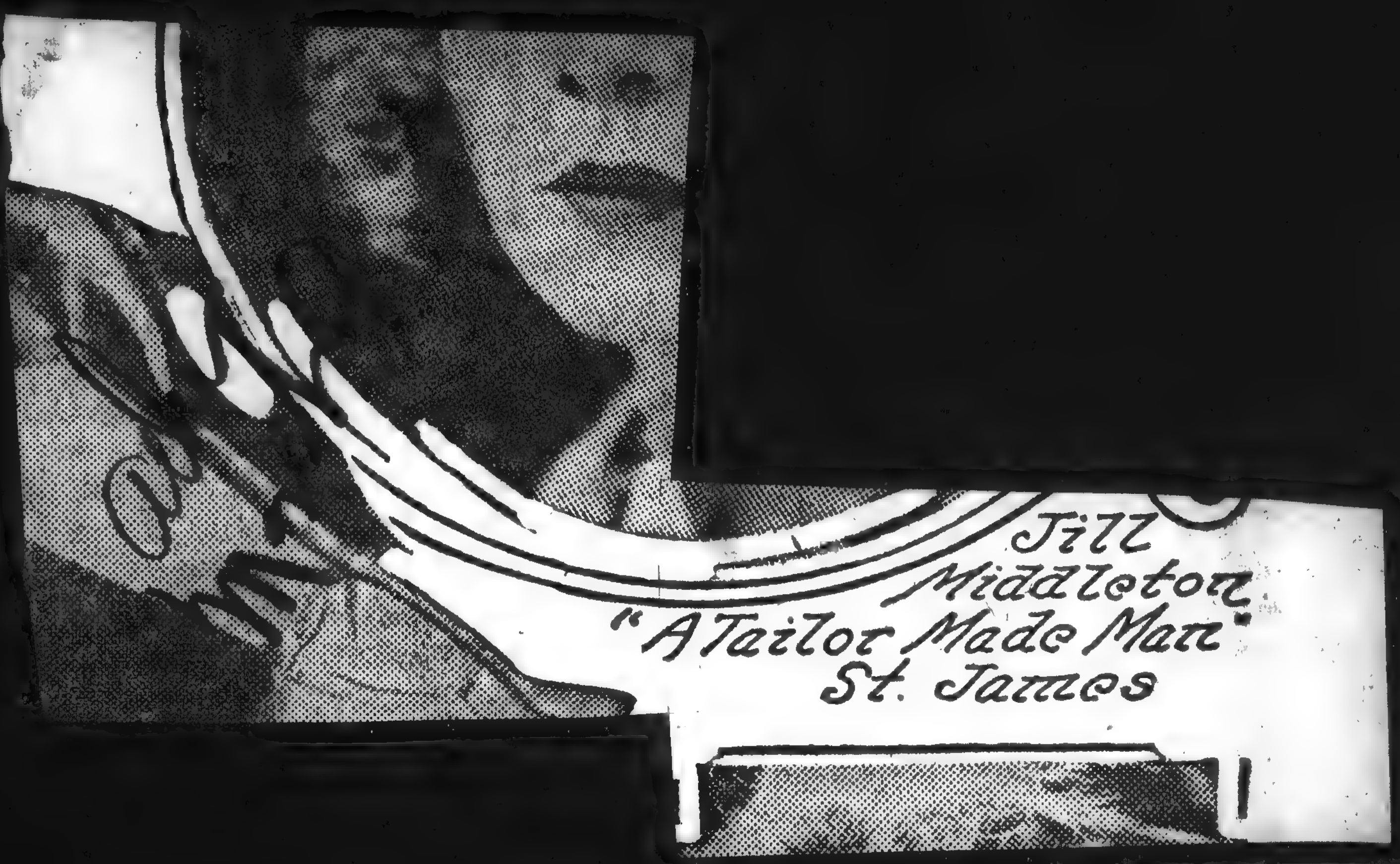
Beginning the 1911 season Mrs. Britton announced that she would take personal charge of the club's affairs and she began by making her attorney, J. C. Jones, president. Soon there was some friction. The details are not quite familiar to me, probably wouldn't be interesting at that.

I heard that a deal had been arranged by which I was to be traded back to Cincinnati for Mike Mitchell and McDonald. Mrs. Britton refused to approve this deal. A newspaper quoted her as saying:

"If Huggins is good enough to manage Cincinnati he is good enough to play second base for my Cardinals."

And that's all there was to it. We heard that Bresnahan demanded his release after that incident. This was not ranted.

The next fall, though, everybody was urprised with an announcement from



Jill Middleton
"A Tailor Made Man"
St. James

THEATRE PARK SQ.
EVES. 8:15 ~ MATS. WED. & SAT. 2:15
PHONE BEACH 193
FRED E WRIGHT ~ Manager

ITY WEEK!

E
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Novel

The ONE OUTSTANDING DRAMATIC TRIUMPH OF THE SEASON

"ONE MOTHER IN A MILLION"

Some Folk Tales From Timbuktu

Tales from Timbuktu

By Constance Smedley. Illustrated by Maxwell Armfield. London: Chatto & Windus. Price 7s. 6d. net.

It is one of the hardest tasks in the world to mold your really authentic folk story into something which one can have no qualms about putting into the hands of children, and though a few incidents which might better have been kept out have inadvertently slipped into the "Tales From Timbuktu," Miss Constance Smedley has on the whole succeeded admirably not only in her choice of stories, but in her manner of telling them.

Almost all folk tales are variants in a new setting of a few original themes but Miss Smedley has actually succeeded in finding some stories which are likely to strike no chords of reminiscence. Even when the adventures are those of old friends in new dresses, the dresses are so strikingly new as to invest their wearers with a fresh glamour.

If asked to pick out the best of the stories the majority of people would probably vote for "The Faithful Friends," a charmingly natural story from Korea with not a little of the Cinderella flavor in it. But the tale of the little Chilean lady, Maraquita, who laughed pearls and combed threads of glistening gold from her hair would very likely run it close, although some sensitive children might need an assurance in the middle that all was coming right in the end. Yet another good story is "The Bird Who Gave Milk"—and who incidentally outwits a fascinatingly guileless Enormous Cannibal who takes the place of the more orthodox ogre.

Miss Smedley has ingeniously woven the tales she has chosen into one continuous story by the simple expedient of grouping them round a not very exciting Persian Prince. The Arabian Nights certainly provides a good precedent for this course, but unfortunately the mantle of romance which belongs to Haroun-al-Raschid has not fallen on the shoulders of his Persian counterpart. One might also grumble that the pictures, though works of art in their way and no doubt picturing certain national characteristics with inimitable accuracy, do not depict any of the fascinating scenes described in the letterpress. But after all these are minor criticisms and taken as a whole the book remains one of the most delightful

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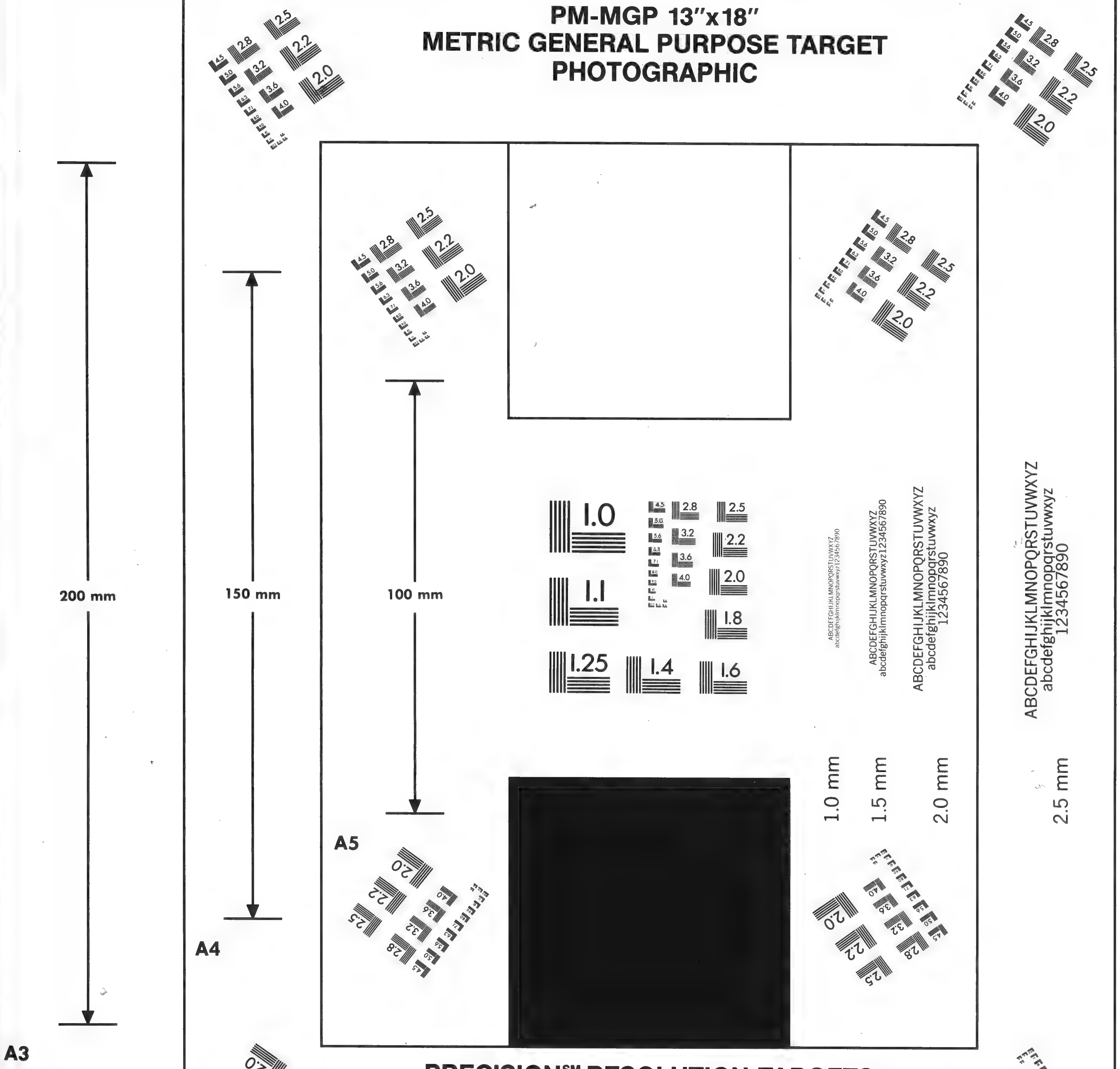
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Georg Schneevoight

Guest-Conductor at the Symphony Concert

ONDUCTOR OF WILL, CONDUCTOR OF POWER, GEORG SCHNEEVOIGHT

GUEST LEADS THE SYMPHONY ORCHESTRA

ossip, Rumor and a Confused Public—A Vehement Director Disposed to Wring the Last Drop From Every Measure—His Fortunes With Beethoven Dramatized, Strauss Blurred, Mozart Plain-Spoken and Sibelius Eloquently Tempered

WHATEVER the wisdom or the unwisdom of visiting conductors at the Symphony Concerts, the trustees and the management chose an unfortunate time to make Mr. Georg Schnéevoight their guest. So doing, they have unloosed a flood of gossip and rumor by which neither he nor they nor the orchestra is profiting. It is commonly believed that next May Mr. Monteux will end his term as conductor of the Boston Symphony Orchestra. So far as observers may discover, he is making the usual preparations for retirement. By announcement of the trustees made last September, Mr. Sergei Kusevitzky will succeed him from October next. Outside a few that have heard him in London or in Paris, he is an unknown quantity to the public of the Symphony Concerts. Report and repute herald him truly or untruly, as a "prima donna conductor," cultivating in particular th modernist composers. In some quarters, accordingly, there has been demur and question over him. It has even been said that he might not come to Boston after all.

While this gossip goes the rounds, Mr. Georg Schnéevoight of Stockholm, of Helsingfors, of Scheveningen, unexpectedly appears on the American scene and is invited to conduct as guest in Symphony Hall. For what other purposes, if any, he has come oversea is not made known. As present information stands, he is to be guest of no other orchestra in the United States. The "personnel" of the Boston band runs about singing his praises. The manager departs unexpectedly to Europe. Mr. Monteux, it appears, is to conduct as guest in Stockholm. Forthwith rumor buzzes and will not be stilled. In New York, in Boston, wherever there is interest in the Symphony Orchestra, it is freely and loudly said that the arrangement with Mr. Kusevitzky has fallen through; that Mr. Schnéevoight is on trial as successor to Mr. Monteux; that we of the public shall see—what we shall see. The truth or the error of these sayings is impossible to discover. One circumstance only stands clear: the obligation of the trustees of the orchestra to clarify this confusion as soon as it is in their power so to do. They owe such enlightenment to the public of concerts here and elsewhere, to the incoming conductor, to the prestige, present and future of the orchestra.

Second Wind

New Contributions to the Deficit of the Symphony Orchestra

THE Guarantee Fund to meet the deficit for the current year of the Symphony Concerts is stirring again. By report of the programme-book, yesterday afternoon, $1415 was subscribed during the past week and the sum total now stands at $81,218.34 of a desired $95,000. The subscribers were:

Alford, Mrs. O. H.
Anonymous
Beebe, C. Philip
Bramhall, Eleanor
Duff, Mr. and Mrs. John
Friend
Harwood, G. Fred
Jones, Margaret H.
Morse, Leonice S.
Peirce, Alice Foster

Mr. Georg Schnéevoight is a towering and displayful person—a Herculean Finn, seemingly six feet tall, broad in proportion, full-fleshed of body, aquiline of visage. He conducts with what elderly reviewers would call an "incomparable" vehemence. The ample tails of his morning coat sometimes stream in the gale of his motions; while those motions are nearly incessant. He swings almost ceaselessly from left to right, from right to centre, from centre to left again that he may pounce upon some choir, some particular player, for quality or quantity of tone, for emphasis or accent upon the passing period. Not even a solo-voice among the virtuosi of the band may escape this insistent guidance. As the music proceeds, Mr. Schnéevoight's right arm beats the measure with hammering and far-flung energy; while his left is as busy with contours and dynamics. He writes the curve of a melody upon the patient air. He wrings sustained song out of the singing instruments. He urges one voice into the tonal mass. He dismisses another from it. He is forever hushing or heightening the tone of the instant. His countenance is as busy as his arms, since in his glance he would have the players read his will with the music. At moments he is actually shaping it with his lips. In climax or at sudden contrast, he uprears his bulk, distends his stature, launches himself upon the orchestra, recedes like the ocean-wave only to up-curl again. Those who take joy in the physical exercises of conducting are already hailing Mr. Schnéevoight as a master.

With the music in hand Mr. Schnéevoight has apparently a single purpose—to wring something out of every measure and to transmit it to his hearers with the utmost possible emphasis. In his view no bars, no sequence, is merely transitional—"geting on," as it were, with the tonal story; rounding the chosen form; providing rest and recuperation in the zest of composition. Indeed, he exalts the composers of music beyond all other mortals, since he believes that at every instant they have something to say and are saying it forcefully. No more, seemingly, has it occurred to him that music may often move in flowing line and exfoliating arabesque; that in such motion and unfolding dwell quality, interest and beauty; that to break apart and isolate measures is to defeat the very purpose and flowering of the composer. The great god of "effect" is Mr. Schnéevoight's deity in music and upon its altars he would lay perpetual offering.

Similarly in his passion for emphatic and characterizing tone, the conductor seemed strangely deaf to its sensuous quality. Like Mr. Mengelberg and not at all in Mr. Longy's usual manner, Mr. Schnéevoight would sharpen and thin the voice of the oboe. He courts the shrillness of the flutes, the brazen note in trumpets, trombones and tuba. He hears gladly the bite of the strings, the metallic clang and clink of sundry instruments of percussion. As often as not in ensembles—say, yesterday, in the climaxes of Strauss's "Don Juan"—he mistakes for luminous power, a welter of hard tones. In this ceaseless quest for emphasis, proportion and shading almost necessarily go by the board. Mr. Schnéevoight hears a solo-instrument singing out of the orchestra—and forthwith urges it to sing the more intensely, while he half-stifles the essential and enhancing background. The conductor can reduce a pianissimo to a fleck of sound. He can release his orchestra in a climax to make the rafters sing. Yet the long, supple, artfully proportioned, infinitely varied gradient of tone escapes him; while no more has he mastered the secret of the climax in which momentary recession heightens returning surge. The gamut of half-tints he puts aside in his orchestral coloring; the might—not the modulation—of tonal mass warms him.

Received by a standing orchestra, heartily clapped by the audience, Mr. Schnéevoight first wreaked himself upon Beethoven's third "Leonora" overture. He divided and subdivided it until it seemed like a mosaic of measures laid side by side. Out of each division he sought to wring the last drop of "expression," by every musical and dramatizing means. He set in rhetorical pauses; multiplied contrasts; outspread songful measures in wire-drawn intensity; plunged through orchestral tumults; finally emerged—himself, his orchestra and his hearers dripping with excitement. One after another, the listening mind received twenty "effects" of force and fire for the moment applied. It hardly gained an impression of the spacious unfolding, the puissant upbuilding of Beethoven's magnificent overture. Here mate music and drama in an epitome that transcends many a whole opera. Mr. Scnnéevoight gave his hearers only the "theatre" of it.

Like-minded was the conductor with Strauss's tone-poem, "Don Juan." He rushed at it; he ploughed through it; he cried from it; he raged up and down it. He smeared Don Juan into life through a blowsy welter of Strauss's sharp-cut rhythms, flaming colors, ardent modulations. The songful measures, again wire-drawn, were acrid with sensuality, not aglow with sensuous warmth and lustres Not four but six horns—or may be eight—must Mr. Schnéevoight pile upon a celebrated passage, and even in 1889 Strauss knew and proportioned the power of an orchestra. The pages of tumult were hard orgies of vehemence. At almost every turn the characterizing voice of the music upon the hero was blurred. Only at the end did Mr. Schnéevoight gain the beauty that time and again haunts it. The conductor indeed let himself go; the orchestra did his full bidding. Yet it was possible to doubt how often Strauss and the finer quality of his music went with them.

With a Serenade of Mozart, Mr. Schnéevoight was able craftsman. The outline stood clear; the phrases were smooth-shaped; the figures and ornaments dexterously adjusted; the pace easy and aptly modulated. The letter of the music was lucidly read. The fancy, the elegance, the airy progress, the light lustres, which are its spirit, the conductor left to the imaginative hearer. Finally with Sibelius's Second Symphony, he seemed a more discerning, a better balanced, a more justly eloquent conductor than in all else of the day. Appreciably he softened; with perception, he measured. He was more regardful of the flow of the music. He was less urgent with contrasts, less hard-fisted with climax, less emphatic with all things. He permitted Sibelius unforced instrumental song. He did not blur or over-sharpen a bare and spare harmonic and instrumental coloring. The homely and musing, the melancholy or heroic moods of the symphony sounded clear and warm. The sympathies of the conductor deepened the glows of the composer. Yet revelation there was not—except of the finer abilities of Mr. Schnéevoight. So came and went this guest-conductor, a Max Fiedler glorified.

H. T. P.

and R

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"GUEST" CONDUCTORS, NEW OR FAMILIAR

Professor Schneevoigt in Retrospect—Mr. Monteux and the People's Band—Their Ways and Their Accomplishment—The Flute Players in Accustomed Fettle

LESS disposed, at the Symphony Concert of Saturday evening, was Mr. Schnéevoigt to overdo all things. He abated his vehemence of arm and body; described fewer crescents from left to right of the orchestra; persuaded it in moderation rather than drove it by excess. With a like temperance, while he drained Beethoven's third "Leonora" Overture of "dramatic effects," he also sustained the progress of the music—a detail he had overlooked on Friday afternoon. Audibly, too, he relaxed his hard tonal tumults in Strauss's "Don Juan," was less disposed to the blurs of excitement; better measured his contrasts. His Mozart also seemed lighter-footed in the "Kleine Nacht-Musik"; while his version of Sibelius's Second Symphony remained, as on Friday, spare, sharp, sonorous and impassioned within the plain content of the music. Heartily, but less excitedly, a second audience applauded; while yet more effusively he poured from outspread hands his thanks upon the orchestra.

Yet within these bounds Mr Schnéevoigt remained on Saturday intrinsically the conductor of Friday. He prefers power to beauty; vigor to finesse; incisiveness to gradation; excitement to lucidity. He must always be stressing—the pace till it drags or is over-sped; the accent until it hammers; the outline until it seems carved and blocked from period to period; the tone until it pierces or floods; the contrast until it whispers or rages; the climax until it volleys and thunders. He must wring something from every measure and every sequence; infuse it into the players; launch it intensified upon all within earshot. His hand is never off the music. His presence looms insistently before the composer. He plainly "feels" both orchestra and audience. Firmer is his beat than fine his ear.

Now all these are exciting processes after ten years of the quieter ways of Muck and Monteux. In the twinkling of an eye as it were M. Schnéevoigt launched upon Bostonian audiences the theory and practice of conducting à la Mengelberg. Sharp and deep upon many was the sensation. They clapped the hands of gladness; wagged the tongues of elation; thronged to the conductor's ante-room; named him forthwith to lead the Boston Orchestra; evoked the "good old German days" when there were no intruding Parisians, no troubling modernists. The trustees have indeed done their work well. They have set up a rival to Mr. Kusevitzky before he has beaten so

Continued on Following Page

much as one measure to their orchestra or their audience.

H. T. P.

The Conductor Persuasive

When the announcement was made some time ago that Mr. Monteux was to conduct the People's Symphony yesterday afternoon, one rather suspected that a considerable number would turn out to see what he would do with that aspiring organization. As a matter of fact, the S[illegible] James Theatre was flooded, even to st[illegible]ding room, by an exceedingly eager [illegible]nd almost immoderately responsive audien[illegible]ce. It appeared very often [illegible] those who were there were bent on applauding the conductor with undiminished vigor, regardless of the manner in which a certain piece might be played. But to return: What Mr. Monteux did with the People's Orchestra was precisely what one expected him to do. He brought it into something more nearly approaching the proper relation to its conductor. The mildness of Mr. Mason, the imperturbability of Mr. Mollenhauer—all that was gone, and in its stead one saw the breadth and vision and downright understanding that has enabled Mr. Monteux to bring the Boston Symphony to its present level. Mr. Monteux conducts first of all with an eye to the musicians. His interest is for the moment and the instrument; he addresses himself no less squarely to one part than to another; and as he changes from group to group the listener is deeply conscious of how far a conductor may go beyond the prosaic reading of the score, and of what a delicately responsive thing an orchestra is even to a relatively strange hand.

The programme set for yesterday was not an easy one, and appeared rather in the vein of a programme for an orchestra playing under unusual and singularly auspicious conditions. The gloriously sounding Cesar Franck Symphony in D minor, with which the concert began, is a pretty rigid test for good playing. Oddly enough it found its best translation in the opening, lento and then allegro, movement. For the applause which greeted Mr. Monteux's initial entrance seemed insufficient, under the circumstances, to unquiet the players. On the contrary, it apparently keyed them up until the sonorities surrounding the first theme emerged very definitely and persuasively. In the woodwind interludes of this first movement, as in the majestic sweep of the greater part of it, there was prompter response and finer phrasing than this orchestra has probably ever shown. For the second movement, the stinging of the harps had no match at all in the pizzicato; additional illustration of the fact that in legato passages the players do well enough, but that in the more secretive times they are too self-conscious. Even Mr. Monteux could not give such instants the magic of individuality. Beyond that the gnomish muttering of strings, and the early, dry notes of the chief theme were excellently turned. One of the great charms, of course, of this Symphony is the recurrence of themes one and two in the final movement. Where they fell to the horns Mr. Monteux again was the catalytic and blender; where the woodwinds caught them he was once more the stimulant.

Saint-Saëns's "Suite Algérienne," though a trifle spotty, was pretty convincingly done. The element of the picturesque sticks mostly to the first two parts, where wind the mingled sounds of streets and people and perhaps animals, all agreeably curious and exotic. In the third part, the "Rêverie du soir à Blidah," Saint-Saëns is quite himself, and in a languid, impressionable mood. A good deal of poor violin playing at this point rather dampened the effect. The "Marche Militaire Française," naturally the most spirited, fared the best.

Delightful as even the outline of Debussy's "Prélude à l' Après Midi d'un Faune" may be, it was considerable of a venture to include it in yesterday's programme. To catch the delicate graduations of wood and flute and violin the most accomplished orchestra is none too apt. The pastoral of subtle intent—in particular the impressionistic pastoral—is rare stuff. "Nature cannot be surprised in undress," said Emerson. "Beauty breaks in everywhere." Debussy here came very near surprise; and that is precisely what renders the interpretation so difficult. At least the orchestra made a very creditable attempt, in which occasional brilliance was not absent. In conclusion Mr. Monteux gave a spirited rendition of Chabrier's "Fête Polonaise," from "Le Roi malgré Lui,"

taking particular pains with the strenuous rhythms which so richly interlace it.

D. T. W. McC.

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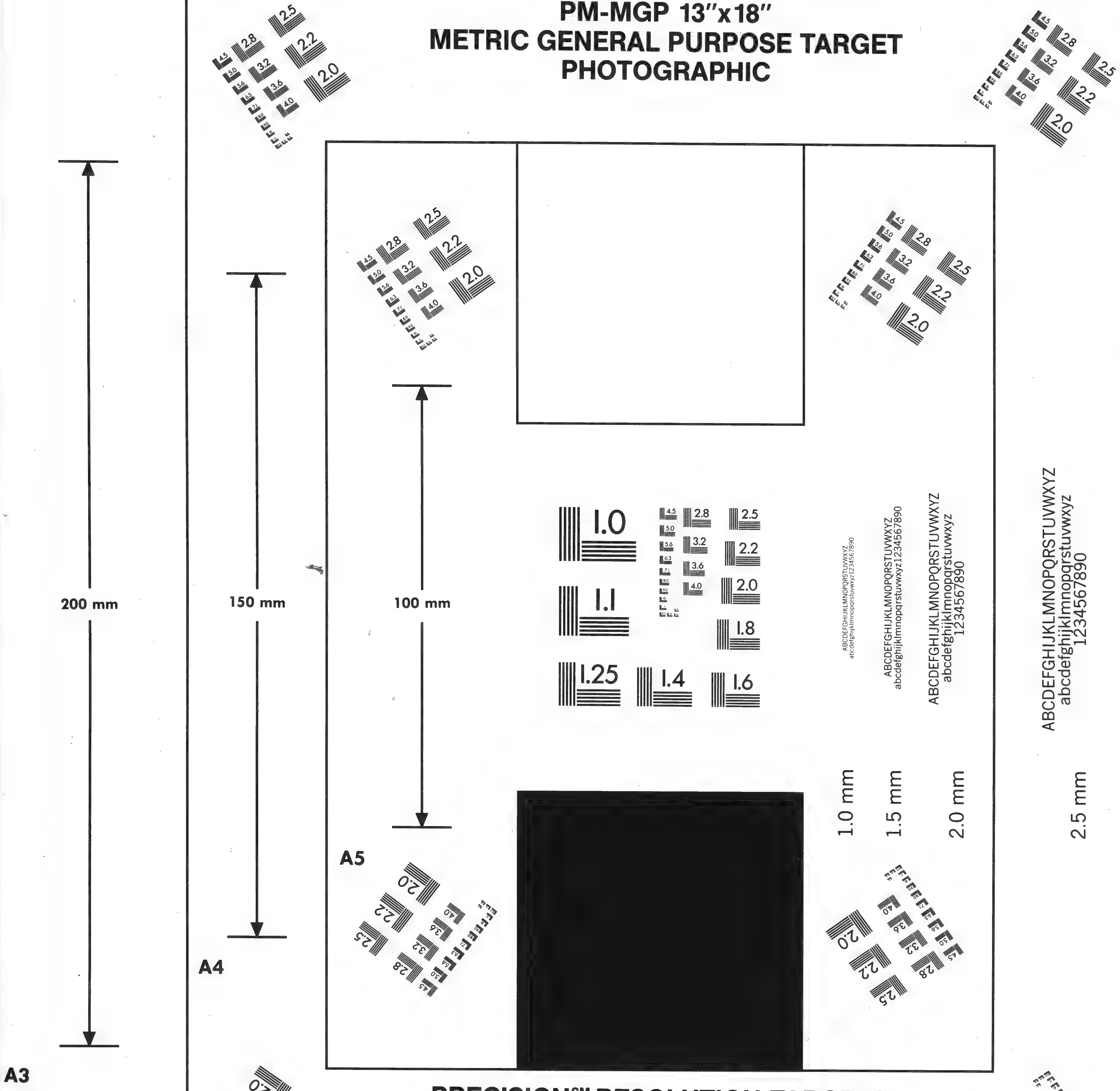
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FRESH MUSIC AT THE POPS

A Swedish Rhapsody from Alfven for the First Time — Revived Overture from Rossini and New Transcriptions by Mr. Jacchia — "Deep River" as Orchestral Piece

GRIEG, Sinding and Svendsen aside, the composers of Scandinavia are but little known in this corner of the world. On occasion the name of one or another of these lesser Norwegians, Danes and Swedes appears on the programme of a song-recital; while once and again Miss Torpadie has been almost a propagandist for them. But their orchestral pieces are something of a rarity. Dr. Muck, it is true, had a discoverable fondness for the Northern music-makers. In 1907 he introduced to Boston a symphony by Victor Bendix; and the following year he did like service for a pair of short and sonorous pieces by Schjelderup. Then, toward the end of his second term as conductor of the Symphony Orchestra—in February, 1913—he played a Symphony in E major by Hugo Alfvén. No claim of completeness is made for this list, and purposely it does not reach back to the days when the now defunct symphonies and overtures of Gade ("Mrs. Mendelssohn") were still to be heard. Yet though we of New England do not know their pieces, within the last twenty-five years much music has come from the Scandinavian composers. Incidentally a far larger measure of it has been heard in Chicago and Minneapolis than in Symphony Hall.

At the Pop concert last evening, however, Mr. Jacchia brought to light a Swedish Rhapsody, "Midsomarvaka," by this same Alfvén—a composer born in Stockholm fifty-one years ago, the writer of three symphonies and of many other pieces in large form; a man much honored in his own country. Like most orchestral rhapsodies Alfvén's music has thematic basis in the songs and dances of the people, or in tunes written in the racial idiom. These Swedish melodies are agreeable to hear, and one or another of them has touch of Northern wildness. From them Alfvén has made his fantasia capably, with occasional flashes of orchestral imagination. Mr. Jacchia indeed seeking out and playing such a piece gives further proof of his effort to make the Pop programmes as unhackneyed as possible within the narrow limits established. But that the "Midsomarvaka" of itself proves Alfvén a composer who should be better among us may scarcely be said. Later in the evening a Norwegian Dance by Grieg put him quite in the shade.

On this same programme stood yet another piece not to be heard every day—Rossini's Overture to "La Gazza Ladra," almost forgotten opera produced at Milan in 1817. While not to be placed beside the Overtures to "Semiramide," "The Italian in Algiers" or the piece used as Overture to the "Barber of Seville," this Introduction to "The Thieving Magpie" contains many passages in the sparkling vein that is Rossini's own, and it furnishes renewed evidence of his rare mastery of the orchestra. That Berlioz should have so scorned the music of Rossini is something of a mystery since the Italian's ability to draw from the orchestra a brilliant, scintillating quality of tone—and in this he had no true precursor—should by every right have provoked the Frenchman's deepest admiration.

Since Mr. Jacchia may not readily find for his programmes all the new and suitable music that he desires, he is constrained to make some of his own—not in the form of original compositions, but in transcriptions of the pieces of others. His array of such transcriptions is now an imposing one, and he constantly adds to the list. During the past winter he turned his attention to the Preludes of Chopin and to certain Afro-American songs. Last evening his arrangement of H. T. Burleigh's version of "Deep River" was played as an extra number and proved an effective bit of scoring, emphasizing and enhancing the peculiar appeal of the music. This "Deep River" bids fair to rival in popularity Mr. Jacchia's transcription of the "Volga Boatmen's Song." And with due respect to Russian feelings, is not the Negro tune musically of greater worth and interest?

W. S. S.

At The Pops Tonight

Entrance of the Gladiators......Fucik
Overture to the Opera, "Joan of Arc" Verdi
Waltz, "Très-Jolie"........Waldteufel
Fantasia, "Romeo and Juliet"..Gounod
Prelude to "The Mastersingers".Wagner
Flute Solo, "Woodland Stream".Wetzger
Waltz, "Souvenir"..........Krogmann
Finale to the Fourth Symphony Chaikovsky
Overture to "Mignon"..........Thomas
Barcarolle from "The Tales of Hoffmann" ....Offenbach
March, "King Cotton"...........Sousa

Conductor: A. Jacchia
Soloist: Arthur Brooke

TRANS. JUNE. 1.

TONIGHT'S POP PROGRAM

Entrance of the Gladiators...........Fucik
Overture, "Jeanne d'Arc"..............Verdi
Waltz, "Tres Jolie"..............Waldteufel
Fantasia, "Romeo and Juliet".....Gounod
Prelude, "Mastersingers"...........Wagner
Flute solo, "Woodland Stream".....Metzger
Arthur Brooke.
"Valse Souvenir"...............Krogmann
Finale, "Fourth Symphony"....Tchaikovsky
Overture, "Mignon"................Thomas
Barcarolle, "Tales of Hoffman"..Offenbach
March, "King Cotton"................Sousa

ADVTSR. JUNE. 1.

POPS PROGRAM

The following music will be played at the Pop Concert in Symphony hall tonight:

Entrance of the Gladiators........Fucik
Overture to "Jeanne d'Arc"........Verdi
Waltz, "Tres Jolie"............Waldteufel
Fantasia, "Romeo and Juliet".....Gounod
Prelude to "The Mastersignes"..Wagner
Flute Solo: "Woodland Stream"..Metzger
Arthur Brooke
"Valse Souvenir"...............Krogmann
Finale, "Fourth Symphony"...Tchaikovsky
Overture to "Mignon"...........Thomas
Barcarolle from "Tales of Hoffman" Offenbach
March, "King Cotton" ....Sousa

HERALD-JUNE 1.

PROGRESS OF THE POPS

"Norwegian Night" for Innovation—Mr. Jacchia Strews His Programmes with Fresh Pieces—Incidents of Next Week

A NEW species of "night" has been discovered for The Pops—to wit, a Norwegian Night, with a programme through which the composers of Norway predominate. It will befall on Wednesday next with pieces from Halvorsen, Grieg, Ole Bull, Svendsen, Sibelius (not too exactly a Norwegian) and a medley of folk-songs. Six items out of eleven are so allotted, leaving five to Mr. Jacchia's usual miscellany.

Throughout next week, indeed, the conductor's programmes abound in unexpected pieces. On Monday, for example, he lists Wagner's Overture to his opera, "The Flying Dutchman" and two numbers from Debussy's "Little Suite." For Tuesday, prompted no doubt by the recent revival of "L'Africaine" at the Metropolitan, he sets a fantasia from that opera; while Mr. Speyer will also be heard in the solo for English Horn that is Introduction to the third act of "Tristan." Meyerbeer versus Wagner even to The Pops. The programme for Thursday brings a novel piece, "Caribbean Legend," by Mr. Sequeira, young composer, now settled in Boston; more of Mr. Jacchia's skilful and sympathetic arrangements for orchestra of negro folk-pieces; and a Tarantella for Flute and Clarinet in duet between Mr. Brooke and Mr. Mimart. Saint-Saëns, who dabbled in everything, wrote the piece. Mr. Jacchia, it appears, has also scored for orchestra Mendelssohn's "Rondo Capriccioso" and sets it among his pieces for Friday, along with the barbaric Tartar dances from Borodin's opera, "Prince Igor." To Saturday evening is alloted the usual light miscellany, with Glazunov's little known "Finnish Rhapsody" for spice, while for the third of the concerts on Sunday evening—set for June 10—operatic numbers, Russian, Italian, French and German, are in order.

For the solo-numbers of the week besides those already specified, Mr. Theodorowicz, the violinist, will play on Tuesday the "Meditation" from Massenet's opera, "Thais;" Mr. Lunger will sing on Thursday Iago's sinister soliloquy from Verdi's "Othello;" and Mr. Keller, the violoncellist, will play on Friday Wolfram's ballad to the evening star in "Tannhäuser." Twice also on Monday, with Mr. Chadwick leading, the chorus of the New England Conservatory will sing.

At the Pops Tonight

March, "Pomp and Circumstance," Elgar
Overture, "Robespierre".........Litolff
Waltz from "Eugen Onégin," Chaikovsky
Fantasia, "Samson and Delilah," Saint-Saëns
Prelude and Carillon from the Music to "L'Arlesienne"............Bizet
Ave Maria ....Bach-Gounod
Prelude to Act III. of "La Traviata," Verdi
Ride of the Valkyrs...........Wagner
Rhapsody, "España"..........Chabrier
Far From the Ball...............Gillet
Furlana from "La Gioconda"..Ponchielli

Conductor: A. Jacchia

TRANS. JUNE 2

TONIGHT'S POP PROGRAM

The Pops Symphony Orchestra, under Agide Jacchia, will present the following program in Symphony Hall tonight:

Pomp and Circumstance..............Elgar
Overture, "Robespierre" ....Litolff
Waltz from "Eugen Onegin"....Tchaikovsky
Fantasia, "Samson and Delilah".Saint-Saens
Suite, "L'Arlesienne" ....Bizet
Ave Maria (solo, violin, organ, harp and strings).....................Bach-Gounod
Prelude, Act 3, "Traviata"...........Verdi
Ride of the Valkyries.................Wagner
Rhapsody, "Espana" ....Chabrier
Loin du Bal............................Gillet
Furlana, "La Gioconda"............Ponchielli

ADVTSR. JUNE. 2.

Pops Program

There will be several features of interest at the Pop concerts in Symphony hall during the coming week.

On Wednesday, June 6, the music of Norway will be emphasized. The third Sunday Pop concert of the season will take place a week from tomorrow, June 10, with an operatic program.

The program for tonight follows: Pomp and Circumstance, Elgar; Overture, "Maximilian Robespierre," Litolff; Waltz from "Eugen Onegin," Tchaiskovsky; Fantasia, "Samson and Delilah"; Suite No. 1 ("L'Arlesienne") (a) Prelude, (b) Carillon, Bizet; Ave Maria, solo violin, harp, organ and strings, Bach-Gounod; Prelude to Act 3, "La Traviata," Verdi; Ride of the Valkyries, Wagner; Rhapsody, "España," Chabrier; Loin du Bal, Gillet; Furlana from "La Gioconda," Ponchielli.

TELE. JUNE 2

"Pops" Program for Tonight

"Pomp and Circumstance"....Elgar
Overture, "Maximilian Robespierre" Litolff
Waltz, from "Eugen Onegin" Tschaikowsky
Fantasia, "Samson and Delilah" Saint-Saëns
Suite No. 1 "L'Arlésienne"....Bizet
"Ave Maria" ....Bach-Gounod
Prelude to Act III, "La Traviata" Verdi
Ride of the Valkyries......Wagner
Rhapsody, "España"......Chabrier
"Loin du Bal"...............Gillet
Furlana from "La Gioconda" Ponchielli

MONITOR. JUNE 2.

"POPS" PROGRAMS

There will be several features of interest at the Pop concert in Symphony hall the coming week.

In addition to the symphonic music to be offered by the Pops Symphony Orchestra under their noted leader, Agide Jacocchia, there will be solo numbers of interest on almost every night of the week.

On Wednesday, June 6, the music of Norway will be emphasized. The third Sunday Pop concert of the season will take place a week from tomorrow, June 10, with an operatic program.

The program for tonight follows:

Pomp and Circumstance............Elgar
Overture, "Maximilian Robespierre" Litolff
Waltz from "Eugen Onegin"..Tchaikovsky
Fantasia, Samson and Delilah
Suite No. 1 ("L'Arlesienne")........Bizet
a Prelude
b Carillon
Ave Maria...................Bach-Gounod
(Solo violin, harp, organ and strings)
Prelude to Act III, "La Traviata"..Verdi
Ride of the Valkyries.............Wagner
Rhapsody, "Espana"...............Chabrier
Loin du Bal..........................Gillet
Furlana from "La Gioconda"....Ponchielli

TRAV. JUNE. 2.

Symphony Hall "Pops"

The "Pop" program this week at Symphony Hall, under the leadership of Agide Jacchia, will include several features of interest. Tomorrow will be the annual night of the New England Conservatory of Music, with a group of songs, by the Conservatory Chorus under Mr Chadwick's direction.

The program Tuesday will include Liszt's First Rhapsody, an English horn solo from "Tristan," Mascagni's "Hymn to the Sun," and other numbers.

Wednesday the program will feature the music of Norway. Thursday, on which Euclid Lodge will celebrate, will include the "William Tell" overture, fantasy, "The Valkyrie"; Jacchia's arrangement of Afro-American folk songs and a solo by Roberts Lunger, baritone. Next Sunday will bring the third Sunday "Pop" concert of the season, with an operatic program.

GLOBE-JUNE. 3.

POPS PROGRAMS

The special nights of Pop concerts for this week at Symphony hall (all of which are open to the public) will include New England Conservatory Night on Monday, a Norwegian program on Wednesday, Euclid Lodge Night on Thursday, and an operatic program on Sunday, June 10, which will be the third Sunday Pop concert of the season.

MONDAY

Marche Militaire.......................Schubert
Overture to "The Flying Dutchman"..Wagner
Waltz, "Estudiantina"...........Waldteufel
Fantasia, "Aida"...........................Verdi
From the "Petite Suite"............Debussy
(a) En Bateau. (b) Cortege.
Carillon from "L'Arlesienne"..........Bizet
Scherzo, Concerto in G minor......Saint-Saens
New England Conservatory chorus; George W. Chadwick, director—
(a) Landerkennung ("Fighting Land").Greig
(b) Ecce Jam Noctis..............Chadwick
Ouverture Solennelle, "1812"......Tchaikovsky
Spanish Dance, Panaderos..........Glazounov
Indian March from "L'Africaine"...Meyerbeer

TUESDAY

Overture to "La Forza del Destine".....Verdi
Waltz, "Joyous Vienna"...............Komzak
Meditation from "Thais"............Massenet
(Solo violin, Mr. Theodorowicz.)
Fantasia, "L'Africaine"...........Meyerbeer
First Hungarian Rhapsody...................Liszt
Prelude to Act III, "Tristan and Isolde".Wagner
(Solo English horn, Mr. Speyer.)
Phantoms...................................Chaloff
Hymn to the Sun from "Iris".......Mascagni
Fantasia, "Lucia di Lammermoor"....Donizetti
Minuet.......................................Bolzoni
Invitation to the Dance.........Weber-Berlioz

WEDNESDAY

Entrance of the Boyards............Halvorsen
Overture to "Rienzi"......................Wagner
Waltz, "Tales from the Vienna Woods".Strauss
Fantasia, "Pagliacci"..............Leoncavallo
Suite, "Peer Gynt"........................Grieg
(a) Morning Mood. (b) Aase's Death.
(c) In the Hall of the Mountain King.
Saeterjentens Sondag ("Solitude on the Mountain")........................Ole Bull
Valse Triste.............................Sibelius
Carnival in Paris.....................Svendsen
"Ekko fra Norden," Selection of Norwegian Airs.....................Arr. by Wick
Ave Maria.....................Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)
Procession of Bacchus.....................Delibes

THURSDAY

Coronation March.......................Svendsen
Overture to "William Tell"...........Rossini
Caribbean Legend......................Sequeira
Fantasia, "The Valkyrie"...............Wagner
Afro-American Folk Songs....Arr. by Jacchia
(a) "Bury Me in de Eas'."
(b) Musieu Batnjo.
(c) "Nobody Knows de Trouble I've Seen."
Baritone Solo, Iago's Credo from "Othello".Verdi
Mr. Lunger.
Duet for flute and clarinet, "Tarantelle"..........................Saint-Saens
Messrs. Brooke and Mimart.
Marche Slave.......................Tchaikovsky
Selection, "The Defender"..............Dennee
Waltz, "Jolly Fellows"..................Vol'stedt
Hungarian March.........................Berlioz

FRIDAY

Overture to "Fra Diavolo"..............Auber
Waltzes from "Der Rosencavalier"..R. Strauss
March of the "Little Lead Soldiers"....Pierne
Polovtsian Dances from "Prince Igor".Borodin
"Auld Lang Syne."
Ouverture Solennelle, "1812"....Tchaikovsky
Song to the Evening Star from "Tannhaeuser"..........................Wagner
Solo violoncello, Mr. Keller.
"A Kiss in the Dark" from "Orange Blossoms"............................Herbert
Rondo Capriccioso..........Mendelssohn-Jacchia
Fantasia, "La Traviata"..................Verdi
Largo (solo violin, harp, organ and strings)...............................Handel
March, "Washington Post"...............Sousa

SATURDAY

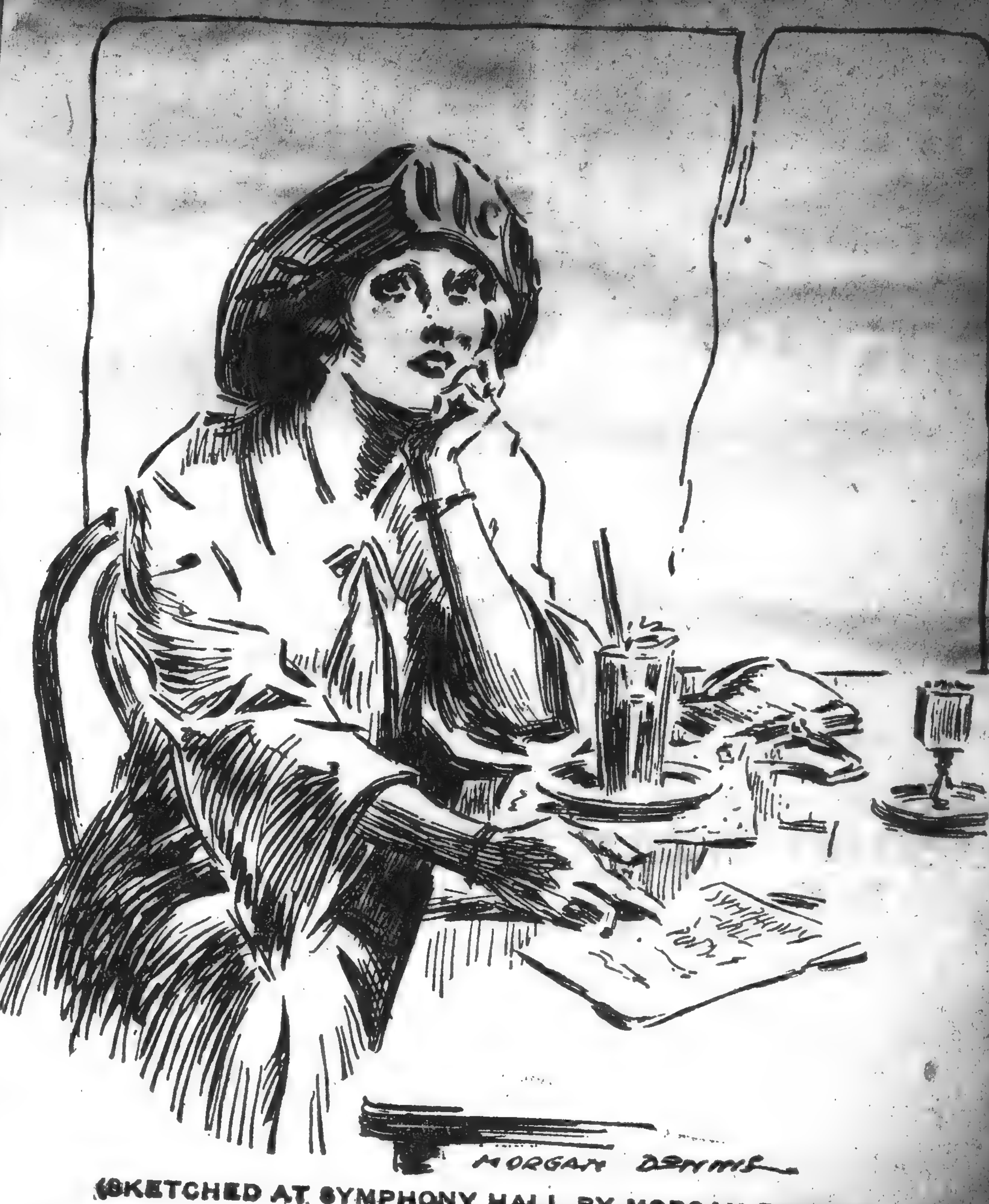
March, "Semper Fidelis"..................Sousa
Overture to "Mignon"....................Thomas
Waltz, "Waves of the Danube"......Ivanovici
Fantasia, "The Jewels of the Madonna"......................Wolf-Ferrari
Prelude to Lohengrin....................Wagner
Gypsy Dance from "Henry VIII"...Saint-Saens
Barcarolle from "The Tales of Hoffmann"..........................Offenbach
Finnish Rhapsody.....................Glazounov
Selection, "Il Trovatore"................Verdi
En Sourdine...............................Tellam
American Fantasy.........................Herbert

SUNDAY—OPERATIC PROGRAM

"Eugen Onegin," polonaise........Tchaikovsky
"William Tell," overture................Rossini
"Thais," meditation..................Massenet
Solo violin, Mr. Theodorowicz.
"Samson and Delilah," bacchanale..Saint-Saens
"Madame Butterfly," fantasia.........Puccini
"Othello," tempest scene..................Verdi
"Tristan and Isolde," prelude and love-death.................................Wagner
"Carmen," fantasia..........................Bizet
"Cavalleria Rusticana," intermezzo...Mascagni
"La Gioconda," dance of the hours..Ponchielli

HERALD-JUNE 3.

THE "POP" GIRL



(SKETCHED AT SYMPHONY HALL BY MORGAN DENNIS)

POP CONCERTS AT SYMPHONY HALL

Agide Jacchia, noted concert and opera conductor, leads the symphony orchestra playing every night at the Pop concerts in Symphony Hall. The concerts begin at 8 p. m. and continue until about 11. Light refreshments are served during weekday nights.

On June 10 will come the third of th especial Sunday night Pops, this time with an operatic program a feature in which Conductor Jacchia specializes.

ADVTSR. JUNE. 3.

At the Pops Tonight

Military March ....Schubert
Overture to the Opera, "The Flying Dutchman" ....Wagner
Waltz, "Estudiantina".....Waldteufel
Fantasia, "Aida"..................Verdi
Two Movements ("En Bateau"; "Cortège") from the "Little Suite." Debussy
Carillon from the Music to "L'Arlesienne" ....Bizet
Scherzo from the Concerto in G minor for Piano and Orchestra..Saint-Saëns
Choral Numbers:
Sighting Land................Greig
Ecce Jam Noctis........ Chadwick
Overture, "1812".........Chaikovsky
Spanish Dance, "Panaderos"..Glazunov
Indian March from "L'Africaine," .... Meyerbeer

Conductors:
A. Jacchia G. W. Chadwick

Assisting:
New England Conservatory Chorus
Jesus Sanroma, Pianist

TRANS-JUNE. 4.

AT THE POPS

The New England Conservatory of Music will have their annual evening at the pop concert in Symphony hall tonight. The programme for this occasion, which is open to the public, follows:

Marche Militaire .... Schubert
Overture to "The Flying Dutchman"..Wagner
Waltz, "Estudiantina" .... Waldteufel
Fantasia, "Aida" .... Verdi
From the "Petite Suite"............Debussy
a. En Bateau b. Cortege
Carillon from "L'Arlesienne" .... Bizet
Scherzo, Concerto in G. Minor..Saint-Saens
(Piano solo—Jesus Sanroma)
New England Conservatory Chorus
George W. Chadwick, conductor
a. Landerkennung (Sighting Land") Grieg
b. Ecce Jam Noctis .... Chadwick
Ouverture Solennelle, "1812"....Tchaikovsky
Spanish Dance, Panaderos ...... Glazounov
Indian March from "L'Africaine"..Meyerbeer

ADVTSR-JUNE 4.

AT THE POPS TONIGHT

This is New England Conservatory night at the Pops. The program follows:—

Marche Militaire.......................Schubert
Overture, "The Flying Dutchman"..Wagner
Waltz, "Estudiantina"...........Waldteufel
Fantasia, "Aida"...........................Verdi
"Petite Suite"............................Debussy
Carillon, "L'Arlesienne"....................Bizet
Scherzo, Concerto in G minor...Saint-Saens
(Piano Solo—Jesus Sanroma)
New England Conservatory Chorus.
George W. Chadwick, Conductor.
Landerkennung ("Sighting Land")...Grieg
Ecce Jam Noctis....................Chadwick
Overture, "1812"..................Tchaikovsky
Spanish Dance, Panaderos..........Glazonnov
Indian March, "L'Africaine"......Meyerbeer

ADVTSR. JUNE. 4.

POP CONCERT TONIGHT

The program to be presented by Agide Jacchia and the Pops Symphony Orchestra at Symphony hall tonight follows:

Overture to "La Forza del Destino," Verdi; Waltz, "Joyous Vienna," Konzak; Meditation from "Thais," Massanet, solo violin, Julius Theodorowicz; Fantasia, "L'Africaine," Meyerbeer; First Hungarian Rhapsody, Liszt; Prelude to Act III, "Tristan and Isolde," Wagner; Phantoms, Chaloff; Hymn to the Sun from "Iris," Mascagni; Fantasia, "Lucia di Lammermoor," Donizetti; Minuet, Bolzoni; Invitation to the Dance, Weber-Berlioz.

TELE. JUNE 5.

"Pops" Program for Tonight

Overture to "La Forza del Destino" Verdi
Waltz, "Joyous Vienna"....Komzak
Meditation from "Thaïs"...Massenet
(Solo violin, Julius Theodorowicz)
Fantasia, "L'Africaine"...Meyerbeer
First Hungarian Rhapsody....Liszt
Prelude to Act III, "Tristan and Isolde" ....Wagner
(Solo English horn, Louis Speyer)
"Phantoms" ....Chaloff
Hymn to the Sun from "Iris" Mascagni
Fantasia, "Lucia di Lammermoor" Donizetti
Minuet ....Bolzoni
"Invitation to the Dance" Weber-Berlioz

MONITOR. JUNE 5.

At The Pops Tonight

Overture to the Opera, "La Forza del Destino" ....Verdi
Waltz, "Joyous Vienna".......Komzak
Meditation from "Thais".....Massenet
Fantasia, "L'Africaine".....Meyerbeer
First Hungarian Rhapsody.......Liszt
Prelude to Act III. of "Tristan and Isolde" ....Wagner
Phantoms ....Chaloff
Hymn to the Sun from "Iris"..Mascagni
Fantasia, "Lucia di Lammermoor". Donizetti
Minuet ....Bolzoni
Invitation to the Dance...Weber-Berlioz

Conductor: A. Jacchia

Soloists:
J. Theodorowicz; Louis Speyer

TRANS-JUNE 5.

[108]

FRESH MUSIC AT THE POPS

A Swedish Rhapsody from Alfven for the First Time — Revived Overture from Rossini and New Transcriptions by Mr. Jacchia — "Deep River" as Orchestral Piece

GRIEG, Sinding and Svendsen aside, the composers of Scandinavia are but little known in this corner of the world. On occasion the name of one or another of these lesser Norwegians, Danes and Swedes appears on the programme of a song-recital; while once and again Miss Torpadie has been almost a propagandist for them. But their orchestral pieces are something of a rarity. Dr. Muck, it is true, had a discoverable fondness for the Northern music-makers. In 1907 he introduced to Boston a symphony by Victor Bendix; and the following year he did like service for a pair of short and sonorous pieces by Schjelderup. Then, toward the end of his second term as conductor of the Symphony Orchestra—in February, 1913—he played a Symphony in E major by Hugo Alfvén. No claim of completeness is made for this list, and purposely it does not reach back to the days when the now defunct symphonies and overtures of Gade ("Mrs. Mendelssohn") were still to be heard. Yet though we of New England do not know their pieces, within the last twenty-five years much music has come from the Scandinavian composers. Incidentally a far larger measure of it has been heard in Chicago and Minneapolis than in Symphony Hall.

At the Pop concert last evening, however, Mr. Jacchia brought to light a Swedish Rhapsody, "Midsomarvaka," by this same Alfvén—a composer born in Stockholm fifty-one years ago, the writer of three symphonies and of many other pieces in large form; a man much honored in his own country. Like most orchestral rhapsodies Alfvén's music has thematic basis in the songs and dances of the people, or in tunes written in the racial idiom. These Swedish melodies are agreeable to hear, and one or another of them has touch of Northern wildness. From them Alfvén has made his fantasia capably, with occasional flashes of orchestral imagination. Mr. Jacchia indeed seeking out and playing such a piece gives further proof of his effort to make the Pop programmes as unhackneyed as possible within the narrow limits established. But that the "Midsomarvaka" of itself proves Alfvén a composer who should be better among us may scarcely be said. Later in the evening a Norwegian Dance by Grieg put him quite in the shade.

On this same programme stood yet another piece not to be heard every day—Rossini's Overture to "La Gazza Ladra," almost forgotten opera produced at Milan in 1817. While not to be placed beside the Overtures to "Semiramide," "The Italian in Algiers" or the piece used as Overture to the "Barber of Seville," this Introduction to "The Thieving Magpie" contains many passages in the sparkling vein that is Rossini's own, and it furnishes renewed evidence of his rare mastery of the orchestra. That Berlioz should have so scorned the music of Rossini is something of a mystery since the Italian's ability to draw from the orchestra a brilliant, scintillating quality of tone—and in this he had no true precursor—should by every right have provoked the Frenchman's deepest admiration.

Since Mr. Jacchia may not readily find for his programmes all the new and suitable music that he desires, he is constrained to make some of his own—not in the form of original compositions, but in transcriptions of the pieces of others. His array of such transcriptions is now an imposing one, and he constantly adds to the list. During the past winter he turned his attention to the Preludes of Chopin and to certain Afro-American songs. Last evening his arrangement of H. T. Burleigh's version of "Deep River" was played as an extra number and proved an effective bit of scoring, emphasizing and enhancing the peculiar appeal of the music. This "Deep River" bids fair to rival in popularity Mr. Jacchia's transcription of the "Volga Boatmen's Song." And with due respect to Russian feelings, is not the Negro tune musically of greater worth and interest?

W. S. S.

At The Pops Tonight

Entrance of the Gladiators......Fucik
Overture to the Opera, "Joan of Arc" ......Verdi
Waltz, "Très-Jolie"........Waldteufel
Fantasia, "Romeo and Juliet"..Gounod
Prelude to "The Mastersingers".Wagner
Flute Solo, "Woodland Stream".Wetzger
Waltz, "Souvenir"..........Krogmann
Finale to the Fourth Symphony ......Chaikovsky
Overture to "Mignon"..........Thomas
Barcarolle from "The Tales of Hoffmann" ....Offenbach
March, "King Cotton"...........Sousa

Conductor: A. Jacchia
Soloist: Arthur Brooke

TRANS. JUNE. 1.

TONIGHT'S POP PROGRAM

Entrance of the Gladiators...........Fucik
Overture, "Jeanne d'Arc"............Verdi
Waltz, "Tres Jolie"...........Waldteufel
Fantasia, "Romeo and Juliet".....Gounod
Prelude, "Mastersingers"..........Wagner
Flute solo, "Woodland Stream".....Metzger
Arthur Brooke.
"Valse Souvenir"...............Krogmann
Finale, "Fourth Symphony"....Tchaikovsky
Overture, "Mignon"...............Thomas
Barcarolle, "Tales of Hoffman"..Offenbach
March, "King Cotton"...............Sousa

ADVTSR. JUNE. 1.

POPS PROGRAM

The following music will be played at the Pop Concert in Symphony hall tonight:

Entrance of the Gladiators..........Fucik
Overture to "Jeanne d'Arc"..........Verdi
Waltz, "Tres Jolie"............Waldteufel
Fantasia, "Romeo and Juliet".....Gounod
Prelude to "The Mastersignes"..Wagner
Flute Solo: "Woodland Stream"..Metzger
Arthur Brooke
"Valse Souvenir"..............Krogmann
Finale, "Fourth Symphony"...Tchaikovsky
Overture to "Mignon"...........Thomas
Barcarolle from "Tales of Hoffman" Offenbach
March, "King Cotton" ....Sousa

HERALD-JUNE 1.

PROGRESS OF THE POPS

"Norwegian Night" for Innovation—Mr. Jacchia Strews His Programmes with Fresh Pieces—Incidents of Next Week

A NEW species of "night" has been discovered for The Pops—to wit, a Norwegian Night, with a programme through which the composers of Norway predominate. It will befall on Wednesday next with pieces from Halvorsen, Grieg, Ole Bull, Svendsen, Sibelius (not too exactly a Norwegian) and a medley of folksongs. Six items out of eleven are so allotted, leaving five to Mr. Jacchia's usual miscellany.

Throughout next week, indeed, the conductor's programmes abound in unexpected pieces. On Monday, for example, he lists Wagner's Overture to his opera, "The Flying Dutchman" and two numbers from Debussy's "Little Suite." For Tuesday, prompted no doubt by the recent revival of "L'Africaine" at the Metropolitan, he sets a fantasia from that opera; while Mr. Speyer will also be heard in the solo for English Horn that is Introduction to the third act of "Tristan." Meyerbeer versus Wagner even to The Pops. The programme for Thursday brings a novel piece, "Caribbean Legend," by Mr. Sequeira, young composer, now settled in Boston; more of Mr. Jacchia's skilful and sympathetic arrangements for orchestra of negro folk-pieces; and a Tarantella for Flute and Clarinet in duet between Mr. Brooke and Mr. Mimart. Saint-Saëns, who dabbled in everything, wrote the piece. Mr. Jacchia, it appears, has also scored for orchestra Mendelssohn's "Rondo Capriccioso" and sets it among his pieces for Friday, along with the barbaric Tartar dances from Borodin's opera, "Prince Igor." To Saturday evening is alloted the usual light miscellany, with Glazunov's little known "Finnish Rhapsody" for spice, while for the third of the concerts on Sunday evening—set for June 10—operatic numbers, Russian, Italian, French and German, are in order.

For the solo-numbers of the week besides those already specified, Mr. Theodorowicz, the violinist, will play on Tuesday the "Meditation" from Massenet's opera, "Thais;" Mr. Lunger will sing on Thursday Iago's sinister soliloquy from Verdi's "Othello;" and Mr. Keller, the violoncellist, will play on Friday Wolfram's ballad to the evening star in "Tannhäuser." Twice also on Monday, with Mr. Chadwick leading, the chorus of the New England Conservatory will sing.

At the Pops Tonight

March, "Pomp and Circumstance," ......Elgar
Overture, "Robespierre"........Litolff
Waltz from "Eugen Onégin," ......Chaikovsky
Fantasia, "Samson and Delilah," ......Saint-Saëns
Prelude and Carillon from the Music to "L'Arlesienne"...........Bizet
Ave Maria ....Bach-Gounod
Prelude to Act III. of "La Traviata," ......Verdi
Ride of the Valkyrs............Wagner
Rhapsody, "España".........Chabrier
Far From the Ball...............Gillet
Furlana from "La Gioconda"..Ponchielli

Conductor: A. Jacchia

TRANS. JUNE 2.

TONIGHT'S POP PROGRAM

The Pops Symphony Orchestra, under Agide Jacchia, will present the following program in Symphony Hall tonight:

Pomp and Circumstance.............Elgar
Overture, "Robespierre" ....Litolff
Waltz from "Eugen Onegin"....Tchaikovsky
Fantasia, "Samson and Delilah".Saint-Saens
Suite, "L'Arlesienne" ....Bizet
Ave Maria (solo, violin, organ, harp and strings) ....Bach-Gounod
Prelude, Act 3, "Traviata"...........Verdi
Ride of the Valkyries..............Wagner
Rhapsody, "Espana" ....Chabrier
Loin du Bal.......................Gillet
Furlana, "La Gioconda"...........Ponchielli

ADVTSR. JUNE. 2.

Pops Program

There will be several features of interest at the Pop concerts in Symphony hall during the coming week.

On Wednesday, June 6, the music of Norway will be emphasized. The third Sunday Pop concert of the season will take place a week from tomorrow, June 10, with an operatic program.

The program for tonight follows: Pomp and Circumstance, Elgar; Overture, "Maximilian Robespierre," Litolff; Waltz from "Eugen Onegin," Tchaiskovsky; Fantasia, "Samson and Delilah"; Suite No. 1 ("L'Arlesienne") (a) Prelude, (b) Carillon, Bizet; Ave Maria, solo violin, harp, organ and strings, Bach-Gounod; Prelude to Act 3, "La Traviata," Verdi; Ride of the Valkyries, Wagner; Rhapsody, "Espana," Chabrier; Loin du Bal, Gillet; Furlana from "La Gioconda," Ponchielli.

TELE. JUNE 2

"Pops" Program for Tonight

"Pomp and Circumstance".....Elgar
Overture, "Maximilian Robespierre" Litolff
Waltz, from "Eugen Onegin" Tschaikowsky
Fantasia, "Samson and Delilah" Saint-Saëns
Suite No. 1 "L'Arlésienne"....Bizet
"Ave Maria" ....Bach-Gounod
Prelude to Act III, "La Traviata" Verdi
Ride of the Valkyries......Wagner
Rhapsody, "España"......Chabrier
"Loin du Bal"................Gillet
Furlana from "La Gioconda" Ponchielli

MONITOR. JUNE 2.

"POPS" PROGRAMS

There will be several features of interest at the Pop concert in Symphony hall the coming week.

In addition to the symphonic music to be offered by the Pops Symphony Orchestra under their noted leader, Agide Jacocchia, there will be solo numbers of interest on almost every night of the week.

On Wednesday, June 6, the music of Norway will be emphasized. The third Sunday Pop concert of the season will take place a week from tomorrow, June 10, with an operatic program.

The program for tonight follows:

Pomp and Circumstance...........Elgar
Overture, "Maximillian Robespierre" Litolff
Waltz from "Eugen Onegin"..Tchaikovsky
Fantasia, Samson and Delilah
Suite No. 1 ("L'Arlesienne").......Bizet
a. Prelude
b Carillon
Ave Maria.................Bach-Gounod
(Solo violin, harp, organ and strings)
Prelude to Act III, "La Traviata"..Verdi
Ride of the Valkyries.............Wagner
Rhapsody, "Espana"...........Chabrier
Loin du Bal.......................Gillet
Furlana from "La Gioconda"....Ponchielli

TRAV. JUNE. 2.

Symphony Hall "Pops"

The "Pop" program this week at Symphony Hall, under the leadership of Agide Jacchia, will include several features of interest. Tomorrow will be the annual night of the New England Conservatory of Music, with a group of songs by the Conservatory Chorus under Mr Chadwick's direction.

The program Tuesday will include Liszt's First Rhapsody, an English horn solo from "Tristan," Mascagni's "Hymn to the Sun," and other numbers.

Wednesday the program will feature the music of Norway. Thursday, on which Euclid Lodge will celebrate, will include the "William Tell" overture, fantasy, "The Valkyrie"; Jacchia's arrangement of Afro-American folk songs and a solo by Roberts Lunger, baritone.

Next Sunday will bring the third Sunday "Pop" concert of the season, with an operatic program.

GLOBE-JUNE. 3.

POPS PROGRAMS

The special nights of Pop concerts for this week at Symphony hall (all of which are open to the public) will include New England Conservatory Night on Monday, a Norwegian program on Wednesday, Euclid Lodge Night on Thursday, and an operatic program on Sunday, June 10, which will be the third Sunday Pop concert of the season.

MONDAY

Marche Militaire....................Schubert
Overture to "The Flying Dutchman"..Wagner
Waltz, "Estudiantina"..............Waldteufel
Fantasia, "Aida"......................Verdi
From the "Petite Suite"..............Debussy
(a) En Bateau. (b) Cortege.
Carillon from "L'Arlesienne"...........Bizet
Scherzo, Concerto in G minor.....Saint-Saens
New England Conservatory chorus; George W. Chadwick, director—
(a) Landerkennung ("Fighting Land").Greig
(b) Ecce Jam Noctis...............Chadwick
Ouverture Solennelle, "1812".....Tchaikovsky
Spanish Dance, Panaderos..........Glazounov
Indian March from "L'Africaine"...Meyerbeer

TUESDAY

Overture to "La Forza del Destine".....Verdi
Waltz, "Joyous Vienna"..............Komzak
Meditation from "Thais"..............Massenet
(Solo violin, Mr. Theodorowicz.)
Fantasia, "L'Africaine"..............Meyerbeer
First Hungarian Rhapsody...............Liszt
Prelude to Act III, "Tristan and Isolde".Wagner
(Solo English horn, Mr. Speyer.)
Phantoms..............................Chaloff
Hymn to the Sun from "Iris".......Mascagni
Fantasia, "Lucia di Lammermoor"....Donizetti
Minuet...............................Bolzoni
Invitation to the Dance.........Weber-Berlioz

WEDNESDAY

Entrance of the Boyards............Halvorsen
Overture to "Rienzi"..................Wagner
Waltz, "Tales from the Vienna Woods".Strauss
Fantasia, "Pagliacci"............Leoncavallo
Suite, "Peer Gynt"......................Grieg
(a) Morning Mood. (b) Aase's Death.
(c) In the Hall of the Mountain King.
Saeterjentens Sondag ("Solitude on the Mountain")......................Ole Bull
Valse Triste.........................Sibelius
Carnival in Paris....................Svendsen
"Ekko fra Norden," Selection of Norwegian Airs..................Arr. by Wick
Ave Maria..................Schubert-Wilhelmj
(Solo violin, harp, organ and strings.)
Procession of Bacchus..................Delibes

THURSDAY

Coronation March....................Svendsen
Overture to "William Tell"............Rossini
Caribbean Legend....................Sequeira
Fantasia, "The Valkyrie"...............Wagner
Afro-American Folk Songs....Arr. by Jacchia
(a) "Bury Me in de Eas'."
(b) Musieu Batnjo.
(c) "Nobody Knows de Trouble I've Seen."
Baritone Solo, Iago's Credo from "Othello".Verdi
Mr. Lunger.
Duet for flute and clarinet, "Tarantelle"........................Saint-Saens
Messrs. Brooke and Mimart.
Marche Slave........................Tchaikovsky
Selection, "The Defender"..............Dennee
Waltz, "Jolly Fellows"...............Vol'stedt
Hungarian March......................Berlioz

FRIDAY

Overture to "Fra Diavolo"..............Auber
Waltzes from "Der Rosencavalier"..R. Strauss
March of the "Little Lead Soldiers"....Pierne
Polovtsian Dances from "Prince Igor".Borodin
"Auld Lang Syne."
Ouverture Solennelle, "1812"....Tchaikovsky
Song to the Evening Star from "Tannhaeuser"..........................Wagner
Solo violoncello, Mr. Keller.
"A Kiss in the Dark" from "Orange Blossoms"..........................Herbert
Rondo Capriccioso........Mendelssohn-Jacchia
Fantasia, "La Traviata"...............Verdi
Largo (solo violin, harp, organ and strings)..........................Handel
March, "Washington Post"..............Sousa

SATURDAY

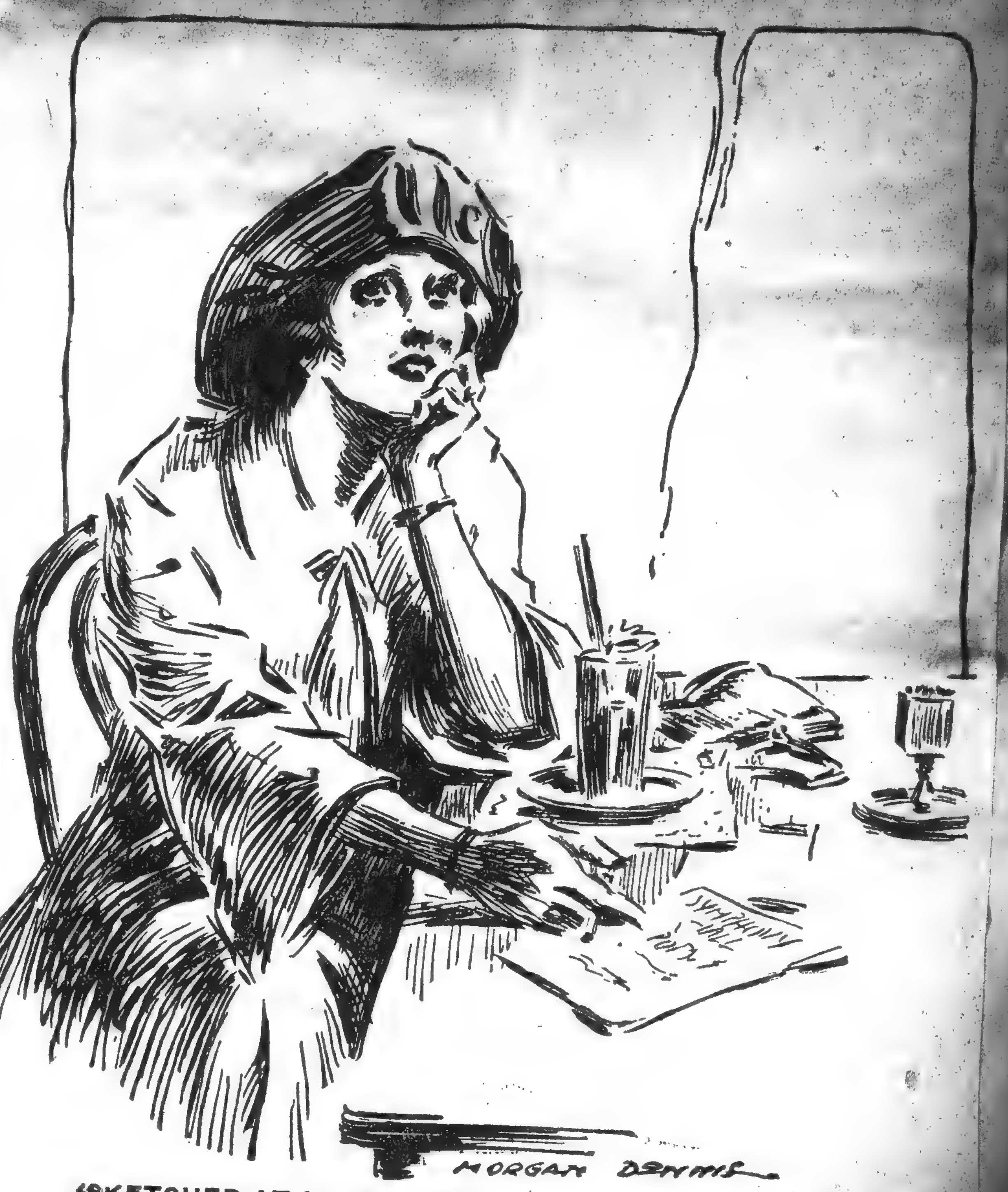
March, "Semper Fidelis"...............Sousa
Overture to "Mignon"..................Thomas
Waltz, "Waves of the Danube"......Ivanovici
Fantasia, "The Jewels of the Madonna"..........................Wolf-Ferrari
Prelude to Lohengrin..................Wagner
Gypsy Dance from "Henry VIII"..Saint-Saens
Barcarolle from "The Tales of Hoffmann"...........................Offenbach
Finnish Rhapsody.....................Glazounov
Selection, "Il Trovatore"...............Verdi
En Sourdine...........................Tellam
American Fantasy.....................Herbert

SUNDAY—OPERATIC PROGRAM

"Eugen Onegin," polonaise........Tchaikovsky
"William Tell," overture..............Rossini
"Thais," meditation.................Massenet
Solo violin, Mr. Theodorowicz.
"Samson and Delilah," bacchanale..Saint-Saens
"Madame Butterfly," fantasia.........Puccini
"Othello," tempest scene...............Verdi
"Tristan and Isolde," prelude and love-death..................................Wagner
"Carmen," fantasia......................Bizet
"Cavalleria Rusticana," intermezzo...Mascagni
"La Gioconda," dance of the hours..Ponchielli

HERALD-JUNE 3.

THE "POP" GIRL



(SKETCHED AT SYMPHONY HALL BY MORGAN DENNIS)

POP CONCERTS AT SYMPHONY HALL

Agide Jacchia, noted concert and opera conductor, leads the symphony orchestra playing every night at the Pop concerts in Symphony Hall. The concerts begin at 8 p. m. and continue until about 11. Light refreshments are served during weekday nights.

On June 10 will come the third of th especial Sunday night Pops, this time with an operatic program a feature in which Conductor Jacchia specializes.

ADVTSR. JUNE. 3.

At the Pops Tonight

Military March ....Schubert
Overture to the Opera, "The Flying Dutchman" ....Wagner
Waltz, "Estudiantina".....Waldteufel
Fantasia, "Aida"..............Verdi
Two Movements ("En Bateau"; "Cortège") from the "Little Suite," ......Debussy
Carillon from the Music to "L'Arlesienne" ....Bizet
Scherzo from the Concerto in G minor for Piano and Orchestra..Saint-Saëns
Choral Numbers:
Sighting Land................Greig
Ecce Jam Noctis......... Chadwick
Overture, "1812"..........Chaikovsky
Spanish Dance, "Panaderos"..Glazunov
Indian March from "L'Africaine," .... Meyerbeer

Conductors:
A. Jacchia — G. W. Chadwick

Assisting:
New England Conservatory Chorus
Jesus Sanroma, Pianist

TRANS-JUNE. 4.

AT THE POPS

The New England Conservatory of Music will have their annual evening at the pop concert in Symphony hall tonight. The programme for this occasion, which is open to the public, follows:

Marche Militaire .... Schubert
Overture to "The Flying Dutchman"..Wagner
Waltz, "Estudiantina" .... Waldteufel
Fantasia, "Aida" .... Verdi
From the "Petite Suite"...........Debussy
a. En Bateau b. Cortege
Carillon from "L'Arlesienne" .... Bizet
Scherzo, Concerto in G. Minor..Saint-Saens
(Piano solo—Jesus Sanroma)
New England Conservatory Chorus
George W. Chadwick, conductor
a. Landerkennung (Sighting Land") Grieg
b. Ecce Jam Noctis .... Chadwick
Ouverture Solennelle, "1813"....Tchaikovsky
Spanish Dance, Panaderos ...... Glazounov
Indian March from "L'Africaine"..Meyerbeer

ADVTSR-JUNE 4.

AT THE POPS TONIGHT

This is New England Conservatory night at the Pops. The program follows:—

Marche Militaire..................Schubert
Overture, "The Flying Dutchman"..Wagner
Waltz, "Etudiantina"...........Waldteufel
Fantasia, "Aida".....................Verdi
"Petite Suite".....................Debuzzy
Carillon, "L'Arlesienne"...............Bizet
Scherzo, Concerto in G miner....Saint-Saens
(Piano Solo—Jesus Sanroma)
New England Conservatory Chorus.
George W. Chadwick, Conductor.
Landerkennung ("Sighting Land")....Grieg
Ecce Jam Noctis..................Chadwick
Overture, "1812"................Tchaikovsky
Spanish Dance, Panaderos..........Glazonney
Indian March, "L'Africaine".......Meyerbeer

ADVTSR. JUNE 4.

POP CONCERT TONIGHT

The program to be presented by Agide Jacchia and the Pops Symphony Orchestra at Symphony hall tonight follows:

Overture to "La Forza del Destino," Verdi; Waltz, "Joyous Vienna," Konzak; Meditation from "Thais," Massanet, solo violin, Julius Theodorowicz; Fantasia, "L'Africaine," Meyerbeer; First Hungarian Rhapsody, Liszt; Prelude to Act III, "Tristan and Isolde," Wagner; Phantoms, Chaloff; Hymn to the Sun from "Iris," Mascagni; Fantasia, "Lucia di Lammermoor," Donizetti; Minuet, Bolzoni; Invitation to the Dance, Weber-Berlioz.

TELE. JUNE 5.

"Pops" Program for Tonight

Overture to "La Forza del Destino" Verdi
Waltz, "Joyous Vienna"....Komzak
Meditation from "Thais"...Massenet
(Solo violin, Julius Theodorowicz)
Fantasia, "L'Africaine"...Meyerbeer
First Hungarian Rhapsody....Liszt
Prelude to Act III, "Tristan and Isolde" ....Wagner
(Solo English horn Louis Speyer)
"Phantoms" ....Chaloff
Hymn to the Sun from "Iris" Mascagni
Fantasia, "Lucia di Lammermoor" Donizetti
Minuet ....Bolzoni
"Invitation to the Dance" Weber-Berlioz

MONITOR. JUNE 5.

At The Pops Tonight

Overture to the Opera, "La Forza del Destino" ....Verdi
Waltz, "Joyous Vienna"......Komzak
Meditation from "Thais".....Massenet
Fantasia, "L'Africaine"....Meyerbeer
First Hungarian Rhapsody.......Liszt
Prelude to Act III. of "Tristan and Isolde" ....Wagner
Phantoms ....Chaloff
Hymn to the Sun from "Iris"..Mascagni
Fantasia, "Lucia di Lammermoor". Donizetti
Minuet ....Bolzoni
Invitation to the Dance...Weber-Berlioz

Conductor: A. Jacchia

Soloists:
J. Theodorowicz; Louis Speyer

TRANS-JUNE. 5.

POP CONCERT

The program to be presented by Agide Jacchia and the Pops Symphony Orchestra at Symphony Hall tonight follows:

Overture to "La Forza del Destino"....Verdi
Waltz, "Joyous Vienna"....Komzak
Meditation from "Thais"....Massenet
Solo violin, Julius Theodorowicz.
Fantasia, "L'Africaine"....Meyerbeer
First Hungarian Rhapsody....Liszt
Prelude to Act III "Tristan and Isolde"..Wagner
Solo English horn, Louis Speyer.
Phantoms....Chaloff
"Hymn to the Sun" from "Iris"....Mascagni
Fantasia, "Lucia di Lammermoor"....Donizetti
Minuet....Bolzoni
"Invitation to the Dance"....Weber-Berlioz

HERALD-JUNE

TONIGHT'S POPS

The programme to be presented by Agide Jacchia and the Pops Symphony Orchestra at Symphony Hall tonight follows:

Overture to "La Forza del Destino"....Verdi
Waltz, "Joyous Vienna"....Komzak
Meditation from "Thais"....Massenet
Solo violin, Julius Theodorowicz.
Fantasia, "L'Africaine"....Meyerbeer
First Hungarian Rhapsody....Liszt
Prelude to Act III, "Tristan and Isolde"....Wagner
Solo English Horn, Louis Speyer.
Phantoms....Chaloff
Hymn to the Sun from "Iris"....Mascagni
Fantasia, "Lucia di Lammermoor".Donizetti
Minuet....Bolzoni
Invitation to the Dance....Weber-Berlioz

ADVTSR -JUNE 5

Symphony Hall "Pops"

SYMPHONY HALL—At the "Pops," this evening Julius Theodorowicz will play the meditation from "Thais," and Louis Speyer will be horn soloist in a Wagner number.

The program is as follows: Overture to "La Forza del Destina," Verdi; waltz, "Joyous Vienna," Komzak; meditation from "Thais," Massenet; fantasia, "L'Africaine," Meyerbeer; First Hungarian Rhapsody, Liszt; prelude to Act III, "Tristan and Isolde," Wagner; "Phantoms," Chaloff; Hymn to the Sun, from "Iris," Mascagni; fantasia, "Lucia di Lammermoor," Donizetti; minuet, Bolzoni; "Invitation to the Dance," Weber-Berlioz.

GLOBE . JUNE 3

AT THE POPS TONIGHT

The programme to be presented by Agide Jacchia and the Pops Symphony Orchestra at Symphony Hall tonight follows:

Overture to "La Forza del Destino"..Verdi
Waltz, "Joyous Vienna"....Komzak
Meditation from "Thais"....Massenet
Solo violin, Julius Theodorowicz
Fantasia, "L'Africaine"....Meyerbeer
First Hungarian Rhapsody....Liszt
Prelude to Act III, "Tristan and Isolde,"....Wagner
Solo English horn, Louis Speyer
Phantoms....Chaloff
Hymn to the Sun from "Iris"....Mascagni
Fantasia "Lucia di Lammermoor"..Donizetti
Minuet....Bolzoni
Invitation to the Dance....Weber-Berlioz

POST-JUNE. 5.

TONIGHT'S POPS

Norwegian music will be the feature of the Pop concert in Symphony hall tonight. The program follows:

Entrance of the Boyards....Halvorsen
Overture to "Rienzi"....Wagner
Waltz, "Tales from the Vienna Woods"....Strauss
Fantasia, "Pagliacci"....Leoncavallo
Suite, "Peer Gynt"....Grieg
a. Morning Mood. b. Aase's Death
c. In the Hall of the Mountain King
Saetergentens Sondag....Ole Bull
("Solitude on the Mountain")
Valse Triste....Sibelius
Carnival in Paris....Svendsen
"Ekko fra Norden," selection of Norwegian Airs....Arranged by Wick
Ave Maria....Schubert-Wilhelmj
Solo violin, harp, organ and strings
Procession of Bacchus....Delibes

HERALD-JUNE 6.

"Pops" Program for Tonight

"Entrance of the Boyards"....Halvorsen
Overture to "Rienzi"....Wagner
Waltz, "Tales from the Vienna Woods"....Strauss
Fantasia, "Pagliacci"....Leoncavallo
Suite "Peer Gynt"....Grieg
"Saeterjentens Sondag"....Ole Bull
"Valse Triste"....Sibelius
"Carnival in Paris"....Svendsen
"Ekko fra Norden," Selection of Norwegian Airs. Arranged by Wick
"Ave Maria"....Schubert-Wilhelmj
"Procession of Bacchus"....Delibes

MONITOR-JUNE. 6.

NORSE MELODIES ON POP CONCERT PROGRAM

Norwegian music will be the feature of the Pop Concert in Symphony Hall tonight. The program follows: Halvorsen

Entrance of the Boyards....Wagner
Overture to "Rienzi"....Strauss
Waltz, "Vienna Woods"....Leoncavallo
Fantasia, "Pagliacci"....Grieg
Suite, "Peer Gynt"....Ole Bull
Saetergentens Sondag....Sibelius
Valse Triste....Svendsen
Carnival in Paris....Arranged by Wick
Norwegian Airs....Schubert-Wilhelmj
Ave Maria....Delibes
Procession of Bacchus....

ADVTSR. JUN. 6.

TONIGHT'S POPS

Norwegian music will be the feature of the pop concert in Symphony hall tonight. The program follows:

"Entrance of the Boyards," Halvorsen; overture to "Rienzi," Wagner; waltz, "Tales from the Vienna Woods," Strauss; fantasa, "Pagliacci," Leoncavallo; suite, "Peer Gynt," Grieg; (a) "Morning Mood," (b) "Aase's Death," (c) "In the Hall of the Mountain King", "Saetergentens Sondag," ("Solitude on the Mountain") Ole Bull; "Valse Triste," Sibelius; "Carnival in Paris," Svendsen; "Ekko fra Norden," selection of Norwegian airs, arranged by Wick; "Ave Maria," Schubert-Wilhelm, solo violin, harp, organ and strings; "Procession of Bacchus," Delibes.

TELE. JUNE. 6.

At the Pops Tonight

"Norwegian Night"

Entrance of the Boyards....Halvorsen
Overture to the Opera, "Rienzi"....Wagner
Waltz, "Vienna Woods"....J. Strauss
Fantasia, "Pagliacci"....Leoncavallo
Morning Mood; Aase's Death; In the Hall of the Mountain King from the Incidental Music to "Peer Gynt"....Grieg
Solitude on the Mountain....Ole Bull
Valse Triste....Sibelius
Carnival in Paris....Svendsen
Norwegian Airs....Wick
Ave Maria....Schubert-Wilhelmj
Procession of Bacchus from "Sylvia"....Delibes

Conductor: .A Jacchia

TRANS. JUNE. 6

POPS TONIGHT

The Pop concert in Symphony hall tonight will be a public affair despite the presence of members of Euclid lodge. The program follows:

Coronation March, Svendsen; Overture to "William Tell," Rossini; Caribbean Legend, Sequira; Fantasia, "The Valkyris," Wagner; Afro-American Folk Songs (Arranged by Agide Jacchia): a, "Bury Me in de Eas'"; b, "Musieu Bainjo"; c, "Nobody Knows de Trouble I've Seen"; Baritone Solo: Iago's Credo from "Othello," Verdi, Roberts Lunger; Duet for Flute and Clarinet: "Tarantello," Saint-Saens, Messrs. Arthur Brooke and Paul Minart; Marche Slave, Tchaikovsky; Selection, "The Defender," Dennee; Waltz, "Jolly Fellows," Vollstedt; Hungarian March, Berlioz.

TELE. JUNE. 7

POPS PROGRAM

At the Pop concert in Symphony hall tonight members of the Eliot school, who are holding a reunion, will be present in numbers. The program follows:

Overture to "Fra Diavolo"....Auber
Waltzes from "Der Rosenkavalier"..R. Strauss
March of the "Little Lead Soldiers"....Pierne
Pelovtsian Dances from "Prince Igor"..Borodin
"Auld Lang Syne."
Ouverture Solennelle, "1812"....Tchaikovsky
Song to the Evening Star from "Tannhauser"....Wagner
Solo violoncello, Joseph Keller.
"A Kiss in the Dark" from "Orange Blossoms"....Herbert
Rondo Capriccisso....Mendelssohn-Jacchia
Fantasia, "La Traviata"....Verdi
Largo....Handel
(Solo violin, harp, organ and strings.)
March, "Washington Post"....Sousa

HERALD-JUNE 7

"Pops" Program for Tonight

Coronation March....Svendsen
Overture to "William Tell"..Rossini
Caribbean Legend....Sequeira
Fantasia, "Die Walküre"....Wagner
Afro-American Folk Songs
Arranged by Agide Jacchia
Baritone Solo, Iago's Credo from "Otello"....Verdi
(Roberts Lunger)
Duet for Flute and Clarinet, "Tarantelle"....Saint-Saëns
(Messrs. Arthur Brooks and Paul Mimart)
Marche Slave....Tschaikowsky
Selection, "The Defender"....Dennée
Waltz, "Jolly Fellows"....Vollstedt
Hungarian March....Berlioz

MONITOR. JUN. 7.

POPS TONIGHT

The Pop concert in Symphony hall tonight will be a public affair despite the presence of members of Euclid Lodge. The program follows:

Coronation March....Svendsen
Overture to "William Tell"....Rossini
Caribbean Legend....Sequeira
Fantasia, "The Valkyrie"....Wagner
Afro-American Folk Songs
Arranged by Agide Jacchia
a. "Bury Me in de Eas'"
b. "Musieu Bainjo"
c. "Nobody Knows de Trouble I've Seen"
Baritone Solo—Iago's Credo from "Othello"....Verdi
Robert Lunger.
Duet for Flute and Clarinet—"Tarantelle"....Saint-Saens
Messrs. Arthur Brooke and Paul Mimart.
Marche Slave....Tchaikovsky
Selection—"The Defender"....Dennee
Waltz—"Jolly Fellows"....Vollstedt
Hungarian March....Berlioz

HERALD JUNE 7

AT THE POPS TONIGHT

The Pop Concert in Symphony Hall tonight will be a public affair despite the presence of members of Euclid Lodge. The program follows:

Coronation March....Svendsen
Overture to "William Tell"....Rossini
Caribbean Legend....Sequira
Fantasia, "The Valkyrie"....Wagner
Afro-American Folk Songs...Arr. by Jacchia
Baritone solo, "Othello"....Verdi
Roberts Lunger.
Duet, flute and clarinet, "Tarantelle,"....Saint-Saens
Arthur Brooke and Paul Mimart.
Marche Slave....Tchaikovsky
Selection, "The Defender"....Dennee
Waltz, "Jolly Fellows"....Vollstedt
Hungarian March....Berlioz

ADVTSR. JUNE 7

At the Pops Tonight

Coronation March....Svendsen
Overture to the Opera, "William Tell"....Rossini
Caribbean Legend....Sequeira
Fantasia, "Die Walküre"....Wagner
Negro Folk-Songs..Arranged by Jacchia
Iago's Soliloquy from "Othello"...Verdi
Duet for Flute and Clarinet: "Tarantella"....Saint-Saëns
Slavic March....Chaikovsky
Selection, "The Defender"....Dennée
Waltz, "Jolly Fellows"....Vollstedt
Hungarian March....Berlioz

Conductor: A. Jacchia.
Soloists:
Roberts Lunger, Baritone,
Arthur Brooke, Flute.
Paul Mimart, Clarinet.

TRANS JUNE 7

At The Pops Tonight

Overture to the Opera "Fra Diavolo"....Auber
Waltzes from "Der Rosenkavalier"....R. Strauss
March of the Little Lead Soldiers....Pierné
Polovtsian Dances from "Prince Igor"....Borodin
Overture, "1812"....Chaikovsky
Solo for Violoncello:
The Evening Star from "Tannhäuser"....Wagner
A Kiss in the Dark from "Orange Blossoms"....Herbert
Rondo Capriccioso..Mendelssohn-Jacchia
Fantasia, "La Traviata"....Verdi
Largo....Handel
March, "Washington Post"....Sousa

Conductor: A. Jacchia
Soloist: J. Keller

TRANS. JUNE 8

ELIOT SCHOOL NIGHT AT SYMPHONY HALL

At the Pop Concert in Symphony Hall tonight members of the Eliot School, who are holding a reunion, will be present. The program follows:

Overture, "Fra Diavolo"....Auber
Waltzes, "Der Rosenkavalier"....R. Strauss
March of Little Lead Soldiers....Pierne
Pelovtsian Dances, "Prince Igor"...Borodin
AULD LANG SYNE
Ouverture Solennelle, "1812"...Tchaikovsky
Evening Star Song, "Tannhauser"..Wagner
Solo Violoncello, Joseph Keller.
"A Kiss in the Dark"....Herbert
Rondo Capriccioso....Mendelssohn-Jacchia
Fantasia, "La Traviata"....Verdi
Largo....Handel
March, "Washington Post"....Sousa

ADVTSR. JUNE 8

"Pops" Program for Tonight

Overture to "Fra Diavolo"....Auber
Waltzes from "Der Rosenkavalier"....R. Strauss
March of the Little Lead Soldiers....Pierné
Polovtsian Dances from "Prince Igor"....Borodin
"Auld Lang Syne"
Ouverture Solennelle, "1812"....Tschaikowsky
Song to the Evening Star from "Tannhäuser"....Wagner
"A Kiss in the Dark" from "Orange Blossoms"....Herbert
Rondo Capriccioso....Mendelssohn-Jacchia
Fantasia, "La Traviata"....Verdi
Largo....Handel
March, "Washington Post"....Sousa

MONITOR. JUNE. 8.

POPS PROGRAM

At the Pop concert in Symphony hall tonight members of the Eliot school, who are holding a reunion, will be present in numbers. The program follows:

Overture to "Fra Diavolo," Auber; Waltzes from "Der Rosenkavalier," R. Strauss; March of the Little Lead Soldiers, Pierne; Polovtsian Dances from "Prince Igor," Borodin; Auld Lang Syne; Ouverture Solennelle, "1812," Tchaikovsky; Song to the Evening Star from "Tannhauser," Wagner; solo violoncello, Joseph Keller; "A Kiss in the Dark" from "Orange Blossoms," Herbert; Rondo Capriccioso, Mendelssohn-Jacchia; Fantasia, "La Traviata," Verdi; Largo (solo violin, harp, organ and strings), Handel; March, "Washington Post," Sousa.

TELE. JUNE. 8.

Week-End "Pops" Programs

TONIGHT

March, "Semper Fidelis"....Sousa
Overture to "Mignon"....Thomas
Waltz, "Waves of the Danube"....Ivanovici
Fantasia, "The Jewels of the Madonna"....Wolf-Ferrari
Prelude to "Lohengrin"....Wagner
Gypsy Dance from "Henry VIII"....Saint-Saëns
Barcarolle from "The Tales of Hoffmann"....Offenbach
Finnish Rhapsody....Glazounoff
Selection, "Il Trovatore"....Verdi
"En Sourdine"....Tellam
American Fantasy....Herbert

SUNDAY EVENING

Operatic Program

"Eugen Onegin"—Polonaise....Tschaikowsky
"William Tell"—Overture....Rossini
"Thaïs," "Meditation"....Massenet
(Solo violin, Julius Theoderowicz)
"Samson and Delilah"—Bacchanale....Saint-Saëns
"Madam Butterfly"—Fantasia....Puccini
"Otello"—Tempest Scene....Verdi
"Tristan and Isolde"—Prelude and Love-Death....Wagner
"Carmen"—Fantasia....Bizet
"Cavalleria Rusticana"—Intermezzo....Mascagni
"La Gioconda"—Dance of the Hours....Ponchielli

MONITOR JUNE. 9.

POPS PROGRAM

The Pops Symphony Orchestra under Agide Jacchia will be heard in the following program in Symphony hall tonight:

March, "Semper Fidelis," Sousa. Overture to "Mignon," Thomas. Waltz, "Waves of the Danube," Ivanovici. Fantasia, "The Jewels of the Madonna," Wolf-Ferrari. Prelude to "Lohengrin," Wagner. Gypsy Dance from "Henry VIII," Saint-Saens. Barcarolle from "The Tales of Hoffmann," Offenbach. Cortege from "Mlada," Rinlay Korsakov. Selection, "Il Trovatore," Verdi. En Sourdine, Tellam. American Fantasy, Herbert.

The third of the newly instituted Sunday Pop Concerts will take place at Symphony hall tomorrow evening. The program will consist entirely of operatic numbers, as follows:

Eugen Onegin, Polonaise; Tchaikovsky. William Tell, Overtoure; Rossini. Thais, Meditation, solo violin, Julius Theodorowicz, Massenet. Samson and Delilah, Bacchanale, Saint-Saens. Madame Butterfly, Fantasia; Puccini. Othello, tempest scene; Verdi. Tristan and Isolde, prelude and Love-Death; Wagner. Carmen, Fantasia; Bizet. Cavalleria Rusticana, intermezzo; Mascagni. La Gioconda, Dance of the Hours; Ponchielli.

TELE. JUNE. 9

[illegible]ROGRESS OF THE POPS

Ano[illegible]r Sunday Concert of Operatic Nu[illegible]bers — Assisting Choruses Next We[illegible]—Items from the Programmes

B[illegible] token of the numbers, the interest [illegible]nd the quality of the audience, Pops [illegible]n Sunday evening flourish exceedingl[illegible] The wonder is that, long before the [illegible]resent spring, they did not become an [illegible]tablished item in the schedule of thes[illegible] concerts. Smoke the listener may not[illegible] No more may he eat or drink. Yet und[illegible]erred by prohibition of these creatur[illegible]comforts, still will he hear music on the[illegible]oliday of the week. The third of the[illegible] "Sunday Pops" befalls tomorrow eve[illegible]ng, with a programme of operatic pie[illegible]s, Italian, French, German, Russian. He[illegible] in detail is Mr. Jacchia's list:

Pol[illegible]aise from "Eugen Onégin"....Chaikovsky
Ov[illegible]ure to "William Tell"....Rossini
Me[illegible]ation from "Thais"....Massenet
Ba[illegible]hanal from "Samson and De-[illegible]h"....Saint-Saëns
F[illegible]asia, "Madama Butterfly"....Puccini
T[illegible]pest Scene from "Othello"....Verdi
P[illegible]ude and Closing Scene from "Tristan [illegible]nd Isolde"....Wagner
[illegible]ntasia, "Carmen"....Bizet
[illegible]termezzo from "Cavalleria Rusti-[illegible]cana"....Mascagni
"Dance of the Hours" from "La Gioconda"....Ponchielli

Through the remainder of the week, The Pops will run usual course, diversified by sundry school and college "nights" appropriate to the current end of the academic year. Monday, for example, is "night" for the Institute of Technology, with the Glee Club to sing its songs and fragments from its recent extravaganza. On Thursday, the songs of Tufts College will be heard from students and alumni; while on Tuesday the chorus of the Boston Masonic Club will lift its voice. On less "special" evenings, Mr. Jacchia and the orchestra will be heard on Wednesday in the fine old overture to Verdi's youthful opera, "The Sici[illegible]lian Vespers" and in the closing sc[illegible] of Wagner's "Die Walküre"; on Fr[illegible]y in airs from Massenet's "Manon" a[illegible]n the overture to Johann Strauss's ma[illegible]erpiece of operetta, "Die Fledermaus"; and on Saturday in two dances from Rameau's eighteenth-century operas. By these signs, Mr. Jacchia's programmes still range widely.

At The Pops Tonight

March, "Semper Fidelis"....Sousa
Overture to the Opera "Mignon".Thomas
Waltz, "Waves of the Danube"....Ivanovici
Fantasia, "The Jewels of the Madonna"....Wolf-Ferrari
Prelude to the Opera "Lohengrin"....Wagner
Gypsy Dance from "Henry VIII"....Saint-Saëns
Barcarolle from "Tales of Hoffmann"....Offenbach
Procession from "Mlada"....Rimsky-Korsakov
Fantasia, "Il Trovatore"....Verdi
En Sourdine....Tellam
American Fantasy....Herbert

Conductor: A. Jacchia

TRANS. JUNE. 9.

POPS PROGRAM TONIGHT

March, "Semper Fidelis"....Sousa
Overture, "Mignon"....Thomas
Waltz, "Waves of the Danube"....Ivanovici
Fantasia, "Jewels of the Madonna."....Wolf-Ferrari
Prelude to "Lohengrin"....Wagner
Gypsy Dance from "Henry VIII."....Saint-Saens
Barcarolle from "The Tales of Hoffmann"....Offenbach
Contege, "Miada"....Rimsky-Korsakov
Selections, "Il Trovatore"....Verdi
En Sourdine....Tellam
American Fantasy....Herbert

ADVTSR. JUNE. 9.

POPS PROGRAM

The Pops symphony orchestra, under Agide Jacchia will be heard in the following program in Symphony hall tonight:

March, "Semper Fidelis"....Sousa
Overture to "Mignon"....Thomas
Waltz, "Waves of the Danube"....Ivanovici
Fantasia, "The Jewels of the Madonna"....Wolf-Ferrari
Prelude to "Lohengrin"....Wagner
Gypsey Dance from "Henry VIII"..Saint-Saens
Barcaroll from "The Tales of Hoffmann"....Offenbach
Cortege from "Meada"....Rimsky-Korsakoff
Selection, "Il Trovatore"....Verdi
En Sourdine....Tellam
American Fantasy....Herbert

HERALD-JUN

Sixth Week of Pop Concerts

The celebrated Pop concerts in Symphony Hall will open their sixth week tomorrow night with an operatic program (the third Sunday Pop concert of the season).

Much music of specal interest will be given on the Pops program of the coming week. Conductor Agide Jacchia's program for tomorrow follows:

Eugen Onegin—Polonaise....Tchaikovsky
William Tell,—Overture....Rossini
Thais, Meditation....Massenet
(Solo violin, Julius Theodorowicz.)
Samson and Delilah—Bacchanale....Saint-Saens
Madame Butterfly—Fantasia....Puccini
Othello—Tempest Scene....Verdi
Tristan and Isolde—Prelude and Love-Death....Wagner
Carmen—Fantasia....Bizet
Cavalleria Rusticana—Intermezzo....Mascagni
La Gioconda—Dance of the Hours....Ponchielli

TRAV. J

POPS PROGRAM

The sixth week of Pop concerts at Symphony hall will open tonight with the third Sunday Pop concert of the season and an operatic program.

Tomorrow night will be the annual Technology night and Tuesday the night of the Boston Masonic Club. But these, as well as all nights at the Pops, are open to the public and of general public interest.

Conductor Agide Jacchia's programs for the week follow:

SUNDAY—OPERATIC PROGRAM

"Eugen Onegin," polonaise....Tchaikovsky
"William Tell," overture....Rossini
"Thais," meditation....Massenet
Solor violin, J. Theodorowicz
"Samson and Delilah," bacchanale..Saint-Saens
"Madame Butterfly," fantasia....Puccini
"Othello," tempest scene....Verdi
"Tristan and Isolde," prelude and love-death....Wagner
"Carmen," fanstasia....Bizet
"Cavalleria Rusticana," intermezzo..Mascagni
"La Gioconda," dance of the hours..Ponchielli

MONDAY

Overture, "Morning, Noon and Night"...Suppe
Waltz, "Miners' Lights"....Zeller
Fantasia, "The Masked Ball"....Verdi
"No Deceit Practised"..By K. C. Kingsley, '23
"Ride of the Valkyries"....Wagner
Songs....By Frank D. Gage, '23
Second Hungarian Rhapsody....Liszt
Tech Songs....(S. S. Townsend, leader)
Selection, "The Sun Temple"..(Tech show, '23)
Waltz, "Pomone"....Waldteufel
Dance of the Camorrists, "The Jewels of the Madonna"....Wolf-Ferrari

TUESDAY

Triumphal March from "Sigurd Jorsalfar"....Grieg
Overture, "The Magic Flute"....Mozart
"Whispers of Love"....Andre
Fantasia, "Samson and Delilah"...Saint-Saens
Finale, "Scheherazade"....Rimsky-Korsakov
"National League of Masonic Clubs March"....Harlow
Overture to "The Flying Dutchman"...Wagner
Boston Masonic Club Male chorus; W. W. Alams, Leader—
(a) "Flag of Our Country"....Griebel
(b) Beautiful City of Dreams"....Bishop
(c) "To Arms"....Maunder
Selection, "Orange Blossoms"....Herbert
Waltz, "Roses from the South"....Strauss
March, "Boston Commandery"....Carter

WEDNESDAY

Overture to "The Sicilian Vespers"....Verdi
Waltz, "Vienna Bonbons"....Strauss
"Deep River"....Burleigh-Jacchia
Fantasia, "L'Oracolo"....Leoni
Prelude and Siciliana, "Cavalleria Rusticana"....Mascagni
"Turkish Patrol"....Michaelis
Sextet from "Lucia di Lammermoor"..Donizetti
Wotan's Farewell and Magic Fire Scene, "The Valkyrie"....Wagner
Selection of Irish Airs, "The Shamrock"....Myddleton
Panamericana....Herbert
Bacchanale, "Philemon and Baucis"....Gounod

THURSDAY

"Stars and Stripes Forever"....Sousa
Overture to "Poet and Peasant"....Suppe
Fantasia, "Aida"....Verdi
Tufts Songs.
Finale, Fourth Symphony....Tchaikovsky
Aase's Death from "Peer Gynt"....Grieg
Rhapsody, "Espana"....Chabrier
Tufts Songs.
Medley, Fantasy on Tufts Airs....Morton, '11
Waltz, "On the Beautiful Blue Danube"..Strauss
Introduction to Act III, "Lohengrin"..Wagner

FRIDAY

Prologue to "Pagliacci"....Leoncavallo
Waltz, "Dreams of Love"....Fahrbach
"Devotion"....Herbert
Fantasia, "Manon"....Massenet
Marche Slave....Tchaikovsky
Bercense....Johns
Overture to "The Bat"....Strauss
Bentley School Songs.
American Military Fantasy....Rollinson
Waltz, "Spanish Serenade"....Metra
Seventh Slavonic Dance, Op. 72....Dvorak

SATURDAY

Overture to "Raymond"....Thomas
Waltz from "The Bat"....Strauss
Reve Angelique....Rubinstein
Fantasia, "Tosca"....Puccini
Ballet Suite from "Platee" and "Fetes d'Hebe"....Rameau-Motti
(a) Minuet. (b) Tambourin.
Harp Solo, "In Springtime"....Holy
Alfred Holy
Cortege....Dunham
Overture to "Tannhauser"....Wagner
Selection, "Thais"....Massenet
"Kalinka"....Arr. by Jacchia
(Russian Folk Song.)
Procession of the "Sardar"....Ippolitov-Ivanov

HERALD-JUNE 10

POP CONCERT

The program to be presented by Agide Jacchia and the Pops Symphony Orchestra at Symphony Hall tonight follows:

Overture to "La Forza del Destino"....Verdi
Waltz, "Joyous Vienna"....Komzak
Meditation from "Thais"....Massenet
Solo violin, Julius Theodorowicz.
Fantasia, "L'Africaine"....Meyerbeer
First Hungarian Rhapsody....Liszt
Prelude to Act III "Tristan and Isolde"..Wagner
Solo English horn, Louis Speyer.
Phantoms....Chaloff
"Hymn to the Sun" from "Iris"....Mascagni
Fantasia, "Lucia di Lammermoor"....Donizetti
Minuet....Bolzoni
"Invitation to the Dance"....Weber-Berlioz

HERALD-JUNE

TONIGHT'S POPS

The programme to be presented by Agide Jacchia and the Pops Symphony Orchestra at Symphony Hall tonight follows:

Overture to "La Forza del Destino"....Verdi
Waltz, "Joyous Vienna"....Komzak
Meditation from "Thais"....Massenet
Solo violin, Julius Theodorowicz.
Fantasia, "L'Africaine"....Meyerbeer
First Hungarian Rhapsody....Liszt
Prelude to Act III, "Tristan and Isolde"....Wagner
Solo English Horn, Louis Speyer.
Phantoms....Chaloff
Hymn to the Sun from "Iris"....Mascagni
Fantasia, "Lucia di Lammermoor". Donizetti
Minuet....Bolzoni
Invitation to the Dance....Weber-Berlioz

ADVTSR-JUNE 5

Symphony Hall "Pops"

SYMPHONY HALL—At the "Pops," this evening Julius Theodorowicz will play the meditation from "Thais," and Louis Speyer will be horn soloist in a Wagner number.

The program is as follows: Overture to "La Forza del Destina," Verdi; waltz, "Joyous Vienna," Komzak: meditation from "Thais," Massenet; fantasia, "L'Africaine," Meyerbeer; First Hungarian Rhapsody, Liszt; prelude to Act III, "Tristan and Isolde," Wagner; "Phantoms," Chaloff; Hymn to the Sun, from "Iris," Mascagni; fantasia, "Lucia di Lammermoor," Donizetti; minuet, Bolzoni; "Invitation to the Dance," Weber-Berlioz.

GLOBE JUNE 5

AT THE POPS TONIGHT

The programme to be presented by Agide Jacchia and the Pops Symphony Orchestra at Symphony Hall tonight follows:

Overture to "La Forza del Destino"..Verdi
Waltz, "Joyous Vienna"....Komzak
Meditation from "Thais"....Massenet
Solo violin, Julius Theodorowicz
Fantasia, "L'Africaine"....Meyerbeer
First Hungarian Rhapsody....Liszt
Prelude to Act III, "Tristan and Isolde,"....Wagner
Solo English horn, Louis Speyer
Phantoms....Chaloff
Hymn to the Sun from "Iris"....Mascagni
Fantasia "Lucia di Lammermoor"..Donizetti
Minuet....Bolzoni
Invitation to the Dance....Weber-Berlioz

POST-JUNE 5.

TONIGHT'S POPS

Norwegian music will be the feature of the Pop concert in Symphony hall tonight. The program follows:

Entrance of the Boyards....Halvorsen
Overture to "Rienzi"....Wagner
Waltz, "Tales from the Vienna Woods"....Strauss
Fantasia, "Pagliacci"....Leoncavallo
Suite, "Peer Gynt"....Grieg
a. Morning Mood. b. Aase's Death
c. In the Hall of the Mountain King
Saetergentens Sondag....Ole Bull
("Solitude on the Mountain")
Valse Triste....Sibelius
Carnival in Paris....Svendsen
"Ekko fra Norden," selection of Norwegian Airs....Arranged by Wick
Ave Maria....Schubert-Wilhelmj
Solo violin, harp, organ and strings
Procession of Bacchus....Delibes

HERALD-JUNE 6.

"Pops" Program for Tonight

"Entrance of the Boyards"....Halvorsen
Overture to "Rienzi"....Wagner
Waltz, "Tales from the Vienna Woods"....Strauss
Fantasia, "Pagliacci"....Leoncavallo
Suite "Peer Gynt"....Grieg
"Saeterjentens Sondag"....Ole Bull
"Valse Triste"....Sibelius
"Carnival in Paris"....Svendsen
"Ekko fra Norden," Selection of Norwegian Airs. Arranged by Wick
"Ave Maria"....Schubert-Wilhelmj
"Procession of Bacchus"....Delibes

MONITOR-JUNE 6

NORSE MELODIES ON POP CONCERT PROGRAM

Norwegian music will be the feature of the Pop Concert in Symphony Hall tonight. The program follows:

Entrance of the Boyards....Halvorsen
Overture to "Rienzi"....Wagner
Waltz, "Vienna Woods"....Strauss
Fantasia, "Pagliacci"....Leoncavallo
Suite, "Peer Gynt"....Grieg
Saetergentens Sondag....Ole Bull
Valse Triste....Sibelius
Carnival in Paris....Svendsen
Norwegian Airs....Arranged by Wick
Ave Maria....Schubert-Wilhelmj
Procession of Bacchus....Delibes

ADVTSR. JUN. 6.

TONIGHT'S POPS

Norwegian music will be the feature of the pop concert in Symphony hall tonight. The program follows:

"Entrance of the Boyards," Halvorsen; overture to "Rienzi," Wagner; waltz, "Tales from the Vienna Woods," Strauss; fantasa, "Pagliacci," Leoncavallo; suite, "Peer Gynt," Grieg: (a) "Morning Mood," (b) "Aase's Death," (c) "In the Hall of the Mountain King". "Saetergentens Sondag," ("Solitude on the Mountain") Ole Bull; "Valse Triste," Sibelius; "Carnival in Paris," Svendsen; "Ekko fra Norden," selection of Norwegian airs, arranged by Wick; "Ave Maria," Schubert-Wilhelm, solo violin, harp, organ and strings; "Procession of Bacchus," Delibes.

TELE. JUNE. 6.

At the Pops Tonight

"Norwegian Night"

Entrance of the Boyards....Halvorsen
Overture to the Opera, "Rienzi"....Wagner
Waltz, "Vienna Woods"....J. Strauss
Fantasia, "Pagliacci"....Leoncavallo
Morning Mood; Aase's Death; In the Hall of the Mountain King from the Incidental Music to "Peer Gynt"....Grieg
Solitude on the Mountain....Ole Bull
Valse Triste....Sibelius
Carnival in Paris....Svendsen
Norwegian Airs....Wick
Ave Maria....Schubert-Wilhelmj
Procession of Bacchus from "Sylvia"....Delibes

Conductor: .A Jacchia

TRAN. JUNE 6

POPS TONIGHT

The Pop concert in Symphony hall tonight will be a public affair despite the presence of members of Euclid lodge. The program follows:

Coronation March, Svendsen; Overture to "William Tell," Rossini; Caribbean Legend, Sequira; Fantasia, "The Valkyris," Wagner; Afro-American Folk Songs (Arranged by Agide Jacchia): a, "Bury Me in de Eas'"; b, "Musieu Bainjo"; c, "Nobody Knows de Trouble I've Seen"; Baritone Solo: Iago's Credo from "Othello," Verdi, Roberts Lunger; Duet for Flute and Clarinet: "Tarantello," Saint-Saens, Messrs. Arthur Brooke and Paul Minart; Marche Slave, Tchaikovsky; Selection, "The Defender," Dennee; Waltz, "Jolly Fellows," Vollstedt; Hungarian March, Berlioz.

TELE JUNE. 7

POPS PROGRAM

At the Pop concert in Symphony hall tonight members of the Eliot school, who are holding a reunion, will be present in numbers. The program follows:

Overture to "Fra Diavolo"....Auber
Waltzes from "Der Rosenkavalier"..R. Strauss
March of the "Little Lead Soldiers"....Pierne
Pelovtsian Dances from "Prince Igor"..Borodin
"Auld Lang Syne."
Ouverture Solennelle, "1812"....Tchaikovsky
Song to the Evening Star from "Tannhauser"....Wagner
Solo violoncello, Joseph Keller.
"A Kiss in the Dark" from "Orange Blossoms"....Herbert
Rondo Capriccisso....Mendelssohn-Jacchia
Fantasia, "La Traviata"....Verdi
Largo....Handel
(Solo violin, harp, organ and strings.)
March, "Washington Post"....Sousa

[illegible]

"Pops" Program for Tonight

Coronation March....Svendsen
Overture to "William Tell"..Rossini
Caribbean Legend....Sequeira
Fantasia, "Die Walküre"....Wagner
Afro-American Folk Songs
Arranged by Agide Jacchia
Baritone Solo, Iago's Credo from "Otello"....Verdi
(Roberts Lunger)
Duet for Flute and Clarinet, "Tarantelle"....Saint-Saëns
(Messrs. Arthur Brooks and Paul Mimart)
Marche Slave....Tschaikowsky
Selection, "The Defender"....Dennée
Waltz, "Jolly Fellows"....Vollstedt
Hungarian March....Berlioz

MONITOR JUNE 7

POPS TONIGHT

The Pop concert in Symphony hall tonight will be a public affair despite the presence of members of Euclid Lodge. The program follows:

Coronation March....Svendsen
Overture to "William Tell"....Rossini
Caribbean Legend....Sequeira
Fantasia, "The Valkyrie"....Wagner
Afro-American Folk Songs
Arranged by Agide Jacchia
a. "Bury Me in de Eas'"
b. "Musieu Bainjo"
c. "Nobody Knows de Trouble I've Seen"
Baritone Solo—Iago's Credo from "Othello"....Verdi
Robert Lunger.
Duet for Flute and Clarinet—"Tarantelle"....Saint-Saens
Messrs. Arthur Brooke and Paul Mimart.
Marche Slave....Tchaikovsky
Selection—"The Defender"....Dennee
Waltz—"Jolly Fellows"....Vollstedt
Hungarian March....Berlioz

HERALD JUNE 7

AT THE POPS TONIGHT

The Pop Concert in Symphony Hall tonight will be a public affair despite the presence of members of Euclid Lodge. The program follows:

Coronation March....Svendsen
Overture to "William Tell"....Rossini
Caribbean Legend....Sequira
Fantasia, "The Valkyrie"....Wagner
Afro-American Folk Songs...Arr. by Jacchia
Baritone solo, "Othello"....Verdi
Roberts Lunger.
Duet, flute and clarinet, "Tarantelle,"....Saint-Saens
Arthur Brooke and Paul Mimart.
Marche Slave....Tchaikovsky
Selection, "The Defender"....Dennee
Waltz, "Jolly Fellows"....Vollstedt
Hungarian March....Berlioz

ADVTSR. JUNE 7

At the Pops Tonight

Coronation March....Svendsen
Overture to the Opera, "William Tell"....Rossini
Caribbean Legend....Sequeira
Fantasia, "Die Walküre"....Wagner
Negro Folk-Songs..Arranged by Jacchia
Iago's Soliloquy from "Othello"...Verdi
Duet for Flute and Clarinet: "Tarantella"....Saint-Saëns
Slavic March....Chaikovsky
Selection, "The Defender"....Dennée
Waltz, "Jolly Fellows"....Vollstedt
Hungarian March....Berlioz

Conductor: A. Jacchia.
Soloists:
Roberts Lunger, Baritone,
Arthur Brooke, Flute.
Paul Mimart, Clarinet.

TRANS JUNE 7

At The Pops Tonight

Overture to the Opera "Fra Diavolo"....Auber
Waltzes from "Der Rosenkavalier"....R. Strauss
March of the Little Lead Soldiers....Pierné
Polovtsian Dances from "Prince Igor"....Borodin
Overture, "1812"....Chaikovsky
Solo for Violoncello:
The Evening Star from "Tannhäuser"....Wagner
A Kiss in the Dark from "Orange Blossoms"....Herbert
Rondo Capriccioso..Mendelssohn-Jacchia
Fantasia, "La Traviata"....Verdi
Largo....Handel
March, "Washington Post"....Sousa

Conductor: A. Jacchia
Soloist: J. Keller

TRANS. JUNE 8

ELIOT SCHOOL NIGHT AT SYMPHONY HALL

At the Pop Concert in Symphony Hall tonight members of the Eliot School, who are holding a reunion, will be present. The program follows:

Overture, "Fra Diavolo"....Auber
Waltzes, "Der Rosenkavalier"....R. Strauss
March of Little Lead Soldiers....Pierne
Pelovtsian Dances, "Prince Igor"...Borodin
AULD LANG SYNE
Ouverture Solennelle, "1812"...Tchaikovsky
Evening Star Song, "Tannhauser"..Wagner
Solo Violoncello, Joseph Keller.
"A Kiss in the Dark"....Herbert
Rondo Capriccioso....Mendelssohn-Jacchia
Fantasia, "La Traviata"....Verdi
Largo....Handel
March, "Washington Post"....Sousa

ADVTSR. JUNE 8

"Pops" Program for Tonight

Overture to "Fra Diavolo"....Auber
Waltzes from "Der Rosenkavalier"....R. Strauss
March of the Little Lead Soldiers....Pierné
Polovtsian Dances from "Prince Igor"....Borodin
"Auld Lang Syne"
Ouverture Solennelle, "1812"....Tschaikowsky
Song to the Evening Star from "Tannhäuser"....Wagner
"A Kiss in the Dark" from "Orange Blossoms"....Herbert
Rondo Capriccioso....Mendelssohn-Jacchia
Fantasia, "La Traviata"....Verdi
Largo....Handel
March, "Washington Post"....Sousa

MONITOR JUNE 8.

POPS PROGRAM

At the Pop concert in Symphony hall tonight members of the Eliot school, who are holding a reunion, will be present in numbers. The program follows:

Overture to "Fra Diavolo," Auber; Waltzes from "Der Rosenkavalier," R. Strauss; March of the Little Lead Soldiers, Pierne; Polovtsian Dances from "Prince Igor," Borodin; Auld Lang Syne; Ouverture Solennelle, "1812," Tchaikovsky; Song to the Evening Star from "Tannhauser," Wagner; solo violoncello, Joseph Keller; "A Kiss in the Dark" from "Orange Blossoms," Herbert; Rondo Capriccioso, Mendelssohn-Jacchia; Fantasia, "La Traviata," Verdi; Largo (solo violin, harp, organ and strings), Handel; March, "Washington Post," Sousa.

TELE. JUNE. 8.

Week-End "Pops" Programs

TONIGHT

March, "Semper Fidelis"....Sousa
Overture to "Mignon"....Thomas
Waltz, "Waves of the Danube"....Ivanovici
Fantasia, "The Jewels of the Madonna"....Wolf-Ferrari
Prelude to "Lohengrin"....Wagner
Gypsy Dance from "Henry VIII"....Saint-Saëns
Barcarolle from "The Tales of Hoffmann"....Offenbach
Finnish Rhapsody....Glazounoff
Selection, "Il Trovatore"....Verdi
"En Sourdine"....Tellam
American Fantasy....Herbert

SUNDAY EVENING
Operatic Program

"Eugen Onegin"—Polonaise....Tschaikowsky
"William Tell"—Overture....Rossini
"Thaïs," "Meditation"....Massenet
(Solo violin, Julius Theoderowicz)
"Samson and Delilah"—Bacchanale....Saint-Saëns
"Madam Butterfly"—Fantasia....Puccini
"Otello"—Tempest Scene....Verdi
"Tristan and Isolde"—Prelude and Love-Death....Wagner
"Carmen"—Fantasia....Bizet
"Cavalleria Rusticana"—Intermezzo....Mascagni
"La Gioconda"—Dance of the Hours....Ponchielli

MONITOR JUNE 9

POPS PROGRAM

The Pops Symphony Orchestra under Agide Jacchia will be heard in the following program in Symphony hall tonight:

March, "Semper Fidelis," Sousa. Overture to "Mignon," Thomas. Waltz, "Waves of the Danube," Ivanovici. Fantasia, "The Jewels of the Madonna," Wolf-Ferrari. Prelude to "Lohengrin," Wagner. Gypsy Dance from "Henry VIII." Saint-Saens. Barcarolle from "The Tales of Hoffmann," Offenbach. Cortege from "Mlada," Rinlay Korsakov. Selection, "Il Trovatore," Verdi. En Sourdine, Tellam. American Fantasy, Herbert.

The third of the newly instituted Sunday Pop Concerts will take place at Symphony hall tomorrow evening. The program will consist entirely of operatic numbers, as follows:

Eugen Onegin, Polonaise; Tchaikovsky. William Tell, Overtoure; Rossini. Thais, Meditation, solo violin, Julius Theodorowicz; Massenet. Samson and Delilah, Bacchanale, Saint-Saens. Madame Butterfly, Fantasia; Puccini. Othello, tempest scene; Verdi. Tristan and Isolde, prelude and Love-Death; Wagner. Carmen, Fantasia; Bizet. Cavalleria Rusticana, intermezzo; Mascagni. La Gioconda, Dance of the Hours; Ponchielli.

TELE. JUNE 9

[illegible]ROGRESS OF THE POPS

Ano[illegible]r Sunday Concert of Operatic Nu[illegible]bers — Assisting Choruses Next We[illegible]k—Items from the Programmes

B[illegible] token of the numbers, the interest [illegible]nd the quality of the audience, Pops [illegible]n Sunday evening flourish exceeding[illegible] The wonder is that, long before the [illegible]resent spring, they did not become an [illegible]tablished item in the schedule of thes[illegible] concerts. Smoke the listener may not[illegible] No more may he eat or drink. Yet und[illegible]erred by prohibition of these creatur[illegible]comforts, still will he hear music on the[illegible]oliday of the week. The third of the[illegible] "Sunday Pops" befalls tomorrow eve[illegible]g, with a programme of operatic pie[illegible]s, Italian, French, German, Russian. He[illegible] in detail is Mr. Jacchia's list:

Po[illegible]aise from "Eugen Onégin"....Chaikovsky
Ov[illegible]ure to "William Tell"....Rossini
Me[illegible]ation from "Thais"....Massenet
Ba[illegible]hanal from "Samson and De[illegible]ah"....Saint-Saëns
F[illegible]asia, "Madama Butterfly"....Puccini
T[illegible]pest Scene from "Othello"....Verdi
P[illegible]ude and Closing Scene from "Tristan [illegible]nd Isolde"....Wagner
[illegible]ntasia, "Carmen"....Bizet
[illegible]ermezzo from "Cavalleria Rusti[illegible]cana"....Mascagni
"Dance of the Hours" from "La Gioconda"....Ponchielli

Through the remainder of the week, The Pops will run usual course, diversified by sundry school and college "nights" appropriate to the current end of the academic year. Monday, for example, is "night" for the Institute of Technology, with the Glee Club to sing its songs and fragments from its recent extravaganza. On Thursday, the songs of Tufts College will be heard from students and alumni; while on Tuesday the chorus of the Boston Masonic Club will lift its voice. On less "special" evenings, Mr. Jacchia and the orchestra will be heard on Wednesday in the fine old overture to Verdi's youthful opera, "The Sic[illegible]lian Vespers" and in the closing sc[illegible] of Wagner's "Die Walküre"; on Fr[illegible]y in airs from Massenet's "Manon" a[illegible]in the overture to Johann Strauss's ma[illegible]terpiece of operetta, "Die Fledermaus"; and on Saturday in two dances from Rameau's eighteenth-century operas. By these signs, Mr. Jacchia's programmes still range widely.

At The Pops Tonight

March, "Semper Fidelis"....Sousa
Overture to the Opera "Mignon".Thomas
Waltz, "Waves of the Danube"....Ivanovici
Fantasia, "The Jewels of the Madonna"....Wolf-Ferrari
Prelude to the Opera "Lohengrin"....Wagner
Gypsy Dance from "Henry VIII"....Saint-Saëns
Barcarolle from "Tales of Hoffmann"....Offenbach
Procession from "Mlada"....Rimsky-Korsakov
Fantasia, "Il Trovatore"....Verdi
En Sourdine....Tellam
American Fantasy....Herbert

Conductor: A. Jacchia

TRANS. JUNE. 9.

POPS PROGRAM TONIGHT

March, "Semper Fidelis"....Sousa
Overture, "Mignon"....Thomas
Waltz, "Waves of the Danube"....Ivanovici
Fantasia, "Jewels of the Madonna."....Wolf-Ferrari
Prelude to "Lohengrin"....Wagner
Gypsy Dance from "Henry VIII."....Saint-Saens
Barcarolle from "The Tales of Hoffmann"....Offenbach
Contege, "Miada"....Rimsky-Korsakoc
Selections, "Il Trovatore"....Verdi
En Sourdine....Tellam
American Fantasy....Herbert

ADVTSR. JUNE

POPS PROGRAM

The Pops symphony orchestra, under Agide Jacchia will be heard in the following program in Symphony hall tonight:

March, "Semper Fidelis"....Sousa
Overture to "Mignon"....Thomas
Waltz, "Waves of the Danube"....Ivanovici
Fantasia, "The Jewels of the Madonna"....Wolf-Ferrari
Prelude to "Lohengrin"....Wagner
Gypsey Dance from "Henry VIII"..Saint-Saens
Barcaroll from "The Tales of Hoffmann"....Offenbach
Cortege from "Meada"....Rimsky-Korsakoff
Selection, "Il Trovatore"....Verdi
En Sourdine....Tellam
American Fantasy....Herbert

HERALD-JU

Sixth Week of Pop Concerts

The celebrated Pop concerts in Symphony Hall will open their sixth week tomorrow night with an operatic program (the third Sunday Pop concert of the season).

Much music of specal interest will be given on the Pops program of the coming week. Conductor Agide Jacchia's program for tomorrow follows:

Eugen Onegin—Polonaise....Tchaikovsky
William Tell.—Overture....Rossini
Thais, Meditation....Massenet
(Solo violin, Julius Theodorowicz.)
Samson and Delilah—Bacchanale....Saint-Saens
Madame Butterfly—Fantasia....Puccini
Othello—Tempest Scene....Verdi
Tristan and Isolde—Prelude and Love-Death....Wagner
Carmen—Fantasia....Bizet
Cavalleria Rusticana—Intermezzo....Mascagni
La Gioconda—Dance of the Hours....Ponchielli

TRAV. J

POPS PROGRAM

The sixth week of Pop concerts at Symphony hall will open tonight with the third Sunday Pop concert of the season and an operatic program.

Tomorrow night will be the annual Technology night and Tuesday the night of the Boston Masonic Club. But these, as well as all nights at the Pops, are open to the public and of general public interest.

Conductor Agide Jacchia's programs for the week follow:

SUNDAY—OPERATIC PROGRAM

"Eugen Onegin," polonaise....Tchaikovsky
"William Tell," overture....Rossini
"Thais," meditation....Massenet
Solor violin, J. Theodorowicz
"Samson and Delilah," bacchanale..Saint-Saens
"Madame Butterfly," fantasia....Puccini
"Othello," tempest scene....Verdi
"Tristan and Isolde," prelude and love-death....Wagner
"Carmen," fanstasia....Bizet
"Cavalleria Rusticana," intermezzo..Mascagni
"La Gioconda," dance of the hours..Ponchielli

MONDAY

Overture, "Morning, Noon and Night"..Suppe
Waltz, "Miners' Lights"....Zeller
Fantasia, "The Masked Ball"....Verdi
"No Deceit Practised"..By K. C. Kingsley, '23
"Ride of the Valkyries"....Wagner
Songs....By Frank D. Gage, '23
Second Hungarian Rhapsody....Liszt
Tech Songs....(S. S. Townsend, leader)
Selection, "The Sun Temple" (Tech Show, '23)
Waltz, "Pomone"....Waldteufel
Dance of the Camorrists, "The Jewels of the Madonna"....Wolf-Ferrari

TUESDAY

Triumphal March from "Sigurd Jorsalfar"....Grieg
Overture, "The Magic Flute"....Mozart
"Whispers of Love"....Andre
Fantasia, "Samson and Delilah"...Saint-Saens
Finale, "Scheherazade"....Rimsky-Korsakov
"National League of Masonic Clubs March"....Harlow
Overture to "The Flying Dutchman"...Wagner
Boston Masonic Club Male chorus; W. W. Adams, Leader—
(a) "Flag of Our Country"....Griebel
(b) Beautiful City of Dreams"....Bishop
(c) "To Arms"....Maunder
Selection, "Orange Blossoms"....Herbert
Waltz, "Roses from the South"....Strauss
March, "Boston Commandery"....Carter

WEDNESDAY

Overture to "The Sicilian Vespers"....Verdi
Waltz, "Vienna Bonbons"....Strauss
"Deep River"....Burleigh-Jacchia
Fantasia, "L'Oracolo"....Leoni
Prelude and Siciliana, "Cavalleria Rusticana"....Mascagni
"Turkish Patrol"....Michaelis
Sextet from "Lucia di Lammermoor"..Donizetti
Wotan's Farewell and Magic Fire Scene, "The Valkyrie"....Wagner
Selection of Irish Airs, "The Shamrock"....Myddleton
Panamericana....Herbert
Bacchanale, "Philemon and Baucis"....Gounod

THURSDAY

"Stars and Stripes Forever"....Sousa
Overture to "Poet and Peasant"....Suppe
Fantasia, "Aida"....Verdi
Tufts Songs.
Finale, Fourth Symphony....Tchaikovsky
Aase's Death from "Peer Gynt"....Grieg
Rhapsody, "Espana"....Chabrier
Tufts Songs.
Medley, Fantasy on Tufts Airs....Morton, '11
Waltz, "On the Beautiful Blue Danube"..Strauss
Introduction to Act III, "Lohengrin"..Wagner

FRIDAY

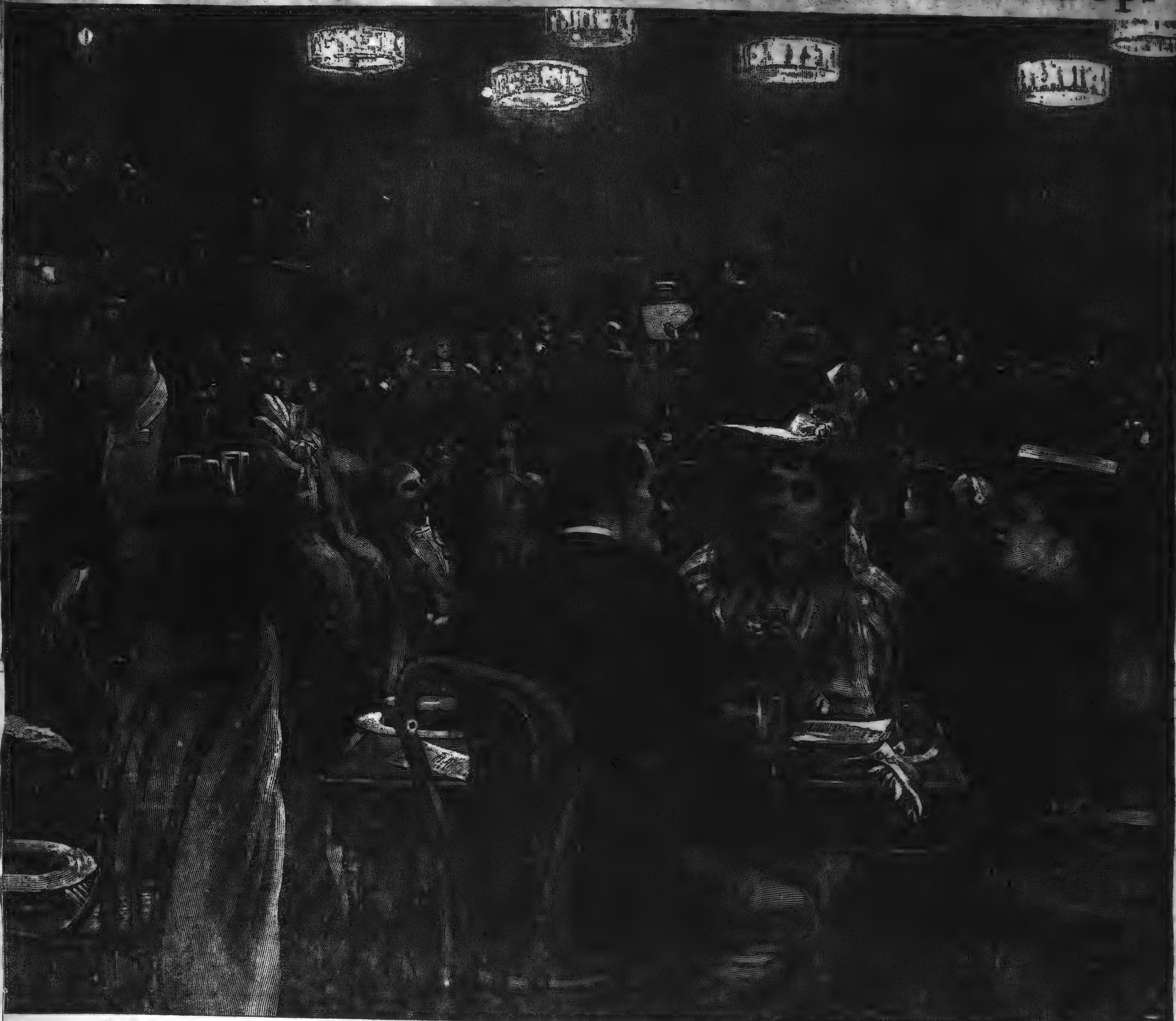
Prologue to "Pagliacci"....Leoncavallo
Waltz, "Dreams of Love"....Fairbach
"Devotion"....Herbert
Fantasia, "Manon"....Massenet
Marche Slave....Tchaikovsky
Berceuse....Johns
Overture to "The Bat"....Strauss
Bentley School Songs.
American Military Fantasy....Rollinson
Waltz, "Spanish Serenade"....Metra
Seventh Slavonic Dance, Op. 72....Dvorak

SATURDAY

Overture to "Raymond"....Thomas
Waltz from "The Bat"....Strauss
Reve Angelique....Rubinstein
Fantasia, "Tosca"....Puccini
Ballet Suite from "Platee" and "Fetes d'Hebe"....Rameau-Mottl
(a) Minuet. (b) Tambourin.
Harp Solo, "In Springtime"....Holy
Alfred Holy.
Cortege....Dunham
Overture to "Tannhauser"....Wagner
Selection, "Thais"....Massenet
"Kalinka"....Arr. by Jacchia
(Russian Folk Song.)
Procession of the "Sardar"....Ippolitov-Ivanov

HERALD-JUNE 10.

Women Smokers Make Problem For the "Pops"



THE POPS OF THIRTY YEARS AGO IN OLD MUSIC HALL

(From a drawing by a well-known Boston artist, Frank O. Small. This is reproduced from a wood engraving in Harper's Bazar for September, 1892.)

By WILLARD DE LUE

SHOULD a woman smoke at Boston's famous Pops? That is a question that is puzzling the management of this internationally famous musical institution. And it doesn't seem one that can be settled in a hurry. We remember seeing a happening of last season. At one of the tables, sipping ginger pop or maybe some of the Pop Punch that is getting almost as famous as the Pops themselves (albeit non-alcoholic as a bubbling brook), was a group of delightful femininity. One of the women fished out a dainty holder, thrust a cigarette into it with a deft twist, and "lighted up."

Before many puffs had passed the eagle-eyed head usher was on the job. With admirable courtesy he bowed, spoke a word or two . . . . and the cigarette disappeared. He was merely living up to tradition. Smoking by women at the Pops has been taboo ever since the Pops came into being, back in 1885.

It may be surprising to many to know that the question of whether or not women should be allowed to smoke at the Pops is by no means a new one.

In the very first season, when the concerts were held in old Music Hall, and long before they were known as Pops, a woman lighted a cigarette and started in to enjoy a smoke. After all, if the men were allowed to smoke, why shouldn't she? That was the way she figured it.

But in less time than it takes to tell, one of the policemen, delegated to keep order in the hall, walked over to the table and requested her to stop.

For a while that put a stop to attempts on the part of women to smoke. Or, if there were any, they weren't noticed by the management.

THEN, in 1893, the matter came up again. The chief actor in this second little drama was a woman of social standing in the community. She didn't try to brazen it; tried to conceal the cigarette behind a beautiful fan. But it didn't go. The business of 1885 was repeated, and the cigarette disappeared.

"I doubt if it is legal to forbid women to smoke, if men are allowed to," said one of the regulars at the concerts to the manager of that day.

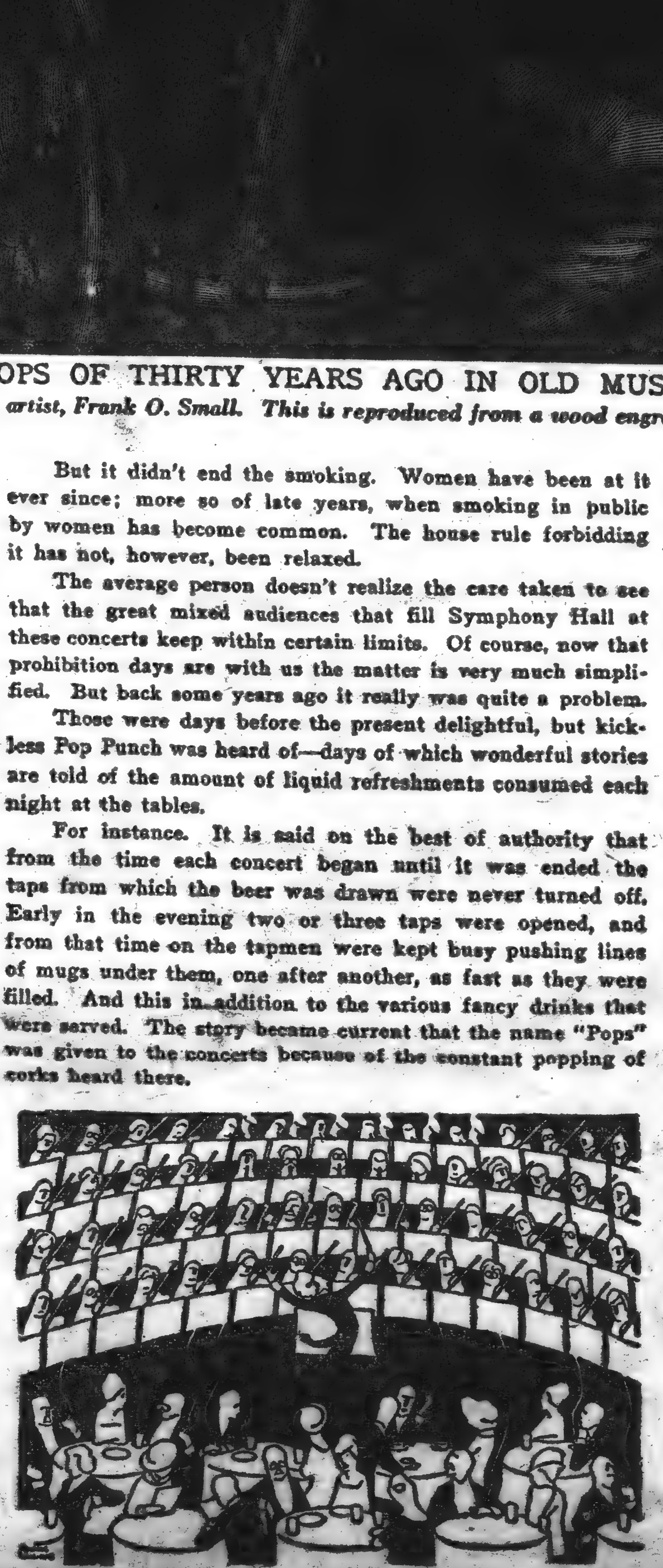
"Well, it's legal with us," was the reply. And that ended the discussion.

But it didn't end the smoking. Women have been at it ever since; more so of late years, when smoking in public by women has become common. The house rule forbidding it has not, however, been relaxed.

The average person doesn't realize the care taken to see that the great mixed audiences that fill Symphony Hall at these concerts keep within certain limits. Of course, now that prohibition days are with us the matter is very much simplified. But back some years ago it really was quite a problem.

Those were days before the present delightful, but kickless Pop Punch was heard of—days of which wonderful stories are told of the amount of liquid refreshments consumed each night at the tables.

For instance. It is said on the best of authority that from the time each concert began until it was ended the taps from which the beer was drawn were never turned off. Early in the evening two or three taps were opened, and from that time on the tapmen were kept busy pushing lines of mugs under them, one after another, as fast as they were filled. And this in addition to the various fancy drinks that were served. The story became current that the name "Pops" was given to the concerts because of the constant popping of corks heard there.



THE POPS TODAY, AS A GLOBE ARTIST SEES THEM

(From a Drawing by Gluyas Williams)

ON this point there is considerable doubt. Indeed, the weight of evidence points in another direction. Originally the concerts were called Promenade Concerts. One went, not to the Pops, but to the Promenades. Then, because of the nature of the orchestral selections, in which, as now, the classical selections of the Symphony Concerts gave way to lighter and more popular pieces, the phrase "popular music" came to be used in the advertising. It was usually set up in type this way:

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But, alcoholicly speaking, the Pops are now strictly popless. And yet they are as popular as ever—more popular, in fact, if attendance records mean anything. There is something about this Boston institution that compels interest.

Even when drinking lemonade, one seems to have a mild—O, a very mild—sense of Bohemianism; Bohemianism of the Boston brand. One visitor insists that the chief attractions are good music and room for one's legs. "As to the legs," he writes, "I know many Boston people who have an indelible association of cramps in their calves and classical music, such as the greedy little girl had of ice cream and a pain between the eyebrows." To sit in at a table, with elbow room and leg room and room to get up and stroll about, is to the Symphonies as the chair car is to the day coach.

There have been, at rare intervals, enlivening affairs not on the program. One night, back in Music Hall, one of the huge plaster rosettes that decorated the ceiling got loose from its moorings and fell. It landed with a terrific crash square in the middle of one of the tables.

For a minute things looked like the makings of a small panic. Some thought the whole ceiling was coming in. Two or three of the musicians made a bee-line for the nearest door, and some of those on the floor started out.

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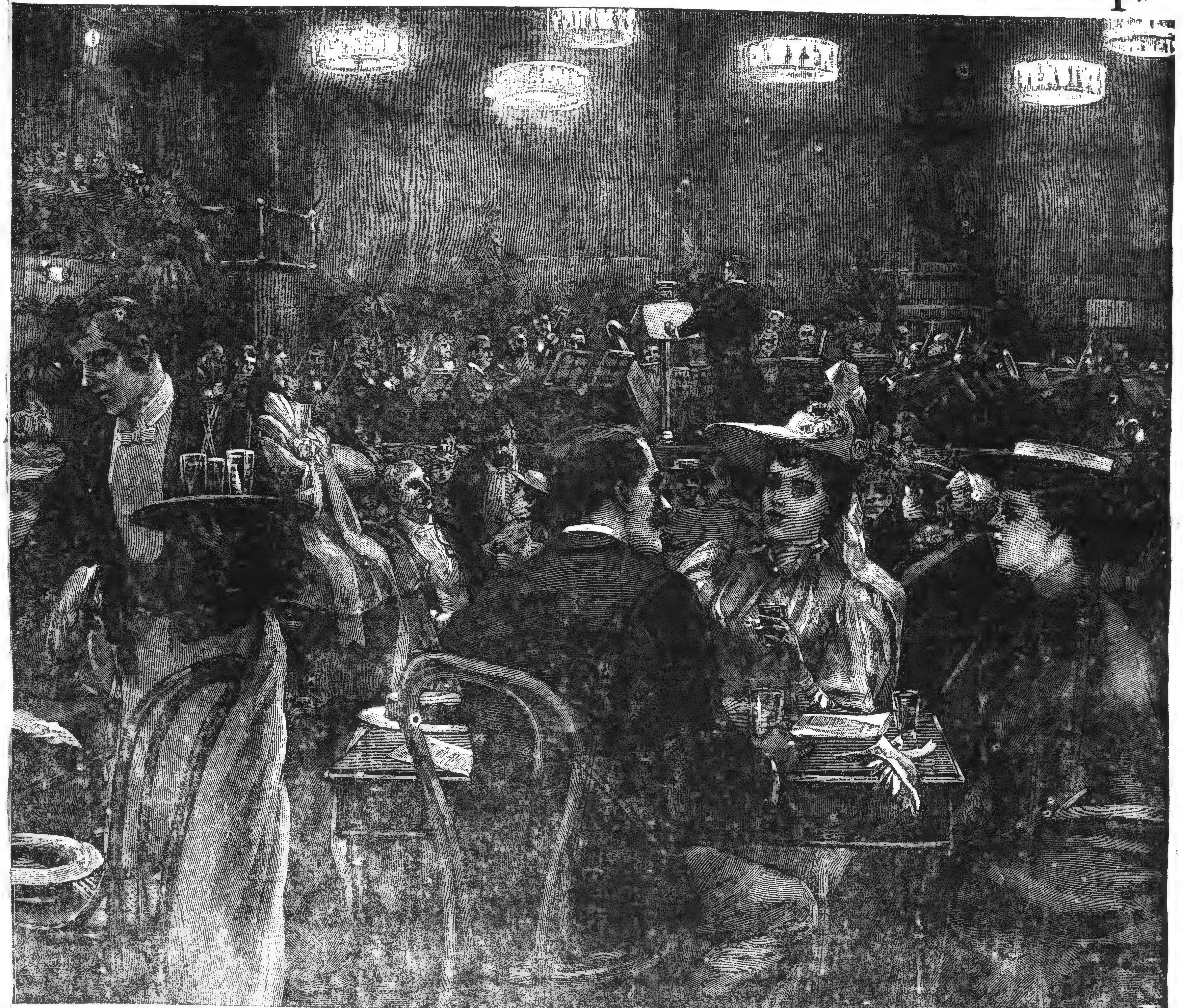

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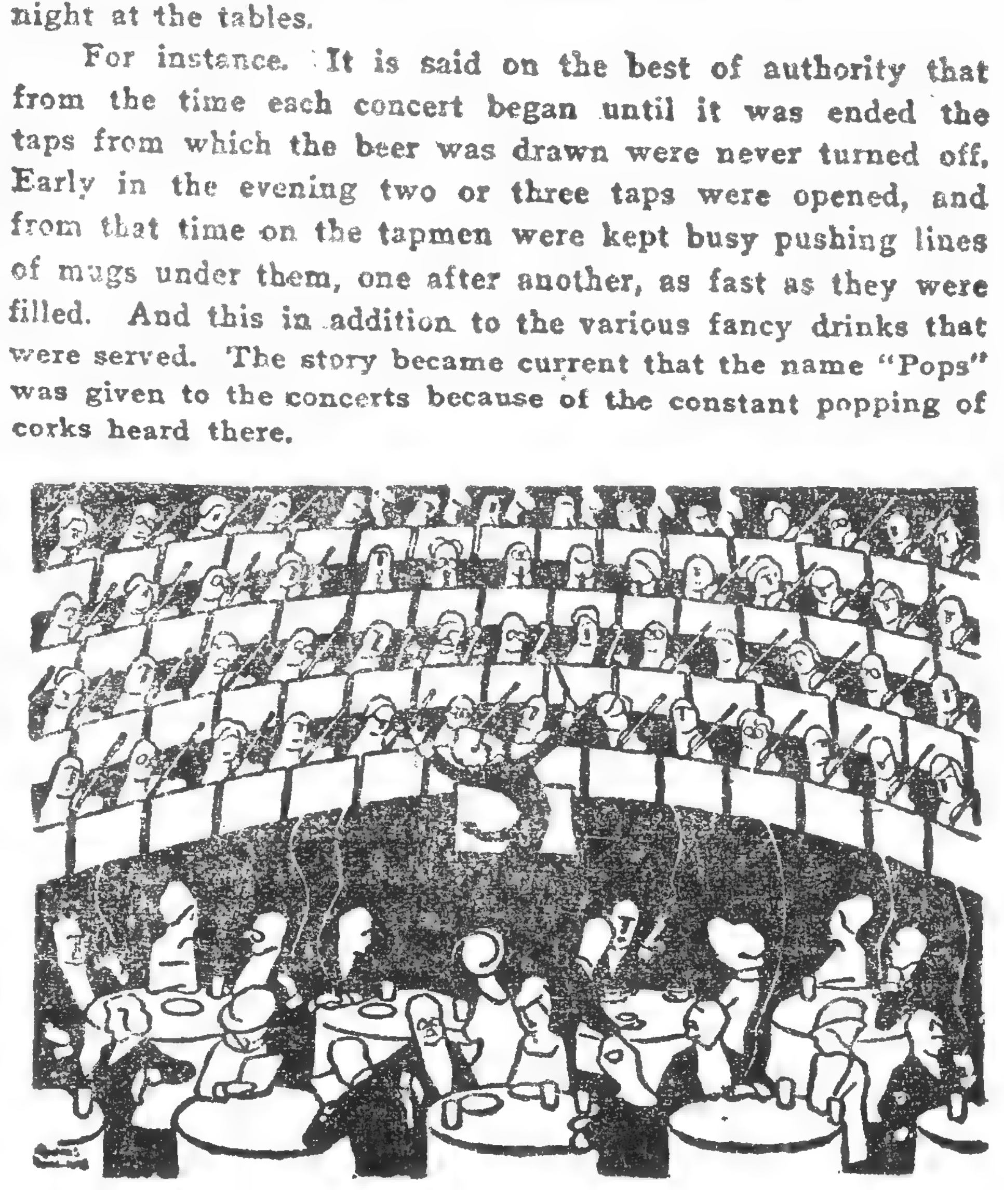

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Symphony Hall "Pops"

The sixth week of the "Pop" concerts at Symphony Hall will open tonight with an operatic program which will comprise excerpts from "Eugen Onegin," "William Tell," "Thais," "Samson and Delilah," "Madame Butterfly," "Othello," "Tristan," "Carmen," "Cavelleria" and "La Gioconda."

Tomorrow night will be the annual Technology Night, at which undergraduates and graduates will be largely represented. The program will include Tech songs and excerpts from the Tech show of 1923, "The Sun Temple." Stephen S. Townsend will lead. The selections include: Overture, "Morning, Noon and Night," Suppe; waltz, "Miners' Lights," Zeller; fantasia, "The Masked Ball," Verdi; "No Deceit Practiced," K. C. Kingsley, '23; "Ride of the Valkyries," Wagner; songs by Frank D. Gage '23, second Hungarian rhapsody, Liszt; selections, "The Sun Temple," waltz, "Pomone"; dance of the Camorrists, "The Jewels of the Madonna," Wolf-Ferrari.

At the Boston Masonic Club night, Tuesday, Warren W. Adams will lead the male chorus in a group of songs. The program follows: Triumphal march from "Sigurd Jersalfar," Grieg; overture, "The Magic Flute," Mozart; "Whispers of Love," Andre; fantasia, "Samson and Delilah," Saint-Saens; finale, "Scheherazade," Rimsky-Korsakov; "National League of Masonic Clubs' March," Harlow; overture, "The Flying Dutchman," Wagner; Boston Masonic Club Male Chorus, selection, "Orange Blossoms," Herbert; waltz, "Roses From the South," Strauss; march, "Boston Commandery," Carter.

GLOBE-JUNE.10

Sixth Week of "Pops"

The sixth week of the "Pops" concerts at Symphony Hall opened last night with the third Sunday concert. The program consisted of excerpts from the operatic works of Italian, French, German, and Russian composers. It was again evident that the edict prohibiting smoking and the sale of refreshments at such entertainments on Sunday is no deterrent to audiences, for every seat was taken and many were standing in the balcony. The program was interestingly varied and after every number Mr. Jacchia and the orchestra were dorowicz, concertmaster, played the solo violin part of the "Meditation" from Thaïs to the manifest approval warmly applauded. Julius Theo- of his listeners. The last Sunday night concert of this season will be given on June 24 with an all-Russian program.

Tonight will be the annual Institute of Technology night; tomorrow night that of the National League of Masonic Clubs, now holding their annual convention in this city, and Thursday brings Tufts College night. These special nights are all open to the public.

"Pops" Program for Tonight

TECH NIGHT

Overture, "Morning, Noon and Night"......Suppé
Waltz, "Miners' Lights"......Zeller
Fantasia, "The Masked Ball"
Dunham
"No Deceit Practiced"...Kingsley '23
Ride of the Valkyries......Wagner
Numbers by Frank Gage '23
Second Hungarian Rhapsody...Liszt
Tech Songs
(Leader, Stephen S. Townsend)
Selection, "The Sun Temple"
(Tech Show, 1923)
Waltz, "Pomone"......Waldteufel
Dance of the Camorrists, "The Jewels of the Madonna"..Wolf-Ferrari

MONITOR.JUNE.11

POPS PROGRAM

Tonight will be the annual Tech Night at the Pop Concert in Symphony hall, with additional songs and "stunts" by members of the Institute.

This occassion will also be a public concert. The numbers follow:

Overture, "Morning, Noon and Night," Suppe; Waltz, "Miners' Light," Zeller; Fantasia, "The Masked Ball," Dunham; "No Deceit Practiced," Kinksley '23; Ride of the Valkyries, Wagner; Numbers by Frank Gage '23; Second Hungarian Rhapsody, Liszt; Tech Songs (Leader, Stephen S. Townsend); Selection, "The Sun Temple," (Tech Show, 1923); Waltz, "Pomone," Waldteufel; Dance of the Camorrists, "The Jewels of the Madonna" Wolf Ferrari.

TELE. JUNE. 11

At The Pops Tonight

"Technology Night"

Overture, "Morning, Noon and Night,"
Suppé
Waltz, "Miners' Lights"......Zeller
Fantasia, "The Masked Ball"....Verdi
Technology Songs......
Ride of the Valkyrs......Wagner
Second Hungarian Rhapsody.....Liszt
Numbers from the "Tech" Play......
Waltz, "Pomona"......Waldteufel
Camorrists' Dance......Wolf-Ferrari

Conductors:
A. Jacchia   Stephen Townsend
Assisting: Technology Glee Club

TRANS. JUNE. 11.

POPS PROGRAM

Tonight will be the annual Tech night at the Pop concert in Symphony Hall, with additional songs and "stunts" by members of the institute.

This occasion will also be a public concert. The numbers follow:

Overture, "Morning, Noon and Night"
Suppe
Waltz, "Miners' Lights"......Zeller
Fantasia, "The Masked Ball"....Dunham
"No Deceit Practiced"......Kingsley '23
Ride of the Valkyries......Wagner
Numbers by Frank Gage '23
Second Hungarian Rhapsody......Liszt
Tech songs (leader, Stephen S. Townsend)
Selection, "The Sun Temple"
(Tech show, 1923)
Waltz, "Pomone"......Waldteufel
Dance of the Camorrists, "The Jewels of the Madonna"......Wolf-Ferrari

HERALD-JUNE.11

POP CONCERT

The National League of Masonic clubs will celebrate at the Pop Concert in Symphony hall tonight. This event, which is likewise open to the public, will have the following program:

Triumphal March from "Sigurd Jorsalfar"......Grieg
Overture, "The Magic Flute"......Mozart
"Whispers of Love"......Andre
Fantasia, "Samson and Delilah"...Saint-Saens
Finale, Scheherazade"......Rimsky-Korsakov
"National League of Masonic Clubs' March"......Harlow
Overture to "The Flying Dutchman"...Wagner
Male chorus......Boston Masonic Club
Warren W. Adams, leader.
Selection, "Orange Blossoms"......Herbert
Waltz, "Roses from the South"......Strauss
March, "Boston Commandery"......Carter

HERALD-JUNE.12

Masonic Night at the "Pops"

SYMPHONY HALL—Tonight's program at the Boston Masonic Club's celebration will include among other features singing by the male chorus under the direction of Warren W. Adams.

The program follows: Triumphal march from "Sigurd Jorsalfar," Grieg; overture, "The Magic Flute," Mozart; "Whispers of Love," Andre; fantasia, "Samson and Delilah," Saint-Saens; finale, "Scheherabade," Rimsky-Korsakov; "National League of Masonic Clubs' March," Harlow; overture, "The Flying Dutchman," Wagner; Boston Masonic Club Male Chorus, selection, "Orange Blossoms," Herbert; waltz, "Roses From the South," Strauss; march, "Boston Commandery," Carter.

GLOBE. JUNE. 12.

"Pops" Program for Tonight

MASONIC NIGHT

Triumphal March from "Sigurd Jorsalfar"......Grieg
Overture, "The Magic Flute".Mozart
"Whispers of Love"......André
Fantasia, "Samson and Delilah"
Saint-Saëns
Finale, "Schéhérazade"
Rimsky-Korsakoff
"National League of Masonic Clubs March"......Harlow
Overture to "The Flying Dutchman"
Wagner
Boston Masonic Club Male Chorus
(Warren W. Adams, Leader)
Selection, "Orange Blossoms," Herbert
Waltz, "Roses from the South"
Strauss
March, "Boston Commandery"
Carter

MONITOR-JUNE.12

At The Pops Tonight

"Masonic Clubs' Night"

March from the Music to "Sigurd Jorsalfar"......Grieg
Overture to the Opera "The Magic Flute"......Mozart
Whispers of Love......André
Fantasia, "Samson and Delilah"
Saint-Saëns
Finale from the Suite "Scheherazade"
Rimsky-Korsakov
Masonic March......Harlow
Overture to the Opera "The Flying Dutchman"......Wagner
Choral Numbers
Selection, "Orange Blossoms"..Herbert
Waltz, "Roses from the South"
J. Strauss
Masonic March......Carter

Conductors:
A. Jacchia   W. W. Adams
Assisting:
Boston Masonic Clubs' Chorus

TRANS. JUNE. 12.

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The National League of Masonic clubs will celebrate at the Pop Concert in Symphony hall tonight.

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TELE. JUNE. 12.

AT THE POPS TONIGHT

The following program will be presented by Agide Jacchia and the Pops Symphony Orchestra in Symphony Hall tonight:

Overture, "The Sicilian Vespers"......Verdi
Waltz, "Vienna Bonbons"......Strauss
Deep River......Burleigh-Jacchia
Fantasia, "L'Oracolo"......Leoni
Prelude and Siciliana, "Cavalleria Rusticana"......Mascagni
Turkish Patrol......Michaelis
Sextet, "Lucia di Lemmermoor"....Donizetti
Wotan's Farewell and Fire Scene, "The Valkyrie"......Wagner
"The Shamrock" Irish Airs......Myddleton
Panamericana......Herbert
Bacchanale "Philemon et Baucis"....Gounod

ADVTSR-JUNE.13

POPS PROGRAM TONIGHT

For the Pops concert in Symphony hall tonight, at which Dartmouth College will be represented, Mr. Jaochia has prepared the following program:

Overture to "The Sicilian Vespers"......Verdi
Waltz, "Vienna Bonbons"......Strauss
"Deep River"......Burleigh-Jacchia
Fantasia, "L'Oracolo"......Leoni
Prelude and Siciliana, "Cavalleria Rusticana"......Mascagni
"Turkish Patrol"......Michaelis
Sextet from "Lucia di Lammermoor"..Donizetti
Wotan's Farewell and Magic Fire Scene, "The Valkyrie"......Wagner
"The Shamrock," selection of Irish Airs......Myddleton
Panamericana......Herbert
Fifth Hungarian Dance......Brahms

HERALD-JUNE.13

AT THE POPS

For the Pops Concert in Symphony Hall tonight, at which Dartmouth College will be represented, Mr. Jacchia has made the following program:

Overture to "The Sicilian Vespers," Verdi; Waltz, "Vienna Bonbons," Strauss; Deep River, Burleigh-Jacchia; Fantasia, "L'Oracolo," Leoni; Prelude and Siciliana, "Cavalleria Rusticana," Mascagni; Turkish Patrol, Michaelis; Sextet from "Lucia di Lammermoor," Donizetti; Wotan's Farewell and Magic Fire Scene, "The Valkyrie," Wagner; "The Shamrock." Selection of Irish Airs, Myddleton; Panamericana, Herbert; Fifth Hungarian Dance, Brahms.

TELE. JUNE. 13.

"Pops" Program for Tonight

DARTMOUTH NIGHT

Overture to "The Sicilian Vespers"
Verdi
Waltz, "Vienna Bonbons"....Strauss
Deep River......Burleigh-Jacchia
Fantasia, "L'Oracolo"......Leoni
Prelude and Siciliana, "Cavalleria Rusticana"......Mascagni
"Turkish Patrol"......Michaelis
Sextet from "Lucia di Lammermoor"
Donizetti
Wotan's Farewell and Magic Fire Scene, "Walküre"......Wagner
"The Shamrock," Selection of Irish Airs......Myddleton
Panamericana......Herbert
Bacchanale, "Philémon et Baucis"
Gounod

MONITOR JUNE 13

At The Pops Tonight

Overture to the Opera, "The Sicilian Vespers"......Verdi
Waltz, "Vienna Bonbons"....J. Strauss
Deep River......Burleigh-Jacchia
Fantasia, "L'Oracolo"......Leoni
Prelude and Siciliana from "Cavalleria Rusticana"......Mascagni
Turkish Patrol......Michaelis
Sextet from "Lucia di Lammermoor"
Donizetti
Wotan's Farewell and Fire-Scene, from "Die Walküre"......Wagner
Irish Airs......Myddleton
Panamericana......Herbert
Fifth Hungarian Dance......Brahms

Conductor: A. Jacchia

TRANS. JUNE. 13.

AT THE POPS TONIGHT.

The following program will be presented by Agide Jacchia and the Pop Symphony Orchestra in Symphony Hall tonight:

Stars and Stripes Forever......Sousa
Overture, "Poet and Peasant"......Suppe
Fantasia, "Aida"......Verdi
Tufts Songs.
Finale, Fourth Symphony.....Tschaikovsky
Aase's Death, from "Peer Gynt"......Grieg
Rhapsody, "Espagna"......Chabrier
Tufts Songs.
Medley-Fantasy on Tufts Airs...Morton, '11
Waltz, "On the Beautiful Blue Danube."
J. Strauss
Introduction to Act 3, "Lohengrin"..Wagner

ADVTSR. JUNE. 14.

AT THE POPS

Tufts College boys will be present at the Pop concert in Symphony Hall tonight. The program, however, is general public interest. The numbe follow:

"Stars and Stripes Forever"......Sou
Overture to "Poet and Peasant"......Sup
Fantasia, "Aida"......Ver
Tufts College Songs.
Finale, Fourth Symphony......Tchaikovsky
"Aase's Death" from "Peer Gynt"......Grie
Rhapsody, "Espana"......Chabrie
Tufts College Songs.
Medley, Fantasy on Tufts Airs....Morton, '1
Waltz, "On the Beautiful Blue Danube".Straus
Introduction to Act III, "Lohrengrin"..Wagne

HERALD-JUNE.14.

AT THE POPS

Tufts college will be present at the Pop concert in Symphony hall tonight. The program, however, is of general public interest. The numbers follow:

Stars and Stripes Forever, Sousa; Overture to "Poet and Peasant," Suppe; Fantasia, "Aida," Verdi; Tufts College Songs; Finale, Fourth Symphony, Tchaikovsky; Aase's Death from "Peer Gynt," Grieg; Rhapsody, "Espana," Chabrier; Tufts College Songs; Medley-Fantasy on Tufts Airs, Morton '11; Waltz, "On the Beautiful Blue Danube," Strauss; Introduction to Act 3, "Lohengrin," Wagner.

TELE. JUNE 14.

"Pops" Program for Tonight

TUFTS NIGHT

"Stars and Stripes Forever"...Sousa
Overture to "Poet and Peasant"
Suppé
Fantasia, "Aida"......Verdi
Tufts songs
Finale, Fourth Symphony
Tschaikowsky
Ase's Death from "Peer Gynt"
Grieg
Rhapsody, "España"......Chabrier
Tufts songs
Medley-Fantasy on Tufts airs
Morton '11
Waltz, "On the Beautiful Blue Danube"......Strauss
Introduction to Act III, "Lohengrin"......Wagner

MONITOR. JUNE 14

At the Pops Tonight

"Tufts Night"

March, "Stars and Stripes Forever,"
Sousa
Overture, "Poet and Peasant"....Suppé
Fantasia, "Aida"......Verdi
Tufts Songs
Finale from the Fourth Symphony
Chaikovsky
Aase's Death from the Music to "Peer Gynt"......Grieg
Rhapsody, "Espana"......Chabrier
Tufts Songs
Medley-Fantasia on Tufts Airs...Morton
Waltz, "Blue Danube"......J. Strauss
Introduction to Act III. "Lohengrin"
Wagner

Conductor: A. Jacchia

TRANS. JUNE. 14.

AT THE POPS TONIGHT

Leoncavallo
Prologue to "Pagliacci"......Fahrbach
Waltz, "Dream of Love"......Herbert
"Devotion"......Massenet
Fantasia, "Manon"......Tschaikovsky
Marche Slave......Arr. by Jacchia
"Eili, Eili"......Strauss
Overture to "The Bat"
Bentley School Songs......Rollinson
American Military Fantasy......Metra
Waltz, "Spanish Serenade"......Dvorak
Slavonic Dance, No. 7

ADVTSR. JUNE. 15.

TONIGHT'S PAPS

Agide Jacchia and the Pops orchestra will be heard in the following program in Symphony hall tonight:

Prologue to "Pagliacci," Leoncavallo; waltz, "Dream of Love," Fahrbach; "Devotion," Herbert; fantasia, "Manon," Massenet; "Marche Slave," Tchaikowsky; "Berceuse," Johns; "overture to "The Bat," Strauss; Bentley school songs; American Military Fanatsy, Rollinson; waltz, "Spanish Serenade," Metra; "Seventh Slavonic Dance," Op. 72, Dvorak.

TELE. JUNE. 15.

AT THE POPS

Agide Jacchia and the Pops orchestra will be heard in the following program in Symphony Hall tonight:

Prologue to "Pagliaci"...... Leoncavallo
Waltz, "Dream of Love"...... Fabrach
"Devotion"...... Herbert
Fantasia, "Manon"...... Massenet
Marche Slave...... Tchaikovsky
Berceuse...... Johns
Overture to "The Bat"...... Strauss
Bentley School Songs
American Military Fantasy..... Rollinson
Waltz, Spanish Serenade...... Metra
Seventh Slavonic Dance, Op. 72 .. Dvorak

HERALD. JUNE. 15

At the Pops Tonight

Prologue to the Opera, "Pagliacci"
Leoncavallo
Waltz, "Dream of Love".....Fahrbach
Devotion......Herbert
Fantasia, "Manon"......Massenet
Slavic March......Tschaikowsky
Eili, Eili......Jacchia
Overture to the Operetta, "The Bat"
J. Strauss
Bentley School Songs
American Military Fantasy....Rollinson
Waltz, "Spanish Serenade"......Metra
Slavonic Dance......Dvorák

Conductor: A. Jacchia

TRANS. JUNE. 15

At The Pops Tonight

Overture to the Opera "Raymond"
Thomas
Waltz from "The Bat".....J. Strauss
Angel-Dream......Rubinstein
Fantasia, "Tosca"......Puccini
Minuet and Tambourin....Rameau-Mottl
Harp Solo, "In Springtime"......Holy
Cortège......Dunham
Overture to "Tannhäuser"....Wagner
Selection, "Thais"......Massenet
Kalinka (Russian Folk-Song)....Jacchia
Procession of the Sardar..Ippolitov-Ivanov

Conductor: A. Jacchia.
Soloist: A. Holy.

TRANS. JUNE. 16.

Seventh Week of the Pops Concerts

Agide Jacchia, conductor of the Pops orchestra in Symphony Hall, has made programs abounding with interest for their coming seventh week. Of these, there may be mentioned a program of dance music on Tuesday, June 19, and the second Russian Tchaikovsky program of the season on Sunday, June 24. This will be the last of the newly instituted Sunday concerts. The dance program for next Tuesday follows:

Invitation to the Dance......Weber-Berlioz
Aragonaise from "The Cid"......Massenet
Tarantelle......Jacchia
Bacchanale from "Samson and Delilah"
Saint-Saens
Ballet Suite, "Nutcracker"......Tchaikovsky
- (a) Chinese Dance.
- (b) Dance of the Sugar Fairy.
- (c) Trepak.

Habanera......Chabrier
Minuet from "The Damnation of Faust"
Berlioz
Dance of the Hours from "La Gioconda"
Ponchielli
Polonaise Militaire......Chopin
Contra Dances (American)—
"Soldier's Joy."
"The Devil's Dream."
"Arkansas Traveler."
Waltz, "On the Beautiful Blue Danube"
Strauss

TRAN. [illegible]

POPS TONIGHT

The following music will be played at the Pop concert in Symphony hall tonight:

Overture to "Raymond," Thomas; waltz, from "The Bat," Strauss; "eve Angelique," Rubinstein; fantasia, "Tosca," Puccini; ballet suite from "Platee" and "Fetes d'Hebe," (r) "Minuet," (b) "Tambourin," Rameau-Mottl; harp solo, "In Springtime," (Holy) Alfred Holy; "Cortege," Dunham; overture to "Tannhauser," Wagner; selection, "Thais," Massenet; "Kalinka," arranged by Agide Jacchia; "Procession of the Sardar," Ippolitov-Ivanov.

TELE. JUNE 16.

"Pops" Program for Tonight

Overture to "Raymond".....Thomas
Waltz, from "The Bat"......Strauss
Rêve Angélique......Rubinstein
Fantasia, "Tosca"......Puccini
Ballet Suite from "Platée" and "Fêtes d'Hébé" ...Rameau-Mottl
Harp Solo, "In Springtime"....Holy
(Alfred Holy)
Cortège......Dunham
Overture to "Tannhäuser"..Wagner
Selection, "Thais"......Massenet
"Kalinka" (Russian Folk Song)
Arranged by Jacchia
Procession of the Sardar
Ippolitoff-Ivanoff

MONITOR. JUNE 16

AT THE POPS TONIGHT

Overture, "Raymond"......Thomas
Waltz, from "The Bat"......Strauss
Reve Angelique......Rubinstein
Fantasia, "Tosca"......Puccini
Suite from "Platee" and "Fetes d'Hebe."
Rameau-Mottl
Harp solo, "In Springtime," Alfred Holy.
Cortege......Dunham
Overture, "Tannhauser"......Wagner
Selection, "Thais"......Massenet
"Kalinka," Russian Folk Song.
Arr. by Jacchia
Procession of the Sardar...Ippolitov-Ivanov

ADVT. JUNE 16

POPS TONIGHT

The following music will be played at the Pop concert in Symphony hall tonight:

Overture to "Raymond"......Thomas
Waltz from "The Bat"......Strauss
Reve Angelique......Rubinstein
Fantasia, "Tosca"......Puccini
Ballet Suite from "Platee" and "Fetes d'Hebe"......Rameau-Mottl
(a) Minuet. (b) Tambourin.
Harp solo, "In Springtime"......Holy
Alfred Holy.
Cortege......Dunham
Overture to "Tanhauser"......Wagner
Selection, "Thais"......Massenet
"Kalinka"......Arr. by Agide Jacchia
Procession of the Sardar......Ippl[illegible]vanov

HERALD JUNE 16

cial Programs at Symphony Hall "Pops"

The sixth week of the "Pop" concerts at Symphony Hall will open tonight with an operatic program which will comprise excerpts from "Eugen Onegin," "William Tell," "Thais," "Samson and Delilah," "Madame Butterfly," "Othello," "Tristan," "Carmen," "Cavelleria" and "La Gioconda."

Tomorrow night will be the annual Technology Night, at which undergraduates and graduates will be largely represented. The program will include Tech songs and excerpts from the Tech show of 1923, "The Sun Temple." Stephen S. Townsend will lead. The selections include: Overture, "Morning, Noon and Night," Suppe; waltz, "Miners' Lights," Zeller; fantasia, "The Masked Ball," Verdi; "No Deceit Practiced," K. C. Kingsley, '23; "Ride of the Valkyries," Wagner; songs by Frank D. Gage '23, second Hungarian rhapsody, Liszt; selections, "The Sun Temple," waltz, "Pomone"; dance of the Camorrists, "The Jewels of the Madonna," Wolf-Ferrari.

At the Boston Masonic Club night, Tuesday, Warren W. Adams will lead the male chorus in a group of songs. The program follows: Triumphal march from "Sigurd Jorsalfar," Grieg; overture, "The Magic Flute," Mozart; "Whispers of Love," Andre; fantasia, "Samson and Delilah," Saint-Saens; finale, "Scheherazade," Rimsky-Korsakov; "National League of Masonic Clubs' March," Harlow; overture, "The Flying Dutchman," Wagner; Boston Masonic Club Male Chorus, selection, "Orange Blossoms," Herbert; waltz, "Roses From the South," Strauss; march, "Boston Commandery," Carter.

GLOBE-JUNE 1

Sixth Week of "Pops"

The sixth week of the "Pops" concerts at Symphony Hall opened last night with the third Sunday concert. The program consisted of excerpts from the operatic works of Italian, French, German, and Russian composers. It was again evident that the edict prohibiting smoking and the sale of refreshments at such entertainments on Sunday is no deterrent to audiences, for every seat was taken and many were standing in the balcony. The program was interestingly varied and after every number Mr. Jacchia and the orchestra were dorowicz, concertmaster, played the solo violin part of the "Meditation" from Thaïs to the manifest approval warmly applauded. Julius Theo- of his listeners. The last Sunday night concert of this season will be given on June 24 with an all-Russian program.

Tonight will be the annual Institute of Technology night; tomorrow night that of the National League of Masonic Clubs, now holding their annual convention in this city, and Thursday brings Tufts College night. These special nights are all open to the public.

"Pops" Program for Tonight

TECH NIGHT

Overture, "Morning, Noon and Night" .... Suppé
Waltz, "Miners' Lights" .... Zeller
Fantasia, "The Masked Ball" Dunham
"No Deceit Practiced"... Kingsley '23
Ride of the Valkyries ...... Wagner
Numbers by Frank Gage '23
Second Hungarian Rhapsody... Liszt
Tech Songs
(Leader, Stephen S. Townsend)
Selection, "The Sun Temple"
(Tech Show, 1923)
Waltz, "Pomone" .... Waldteufel
Dance of the Camorrists, "The Jewels of the Madonna".. Wolf-Ferrari

MONITOR. JUNE 11

POPS PROGRAM

Tonight will be the annual Tech Night at the Pop Concert in Symphony hall, with additional songs and "stunts" by members of the Institute.

This occassion will also be a public concert. The numbers follow:

Overture, "Morning, Noon and Night," Suppe; Waltz, "Miners' Light," Zeller; Fantasia, "The Masked Ball," Dunham; "No Deceit Practiced," Kinksley '23; Ride of the Valkyries, Wagner; Numbers by Frank Gage '23; Second Hungarian Rhapsody, Liszt; Tech Songs (Leader, Stephen S. Townsend); Selection, "The Sun Temple," (Tech Show, 1923); Waltz, "Pomone," Waldteufel; Dance of the Camorrists, "The Jewels of the Madonna" Wolf Ferrari.

TELE. JUNE 1

At The Pops Tonight

"Technology Night"

Overture, "Morning, Noon and Night," Suppé
Waltz, "Miners' Lights" .... Zeller
Fantasia, "The Masked Ball" .... Verdi
Technology Songs ....
Ride of the Valkyrs .... Wagner
Second Hungarian Rhapsody ...... Liszt
Numbers from the "Tech" Play ....
Waltz, "Pomona" .... Waldteufel
Camorrists' Dance .... Wolf Ferrari

Conductors:
A. Jacchia   Stephen Townsend
Assisting: Technology Glee Club

TRANS. JUNE 11.

POPS PROGRAM

Tonight will be the annual Tech night at the Pop concert in Symphony Hall, with additional songs and "stunts" by members of the institute.

This occasion will also be a public concert. The numbers follow:

Overture, "Morning, Noon and Night" Suppe
Waltz, "Miners' Lights" .... Zeller
Fantasia, "The Masked Ball" .... Dunham
"No Deceit Practiced" .... Kingsley '23
Ride of the Valkyries .... Wagner
Numbers by Frank Gage '23
Second Hungarian Rhapsody .... Liszt
Tech songs (leader, Stephen S. Townsend)
Selection, "The Sun Temple"
(Tech show, 1923)
Waltz, "Pomone" .... Waldteufel
Dance of the Camorrists, "The Jewels of the Madonna" .... Wolf-Ferrari

HERALD-JUNE 11

POP CONCERT

The National League of Masonic clubs will celebrate at the Pop Concert in Symphony hall tonight. This event, which is likewise open to the public, will have the following program:

Triumphal March from "Sigurd Jorsalfar" .... Grieg
Overture, "The Magic Flute" .... Mozart
"Whispers of Love" .... Andre
Fantasia, "Samson and Delilah" ... Saint-Saens
Finale, Scheherazade" .... Rimsky-Korsakov
"National League of Masonic Clubs' March" .... Harlow
Overture to "The Flying Dutchman" ... Wagner
Male chorus .... Boston Masonic Club
Warren W. Adams, leader.
Selection, "Orange Blossoms" .... Herbert
Waltz, "Roses from the South" .... Strauss
March, "Boston Commandery" .... Carter

HERALD-JUNE 12

Masonic Night at the "Pops"

SYMPHONY HALL—Tonight's program at the Boston Masonic Club's celebration will include among other features singing by the male chorus under the direction of Warren W. Adams.

The program follows: Triumphal march from "Sigurd Jorsalfar," Grieg; overture, "The Magic Flute," Mozart; "Whispers of Love," Andre; fantasia, "Samson and Delilah," Saint-Saens; finale, "Scheherabade," Rimsky-Korsakov; "National League of Masonic Clubs' March," Harlow; overture, "The Flying Dutchman," Wagner; Boston Masonic Club Male Chorus, selection, "Orange Blossoms," Herbert; waltz, "Roses From the South," Strauss; march, "Boston Commandery," Carter.

GLOBE. JUNE 12

"Pops" Program for Tonight

MASONIC NIGHT

Triumphal March from "Sigurd Jorsalfar" .... Grieg
Overture, "The Magic Flute" . Mozart
"Whispers of Love" .... André
Fantasia, "Samson and Delilah" Saint-Saëns
Finale, "Schéhérazade" Rimsky-Korsakoff
"National League of Masonic Clubs March" .... Harlow
Overture to "The Flying Dutchman" Wagner
Boston Masonic Club Male Chorus
(Warren W. Adams, Leader)
Selection, "Orange Blossoms," Herbert
Waltz, "Roses from the South" Strauss
March, "Boston Commandery" Carter

MONITOR-JUNE 12

At The Pops Tonight

"Masonic Clubs' Night"

March from the Music to "Sigurd Jorsalfar" .... Grieg
Overture to the Opera "The Magic Flute" .... Mozart
Whispers of Love .... André
Fantasia, "Samson and Delilah" Saint-Saëns
Finale from the Suite "Scheherazade" Rimsky-Korsakov
Masonic March .... Harlow
Overture to the Opera "The Flying Dutchman" .... Wagner
Choral Numbers
Selection, "Orange Blossoms" .. Herbert
Waltz, "Roses from the South" J. Strauss
Masonic March .... Carter

Conductors:
A. Jacchia   W. W. Adams
Assisting:
Boston Masonic Clubs' Chorus

TRANS. JUNE 12.

POP CONCERT

The National League of Masonic clubs will celebrate at the Pop Concert in Symphony hall tonight.

This event, which is likewise open to the public, will have the following program:

Triumphal March from "Sigurd Jorsalfar," Grieg; Overture "The Magic Flute," Mozart; Whispiers of Love, Andre; Fantasia, "Samson and Delilah," Saint-Saens; Finale, Scheherazade" Rimsky-Korsakov; National League of Masonic Clubs March, Harlow; Overture to "The Flying Dutchman," Wagner; Boston Masonic Club Male Chorus, Warren W. Adams, Leader; Selection, "Orange Blossoms" Herbert; Waltz, "Roses from the South." Strauss; March, "Boston Commandery," Carter.

TELE. JUNE 12.

AT THE POPS TONIGHT

The following program will be presented by Agide Jacchia and the Pops Symphony Orchestra in Symphony Hall tonight:

Overture, "The Sicilian Vespers" ..... Verdi
Waltz, "Vienna Bonbons" .... Strauss
Deep River .... Burleigh-Jacchia
Fantasia, "L'Oracolo" .... Leoni
Prelude and Siciliana, "Cavalleria Rusticana .... Mascagni
Turkish Patrol .... Michaelis
Sextet, "Lucia di Lemmermoor" .... Donizetti
Wotan's Farewell and Fire Scene, "The Valkyrie" .... Wagner
"The Shamrock" Irish Airs .... Myddleton
Panamericana .... Herbert
Bacchanale "Philemon et Baucis" .... Gounod

ADVISR-JUNE 13

POPS PROGRAM TONIGHT

For the Pops concert in Symphony hall tonight, at which Dartmouth College will be represented, Mr. Jacchia has prepared the following program:

Overture to "The Sicilian Vespers" ...... Verdi
Waltz, "Vienna Bonbons" .... Strauss
"Deep River" .... Burleigh-Jacchia
Fantasia, "L'Oracolo" .... Leoni
Prelude and Siciliana, "Cavalleria Rusticana" .... Mascagni
"Turkish Patrol" .... Michaelis
Sextet from "Lucia di Lammermoor" .. Donizetti
Wotan's Farewell and Magic Fire Scene, "The Valkyrie" .... Wagner
"The Shamrock," selection of Irish Airs .... Myddleton
Panamericana .... Herbert
Fifth Hungarian Dance .... Brahms

HERALD-JUNE 13

AT THE POPS

For the Pops Concert in Symphony Hall tonight, at which Dartmouth College will be represented, Mr. Jacchia has made the following program:

Overture to "The Sicilian Vespers," Verdi; Waltz, "Vienna Bonbons," Strauss; Deep River, Burleigh-Jacchia; Fantasia, "L'Oracolo," Leoni; Prelude and Siciliana, "Cavalleria Rusticana," Mascagni; Turkish Patrol, Michaelis; Sextet from "Lucia di Lammermoor," Donizetti; Wotan's Farewell and Magic Fire Scene, "The Valkyrie," Wagner; "The Shamrock." Selection of Irish Airs, Myddleton; Panamericana, Herbert; Fifth Hungarian Dance, Brahms.

TELE. JUNE 13.

"Pops" Program for Tonight

DARTMOUTH NIGHT

Overture to "The Sicilian Vespers" Verdi
Waltz, "Vienna Bonbons" .... Strauss
Deep River .... Burleigh-Jacchia
Fantasia, "L'Oracolo" .... Leoni
Prelude and Siciliana, "Cavalleria Rusticana" .... Mascagni
"Turkish Patrol" .... Michaelis
Sextet from "Lucia di Lammermoor" Donizetti
Wotan's Farewell and Magic Fire Scene, "Walküre" ...... Wagner
"The Shamrock," Selection of Irish Airs .... Myddleton
Panamericana .... Herbert
Bacchanale, "Philémon et Baucis" Gounod

MONITOR JUNE 13

At The Pops Tonight

Overture to the Opera, "The Sicilian Vespers" .... Verdi
Waltz, "Vienna Bonbons" .... J. Strauss
Deep River .... Burleigh-Jacchia
Fantasia, "L'Oracolo" .... Leoni
Prelude and Siciliana from "Cavalleria Rusticana" .... Mascagni
Turkish Patrol .... Michaelis
Sextet from "Lucia di Lammermoor" Donizetti
Wotan's Farewell and Fire-Scene, from "Die Walküre" .... Wagner
Irish Airs .... Myddleton
Panamericana .... Herbert
Fifth Hungarian Dance .... Brahms

Conductor: A. Jacchia

TRANS. JUNE 13.

AT THE POPS TONIGHT.

The following program will be presented by Agide Jacchia and the Pop Symphony Orchestra in Symphony Hall tonight:

Stars and Stripes Forever .... Sousa
Overture, "Poet and Peasant" .... Suppe
Fantasia, "Aida" .... Verdi
Tufts Songs.
Finale, Fourth Symphony ..... Tschaikovsky
Aase's Death, from "Peer Gynt" ...... Grieg
Rhapsody, "Espagna" .... Chabrier
Tufts Songs.
Medley-Fantasy on Tufts Airs... Morton, '11
Waltz, "On the Beautiful Blue Danube." J. Strauss
Introduction to Act 3, "Lohengrin". Wagner

ADVISR. JUNE 14.

AT THE POPS

Tufts College boys will be present at the Pop concert in Symphony Hall tonight. The program, however, is of general public interest. The numbers follow:

"Stars and Stripes Forever" .... Sousa
Overture to "Poet and Peasant" .... Suppe
Fantasia, "Aida" .... Verdi
Tufts College Songs.
Finale, Fourth Symphony .... Tchaikovsky
"Aase's Death" from "Peer Gynt" ...... Grieg
Rhapsody, "Espana" .... Chabrier
Tufts College Songs.
Medley, Fantasy on Tufts Airs... Morton, '11
Waltz, "On the Beautiful Blue Danube". Strauss
Introduction to Act III, "Lohrengrin".. Wagner

HERALD-JUNE 14.

AT THE POPS

Tufts college will be present at the Pop concert in Symphony hall tonight. The program, however, is of general public interest. The numbers follow:

Stars and Stripes Forever, Sousa; Overture to "Poet and Peasant," Suppe; Fantasia, "Aida," Verdi; Tufts College Songs; Finale, Fourth Symphony, Tchaikovsky; Aase's Death from "Peer Gynt," Grieg; Rhapsody, "Espana," Chabrier; Tufts College Songs; Medley-Fantasy on Tufts Airs, Morton '11; Waltz, "On the Beautiful Blue Danube," Strauss; Introduction to Act 3, "Lohengrin," Wagner.

TELE. JUNE 14.

"Pops" Program for Tonight

TUFTS NIGHT

"Stars and Stripes Forever" ... Sousa
Overture to "Poet and Peasant" Suppé
Fantasia, "Aïda" .... Verdi
Tufts songs
Finale, Fourth Symphony Tschaikowsky
Ase's Death from "Peer Gynt" Grieg
Rhapsody, "España" .... Chabrier
Tufts songs
Medley-Fantasy on Tufts airs Morton '11
Waltz, "On the Beautiful Blue Danube" .... Strauss
Introduction to Act III, "Lohengrin" .... Wagner

MONITOR. JUNE 14

At the Pops Tonight

"Tufts Night"

March, "Stars and Stripes Forever," Sousa
Overture, "Poet and Peasant" .... Suppé
Fantasia, "Aida" .... Verdi
Tufts Songs
Finale from the Fourth Symphony Chaikovsky
Aase's Death from the Music to "Peer Gynt" .... Grieg
Rhapsody, "Espana" .... Chabrier
Tufts Songs
Medley-Fantasia on Tufts Airs... Morton
Waltz, "Blue Danube" .... J. Strauss
Introduction to Act III. "Lohengrin" Wagner

Conductor: A. Jacchia

TRANS. JUNE 14

AT THE POPS TONIGHT

Prologue to "Pagliacci .... Leoncavallo
Waltz, "Dream of Love" .... Fahrbach
"Devotion" .... Herbert
Fantasia, "Manon" .... Massenet
Marche Slave .... Tschaikovsky
"Eili, Eili" .... Arr. by Jacchia
Overture to "The Bat" .... Strauss
Bentley School Songs.
American Military Fantasy .... Rollinson
Waltz, "Spanish Serenade" .... Metra
Slavonic Dance, No. 7 .... Dvorak

ADVISR JUNE 15.

TONIGHT'S PAPS

Agide Jacchia and the Pops orchestra will be heard in the following program in Symphony hall tonight:

Prologue to "Pagliacci," Leoncavello; waltz, "Dream of Love," Fahrbach; "Devotion," Herbert; fantasia, "Manon," Massenet; "Marche Slave," Tchaikowsky; "Berceuse," Johns; "overture to "The Bat," Strauss; Bentley school songs; American Military Fanatsy, Rollinson; waltz, "Spanish Serenade," Metra; "Seventh Slavonic Dance," Op. 72, Dvorak.

TELE. JUNE 15.

AT THE POPS

Agide Jacchia and the Pops orchestra will be heard in the following program in Symphony Hall tonight:

Prologue to "Pagliaci" .... Leoncavallo
Waltz, "Dream of Love" .... Fabrach
"Devotion" .... Herbert
Fantasia, "Manon" .... Massenet
Marche Slave .... Tchaikovsky
Berceuse .... Johns
Overture to "The Bat" .... Strauss
Bentley School Songs
American Military Fantasy ..... Rollinson
Waltz, Spanish Serenade .... Metra
Seventh Slavonic Dance, Op. 72 .. Dvorak

HERALD JUNE 15

At the Pops Tonight

Prologue to the Opera, "Pagliacci" Leoncavallo
Waltz, "Dream of Love" ..... Fahrbach
Devotion .... Herbert
Fantasia, "Manon" .... Massenet
Slavic March .... Tschaikowsky
Eili, Eili .... Jacchia
Overture to the Operetta, "The Bat" J. Strauss
Bentley School Songs
American Military Fantasy ... Rollinson
Waltz, "Spanish Serenade" ..... Metra
Slavonic Dance .... Dvorák

Conductor: A. Jacchia

TRANS. JUNE 15.

At The Pops Tonight

Overture to the Opera "Raymond" Thomas
Waltz from "The Bat" ..... J. Strauss
Angel-Dream .... Rubinstein
Fantasia, "Tosca" .... Puccini
Minuet and Tambourin.... Rameau-Mottl
Harp Solo, "In Springtime" ...... Holy
Cortège .... Dunham
Overture to "Tannhäuser" .... Wagner
Selection, "Thais" .... Massenet
Kalinka (Russian Folk-Song) .... Jacchia
Procession of the Sardar.. Ippolitov-Ivanov

Conductor: A. Jacchia.
Soloist: A. Holy.

TRANS. JUNE 16

Seventh Week of the Pops Concerts

Agide Jacchia, conductor of the Pops orchestra in Symphony Hall, has made programs abounding with interest for their coming seventh week. Of these, there may be mentioned a program of dance music on Tuesday, June 19, and the second Russian Tchaikovsky program of the season on Sunday, June 24. This will be the last of the newly instituted Sunday concerts. The dance program for next Tuesday follows:

Invitation to the Dance .... Weber-Berlioz
Aragonaise from "The Cid" .... Massenet
Tarantelle .... Jacchia
Bacchanale from "Samson and Delilah" Saint-Saens
Ballet Suite, "Nutcracker" .... Tchaikovsky
(a) Chinese Dance.
(b) Dance of the Sugar Fairy.
(c) Trepak.
Habanera .... Chabrier
Minuet from "The Damnation of Faust" Berlioz
Dance of the Hours from "La Gioconda" Ponchielli
Polonaise Militaire .... Chopin
Contra Dances (American)—
"Soldier's Joy."
"The Devil's Dream."
"Arkansas Traveler."
Waltz, "On the Beautiful Blue Danube" Strauss

POPS TONIGHT

The [illegible] music will be played at the Pop concert in Symphony hall tonight:

Overture to "Raymond," Thomas; waltz, from "The Bat," Strauss; "eve Angelique," Rubinstein; fantasia, "Tosca," Puccini; ballet suite from "Platee" and "Fetes d'Hebe," (r) "Minuet," (b) "Tambourin," Rameau-Mottl; harp solo, "In Springtime," (Holy) Alfred Holy; "Cortege," Dunham; overture to "Tannhauser," Wagner; selection, "Thais," Massenet; "Kalinka," arranged by Agide Jacchia; "Procession of the Sardar," Ippolitov-Ivanov.

"Pops" Program for Tonight

Overture to "Raymond" ..... Thomas
Waltz, from "The Bat" ...... Strauss
Rêve Angélique .... Rubinstein
Fantasia, "Tosca" .... Puccini
Ballet Suite from "Platée" and "Fêtes d'Hébé" ... Rameau-Mottl
Harp Solo, "In Springtime" .... Holy
(Alfred Holy)
Cortège .... Dunham
Overture to "Tannhäuser" .. Wagner
Selection, "Thais" .... Massenet
"Kalinka" (Russian Folk Song)
Arranged by Jacchia
Procession of the Sardar
Ippolitoff-Ivanoff

AT THE POPS TONIGHT

Overture, 'Raymond" .... Thomas
Waltz, from "The Bat" .... Strauss
Reve Angelique .... Rubinstein
Fantasia, "Tosca" .... Puccini
Suite from "Platee" and "Fetes d'Hebe." Rameau-Mottl
Harp solo, "In Springtime," Alfred Holy.
Cortege .... Dunham
Overture, "Tannhauser" .... Wagner
Selection, "Thais" .... Massenet
"Kalinka," Russian Folk Song. Arr. by Jacchia
Procession of the Sardar.... Ippolitov-Ivanov

ADVT

POPS TONIGHT

The following music will be played at the Pop concert in Symphony hall tonight:

Overture to "Raymond" .... Thomas
Waltz from "The Bat" .... Strauss
Reve Angelique .... Rubinstein
Fantasia, "Tosca" .... Puccini
Ballet Suite from "Platee" and "Fetes d'Hebe" (a) Minuet. (b) Tambourin. Rameau-Mottl
Harp solo, "In Springtime" .... Holy
Alfred Holy.
Cortege .... Dunham
Overture to "Tanhauser" .... Wagner
Selection, "Thais" .... Massenet
"Kalinka" .... Arr. by Agide Jacchia
Procession of the Sardar..... Ippolitov-Ivanov

HERALD

Seventh Week of "Pops" At Symphony Hall

This week's programs at the "Pops" in Symphony Hall will start with Boston University Night tomorrow, college songs by the club and solos by John P. Marshall, organist, and Arthur Brook, flutist, being among the numbers.

The dances to be represented on Tuesday will include Tchaikovsky's "Nutcracker" suite, Jacchia's "Tarantelle," Dance of the Hours from "La Gioconda," "Blue Danube" waltz and a selection of American jigs and reels. The last Sunday concert, June 24, will be a Russian program.

Tomorrow, Boston University Night, the selections will be as follows: Triumphal March from "Aida," Verdi; overture to "Der Freischutz," Weber; Largo, Handel; Fantasia, "Faust," Gounod; "Finlandia," Sibelius; flute solo, "Hungarian Fantasy," Doppler; overture Solennelle, "1812," Tchaikovsky; college songs, "Alma Mater," Esther Nazarian; "Clarissima," Patterson, '12; Fantasia, "La Boheme," Puccini; "Parade of the Wooden Soldiers," Jessel; "Stars and Stripes Forever," Sousa.

GLOBE. JUNE. 17.

POP'S PROGRAMS

Two programs of special interest will be given at the Pop concerts in Symphony hall during the seventh week: a program of dance music on Tuesday, and the second Russian Tchaikovsky program of the season on Sunday, June 24. This will be the last Sunday concert of the season. The programs of Mr. Jacchia, nevertheless, for every night include music of popular interest and special distinction. Tomorrow will be the annual Boston University night, open to the public.

MONDAY

Triumphal March from "Aida" .... Verdi
Overture to "Der Freischueitz" .... Weber
Largo (organ, John P. Marshall) .. Handel
Fantasia, "Faust" .... Gounod
Finlandia .... Sibelius
Flute solo: Hungarian Fantasy .... Doppler
Mr Arthur Brooke
Overture Solennelle, "1812" .... Tchaikovsky
Tchaikovsky
College Songs
Fantasia, "La Boheme" .... Puccini
Parade of the Wooden Soldiers .... Jessel
Stars and Stripes Forever .... Sousa

TUESDAY
DANCE MUSIC

Invitation to the Dance .... Weber-Berlioz
Aragonaise from "The Cid" .... Massenet
Tarantelle .... Jacchia
Bacchanale from "Samson and Delilah" .... Saint-Saens
Ballet Suite, "Nutcracker" .... Tchaikovsky
(a) Chinese Dance, (b) Dance of the Sugar Fairy, (c) Trepak.
Habanera .... Chabrier
Minuet from "The Damnation of Faust" .... Berlioz
Dance of the Hours from "La Gioconda" .... Ponchielli
Polonaise Militaire .... Chopin
Contra Dances (American), "Soldier's Joy" "The Devil's Dream" "Arkansas Traveller"
Waltz, "On the Beautiful Blue Danube" .... Strauss

WEDNESDAY

Overture to "Pique Dame" .... Suppe
Waltz "Espana" .... Waldteufel
Humoresque .... Dvorak
Fantasia, "Lohengrin" .... Wagner
Overture, "Jeanne d'Arc" .... Converse
Prelude .... Rachmaninov
Intermezzo .... Atherton
Second Hungarian Rhapsody .... Liszt
Ballet Suite from "Henry VIII" .... Saint-Saens
(a) Gypsy Dance, (b) Jig and Finale
Narcissus .... Nevin
March, "Queen of Sheba" .... Gounod

THURSDAY

Overture to "Zampa" .... Herold
Waltz, "Morning Journals" .... Strauss
Ave Maria .... Schubert-Wilhelmj
(solo violin, organ, harp and strings)
Fantasia, "Manon Lescaut" .... Puccini
Scenes Alsaciennes .... Massenet
(a) Sunday morning, (b) Sunday evening
Largo .... Handel
En Badinant .... d'Ambrosio
Prelude to "The Mastersingers of Nuremburg" .... Wagner
Fantasia, "The Tales of Hoffman" .... Offenbach
Intermezzo, "Pagliacci" .... Leoncavallo
Pomp and Circumstance .... Elgar

FRIDAY

Entrance of the Gladiators .... Fucik
Overture to "William Tell" .... Rossini
Waltz, "Jolly Fellows" .... Vollstedt
Fantasia, "Aida" .... Verdi
Suite, "Peer Gynt" .... Grieg
Largo .... Handel
(solo violin, harp, organ and strings)
Parade of the Wooden Soldiers .... Jessel
Overture Solennnelle, "1812" .. Tchaikovsky
Selection, "Orange Blossoms" .... Herbert
Tarantelle .... Jacchia
Stars and Stripes Forever .... Sousa

SATURDAY

Overture to "Light Cavalry" .... Suppe
Waltz, "Artist's Life" .... Strauss
Aubade Printaniere (Spring Dawn) .... Lacombe
Fantasia, "Cavalleria Rusticana" .... Mascagni
Entrance of the Knights into the Temple of the Grail, "Parsifal" .... Wagner
English Horn solo "Cowherd's Melody" .... Schumann
(Louis Speyer)
Liebesfreud .... Kreisler
First Hungarian Rhapsody .... Liszt
Introduction to "Othello" ("The Tempest") .... Verdi
"Deep River" .... Burleigh-Jacchia
Bolero .... Moskowsky

SUNDAY, JUNE 24—RUSSIAN—TCHAIKOVSKY PROGRAM

Procession of the Sardar .. Ippolitov-Ivanov
Waltz from "Eugen Onegin" .. Tchaikovsky
3rd Movement of Schcherazide .... Rimsky-Korsakov
Andante Cantabile .... Tchaikovsky
Fantasia on Serbian Themes .... Rimsky-Korsakov
Marche Slave .... Tchaikovsky
Ballet Suite "Nutcracker" ... Tchaikovsky
(a) Little Overture, (b) Dance of the Sugar Fairy, (c) Trepak
Spanish Dance, "Panaderos" .... Glazounov
Russian Folk Songs .... Arr by Jacchia
(a) Kalinka, (b) Cossack Song, (c) Volga

HERALD. JUNE. 17

SPECIAL PROGRAMS AT POP CONCERT

Two programs of special interest will be given at the Pop Concerts in Symphony Hall this week, including a program of dance music on Tuesday and a second Russian Tchaikovsky program next Sunday, June 24. This will be the last Sunday concert of the season. The programs Conductor Agide Jacchia makes up offer for every night numbers of popular interest and special distinction. Tomorrow will be the annual Boston University Night, but open to the public.

ADVTSR. JUNE. 17.

BOSTON'S FAMOUS "POPS" CONCERTS SYMPHONY HALL

Through another week, the Pop Concerts at Symphony Hall, Boston will continue the tranquill course which is sign of dutiful management, faithful performance and satisfaction among the public.

Tuesday night's program will consist of dance numbers. Amoug them are three from Chaikovsky's "Nutcracker" ballet; an unfamiliar "Habanera" by Chabrier; a Spanish dance from Massenet's opera, "The Cid"; Webers "Invitation to the Dance" for prelude; the Bacchanal in the temple of Dagon from Saint-Saens's opera, "Samson and Delilah"; three old American contra dances; and the inevitable Danubian waltz of Strauss and Ponchielli's "Dance of the Hours."

The list for Monday brings Fantasias from "Faust" and "La Boheme," and Sibelius's tone-poem, "Finlandia"; for Wednesday an Intermezzo by Percy Atherton, resident composer, and two dances from Saint-Saens's opera, "Henry VIII"; for Thursday Fantasias from Puccini's "Manon Lescant" and Offenbach's "Tales of Hoffmann"; and the Prelude to "Die Meistersinger." On Friday returns the much-liked pot-pourri from Herbert's musical play, "Orange Blossoms"; while on Saturday Mr. Horn will be heard in a solo-piece. Eatables, drinkables and smokeables will be as usual as the programmes.

MERIDAN. CONN. RECORD. JUNE. 18.

Symphony Hall "Pops"

SYMPHONY HALL—A program, consisting entirely of dance music, will be played this evening at the "Pops."

The selections are as follows: "Invitation to the Dance," Weber-Berlioz; aragonaise from "The Cid," Massenet; tarantell, Jacchia; bachnale from "Samson and Delilah," Saint-Saens; ballet suite, "Nutcracker," Tschaikovsky; Habanera, Chabrier; minuet from "The Damnation of Faust," Berlioz; Dance of the Hours from "La Gioconda," Ponchielli, polonaise "Militaire," Chopin; contra dances, "Soldier's Joy," "Devil's Dream," "Arkansas Traveler"; waltz, "Blue Danube," Strauss.

GLOBE. JUNE. 19.

DANCE MUSIC AT POPS

A program consisting entirely of dance music will be the feature of the pop concert at Symphony hall tonight. The numbers follow:

Invitation to the Dance .... Weber-Berlioz
Argonaise from "The Cid" .... Massenet
Tarantelle .... Jacchia
Bacchanale from "Samson and Delilah" .. Saint-Saens
Ballet Suite, "Nutcracker" .... Tschaikovsky
Habanera .... Chabrier
Minuet from "The Damnation of "Faust" .... Berlioz
Dance of the Hours from "La Gioconda" .. Ponchielli
Polonaise Militaire .... Chopin
Contra Dances (American)—"Soldier's Joy," "Devil's Dream," "Arkansas Traveler."
Waltz, "On the Beautiful Blue Danube" . Strauss

HERALD. JUNE 19.

At The Pops Tonight

Dance Music

Invitation to the Dance . Weber-Berlioz
Aragonaise from "The Cid .... Massenet
Tarantella .... Jacchia
Bacchanal from "Samson and Delilah" .... Saint-Saëns
Three Dances from the Ballet, "Nut-Cracker" .... Chaikovsky
Habanera .... Chabrier
Minuet from "The Damnation of Faust" .... Berlioz
Dance of the Hours from "La Gioconda" .... Ponchielli
Military Polonaise .... Chopin
American Contra Dances—
Waltz "Blue Danube" .... J. Strauss

Conductor: A. Jacchia.

TRANS. JUNE. 19.

DANCE MUSIC AT POPS

A program consisting entirely of dance music will be the feature of the Pop concert at Symphony Hall tonight. The numbers follow:

Invitation to the Dance, Weber-Berlioz; Aragonaise for "The Cid," Massene; Tarantelle, Jacchia; Bacchanale from "Samson and Delilah," Saint-Saens; Ballet Suite, "Nutcracker," Tschaikovsky; Habanera, Chabrier; Minuet from "The Damnation of Faust," Berlioz; Dance of the Hours from "La Gioconda," Ponchielli; Polonaise Militaire, Chopin; Contra Dances (America) "Soldier's Joy," "Devil's Dream," "Arkansas Traveller,"; Waltz, "On the Beautiful Blue Danube," Strauss

TELE. JUNE. 19.

POPS PROGRAM TONIGHT

The following program will be performed by the Pops Symphony Orchestra, under Agide Jacchia in Symphony Hall tonight.

Overture to "Pique Dame" .... Suppe
Waltz, "Espagna" .... Waldteufel
Humoreske .... Dvorak
Fantasia, "Lohengrin" .... Wagner
Overture, "Jean d'Arc" .... Converse
Prelude .... Rachmaninov
Intermezzo .... Atherton
Second Hungarian Rhapsody .... Liszt
Ballet Suite from "Henry VIII" . Saint-Saens
Narcissus .... Nevin
March, "The Queen of Sheba" .... Gounod

HERALD. JUNE 20

"Pops" Program for Tonight

Program of Dance Music
"Invitation to the Dance" .... Weber-Berlioz
Aragonaise from "The Cid" Massenet
Tarantelle .... Jacchia
Bacchanale from "Samson and Delilah" .... Saint-Saëns
Ballet Suite, "Nutcracker" .... Tschaikowsky
Habanera .... Chabrier
Minuet from "The Damnation of Faust" .... Berlioz
Dance of the Hours from "La Gioconda" .... Ponchielli
Polonaise Militaire .... Chopin
Contra Dances (American)
"Soldier's Joy" "The Devil's Dream" "Arkansas Traveller"
Waltz, "On the Beautiful Blue Danube" .... Strauss

MONITOR. JUNE. 19.

At the Pops Tonight

Overture, "Pique Dame" .... Suppé
Waltz, "Espagna" .... Waldteufel
Humoreske .... Dvorak
Fantasia, "Lohengrin" .... Wagner
Overture, "Jeanne d'Arc" .... Converse
Prelude .... Rachmaninov
Intermezzo .... Atherton
Second Hungarian Rhapsody .... Liszt
Ballet Suite, "Henry VIII" .. Saint-Saëns
Narcissus .... Nevin
March, "The Queen of Sheba" ... Gounod

Conductor: A. Jacchia

TRANS. JUNE. 20

"Pops" Program for Tonight

Overture to "Pique-Dame" .... Suppé
Waltz, España" .... Waldteufel
Humoresque .... Dvořák
Fantasia, "Lohengrin" .... Wagner
Overture, "Jeanne d'Arc" .. Converse
Prelude .... Rachmaninoff
Intermezzo .... Atherton
Second Hungarian Rhapsody ... Liszt
Ballet Suite from "Henry VIII" .... Saint-Saëns
"Narcissus" .... Nevin
March, "Queen of Sheba" .... Gounod

MONITOR - JUNE 20

AT THE POPS TONIGHT.

Agide Jacchia has made the following program for the Pip concert at Symphony Hall tonight:

Overture, "Zampa" .... Herold
Waltz, "Morning Journals" .... Strauss
Ave Maria .... Schubert-Wilhelmj
Fantasia, "Manon Lescaut" .... Puccini
Scenes Alsaciennes .... Massenet
Largo .... Handel
En Badinant .... d'Ambrosio
Prelude, "Mastersingers of Nuremberg" .... Wagner
Fantasia, "Tales of Hoffmann" .. Offenbach
Intermezzo "Pagliacci" .... Leoncavallo
Pomp and Circumstance .... Elgar

ADVTSR. JUNE 21

At the Pops Tonight

"Entrance of the Gladiators" ..... Fucik
Overture, "William Tell" .... Rossini
Waltz, "Jolly Fellows" .... Vollstedt
Fantasia, "Aida" .... Verdi
Suite, "Peer Gynt" .... Grieg
Largo .... Handel
Parade of the Wooden Soldiers ... Jessel
Overture, "1812" .... Chaikovsky
Selection, "Orange Blossoms" .. Herbert
Tarantelle .... Jacchia
Stars and Stripes Forever .... Sousa

Conductor: A. Jacchia

TRANS. JUNE 22

"Pops" Program for Tonight

Entrance of the Gladiators ... Fucik
Overture to "William Tell" .. Rossini
Waltz, "Jolly Fellows" ..... Vollstedt
Fantasia, "Aïda" .... Verdi
Suite, "Peer Gynt" .... Grieg
Largo .... Handel
Parade of the Wooden Soldiers .... Jessel
Ouverture Solennelle, "1812" .... Tschaikowsky
Selection, "Orange Blossoms" .... Herbert
Tarantelle .... Jacchia
Stars and Stripes Forever ..... Sousa

MONITOR. JUNE. 22.

TONIGHT'S POPS

Agide Jacchia and the Pop Symphony orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

"Entrance of the Gladiators," Fucik; overture to "William Tell," Rossini; waltz, "Jolly Fellows," Vollstedt; fantasia, "Aida," Verdi; suite, "Peer Gynt," Grieg; largo (solo violin, harp, organ and strings), Handel; Parade of the Wooden Soldiers, Jessel; Ouverture Solennelle, "1812," Tschaikovsky; selection, "Orange Blossoms," Herbert; Tarantelle, Jacchia; Stars and Stripes Forever, Sousa.

TELE. JUNE. 22

TONIGHT'S POP PROGRAM

Overture "Light Cavalry" .... Suppe
Waltz "Artist's Life" .... Strauss
"Spring Dawn" .... Lacombe
Fantasia "Cacalleria Rusticana" .. Mascagni
Eentrance of Knights "Parsifal" .. Wagner
English Horn Solo, "Cowherd's Melody" ((Louis Speyer) .... Schumann
Liebesfreud .... Kreisler
First Hungarian Rhapsody .... Liszt
Introduction to "Othello" .... Verdi
Deep River .... Burleigh-Jacchia
Bolero .... Moskowsky

ADVTSR. JUNE 23

Week-End "Pops" Programs

TONIGHT

Overture to "Light Cavalry" .. Suppé
Waltz, "Artist's Life" .... Strauss
Aubade Printanière .... Lacombe
Fantasia, "Cavalleria Rusticana" .... Mascagni
Entrance of Knights into the Temple of the Grail, "Parsifal" .... Wagner
English Horn Solo, "Cowherd's Melody" .... Schumann
(Louis Speyer)
Liebesfreud .... Kreisler
First Hungarian Rhapsody ... Liszt
Introduction to "Otello" .... Verdi
Deep River .... Burleigh-Jacchia
Bolero .... Moskowsky

TOMORROW NIGHT

Last Sunday Concert

Procession of the Sardar .... Ippolitov-Ivanoff
Waltz from "Eugen Onegin" .... Tschaikowsky
Third Movement "Schéhérazade" .... Rimsky-Korsakoff
Andante Cantabile .... Tschaikowsky
Fantasia on Serbian Themes .... Rimsky-Korsakoff
Marche Slave .... Tschaikowsky
Ballet Suite, "Nutcracker" .... Tschaikowsky
"Panaderos" .... Glazounoff
Russian Folk Songs arranged by Agide Jacchia
Polonaise from Suite No. 3 .... Tschaikowsky

MONITOR. JUNE 23.

Only Two More Weeks of Pops

Two weeks remain of what is proving the largest Pops season of them all. Tomorrow will bring the last Sunday Pop concert of the season and a Russian-Tchaikovsky program.

Wednesday, June 27, will be the annual Request Night, which is inherently the most popular of all Pop nights.

An innovation at the Pops will be a Spanish program to be given on Thursday, June 28. This program will include:

March, "La Sorella" .... Sorel-Clero
Overture, "The Barber of Seville" .. Rossini
Valse Espagnole, "La Serenade" ..... Metra
Fantasia from the Opera "Carmen" .... Bizet
From "The Cid" .... Massenet
(a) Castillane. (b) Aragonaise
Violin solo, Spanish Dance No. 8 .... Sarasate
Intermezzo, "Goyescas" .... Granados
Rhaspody, "Eopana" .... Chabrier
Suite, "La Feria" .... Lacome
Cadiz .... Albeniz
Spanish Dance, "Panaderos" ...... Glazounow

TRAV. JUNE 23

PROGRESS OF THE POPS

For Novelty, a "Spanish Night"—Again the Request Programme — Otherwise Pleasing Variety of Classical Snatches Intermingled with Lighter Selections Suited to Summer Temperatures

AND still the Pop Concerts of the Boston Symphony Orchestra run their familiar course, drawing for yet another week their accustomed quotas of music-lovers who find pleasure in varied programmes, light refreshments, and opportunity for diverting small-talk.. Outstanding event of next week is the "Spanish Programme" for Thursday—an innovation. For this evening Mr. Jacchia has set Massenet's suite of lively dances from "Le Cid"; the overture to Rossini's "Barber of Seville"; a fantasia from "Carmen"; and Chabrier's Spanish rhapsody. As opening number he has chosen Borel's march, "La Sorella," and to close, Glazounov's lively dance, "Panaderos." Tomorrow sees the last of the Sunday evening concerts, signalized by a programme assembling well-liked Russian pieces, for the most part by Chaikovsky and Rimsky-Korsakov. The latter's "Fantasia on Serbian Themes" is least familiar number. Wednesday evening is set apart for the annual "request" programme.

Monday evening brings military numbers: Elgar's "Pomp and Circumstance"; Meacham's "American Patrol"; Sousa's "Bullets and Bayonets"; Chaikovsky's "1812" overture; and the resounding march of the "Sambre et Meuse." For Tuesday are appointed selections from Flotow's "Martha" and from "Madama Butterfly"; and for Friday overtures to "Mignon" and "The Flying Dutchman," and portions of "Carmen" and "Pagliacci." Enesco's "Roumanian Rhapsody" and overtures to "Tannhäuser" and "The Marriage of Figaro" hold positions of prominence on Saturday's list.

TRANS. JUNE. 23.

POPS PROGRAM

The Pops program for tonight's concert in Symphony hall follows:

Overture to "Light Cavalry" .... Suppe
Waltz, "Artist's Life" .... Strauss
Aubade Printaniere ("Spring Dawn") . Lacombe
Fantasia, "Cavalleria Rusticana" .... Macsagni
Entrance of Knights into the Temple of the Grail, "Parsifal" .... Wagner
English Horn Solo, "Cowherd's Melody" .... Schumann
(Louis Speyer.)
Liebesfreud .... Kreisler
First Hungariam Rhapsody .... Liszt
Introduction to "Othello" ("The Tempest") .... Verdi
Deep River .... Burleigh-Jacchia
Bolero .... Moskowky

HERALD. JUNE. 23

Closing [illegible] of Symphony Hall "Pops"

The last week but one of the present "Pop" season in Symphony Hall will open tonight, with the last Sunday "Pop" concert of the season and a Russian-Tchaikovsky program. A feature of the week will be the annual Request Night which falls next Wednesday. This night is determined strictly by popular vote and thus records the best liked pieces on the "Pop" repertory.

An innovation at the "Pops" will be a Spanish program to be given next Thursday. This will include both the music of Spanish composers and the music which the dance rhythms of Spain have inspired in composers of other Nations.

The following numbers are included in tonight's concert: Tchaikovsky's "Eugen Onegin" waltz, "Andante Cantabile," "Marche Slave," "Polonaise" and "Nutcracker" Suite, also Serbian Fantasia, Third Movement of "Scheherazade" and other Russian compositions.

The program tomorrow will include "The Lost Chord," with trumpet solo; "Pomp and Circumstance," "1812" Overture, Afro-American Folk Songs and "Il Trovatore" Fantasia.

GLOBE. JUNE. 24.

LAST TWO WEEKS OF THE POP CONCERTS

The last week but one of the present Pop season in Symphony Hall will open tonight with the last Sunday Pop concert of the season and a Russian-Tchaikovsky program.

A feature of the week will be the annual Request Night, which falls on next Wednesday, June 27. This night is determined strictly by popular vote, and thus records the best-liked pieces on the Pop repertory.

An innovation at the Pops will be a Spanish program, to be given next Thursday, June 28. This will include both the fascinating music of Spanish composers and the music which the dance rhythms of Spain have inspired in composers of other nations.

ADVTSR. JUNE 24

POPS TONIGHT

The following program will be played at the Pop concert in Symphony hall tonight, under the leadership of Agide Jacchia:

March, "Sambre et Meuse," Planquette-Turlet; Overture to "Phedre," Massenet; The Lost Chord, solo trumpet, George Mager, Sullivan; Fantasia, "Il Trovatore," Verdi; Military March, "Pomp and Circumstance," Elgar; Afro American Folk songs, arranged by Agide Jacchia; American Patrol, Meacham; Overture Solonelle, "1812," Tchaikovsky; American Military Fantasy, Rollinson; Waltz, "Eternelle Ivresse," Canns; March "Bullets and Bayonets," Sousa.

TELE. JUNE 25.

"Pops" Program for Tonight

March, "Sambre et Meuse" .... Planquette-Turlet
Overture to "Phèdre" .... Massenet
"The Lost Chord" .... Sullivan
Fantasia, "Il Trovatore" .... Verdi
"Pomp and Circumstance" .... Elgar
Afro-American Folk Songs Arranged by Agide Jacchia
American Patrol .... Meacham
Ouverture Solennelle, "1812" .... Tschaikowsky
American Military Fantasy . Rollinson
Waltz, "Eternelle Ivresse" .... Ganne
March, "Bullets and Bayonets" .... Sousa

MONITOR. JUNE 25.

AT THE POPS TONIGHT

March, "Sambre et Meuse" .... Planquette-Turlet
Overture, "Phedre" .... Massenet
The Lost Chord .... Sullivan
Solo Trumpet—Georges Mager
Fantasia, "Il Trovatore" .... Verdi
March, "Pomp and Circumstance" .... Elgar
Afro-American Folk Songs .... ar. by Jacchia
American Patrol .... Meacham
Overture, "1812" .... Tchaikovsky
American Military Fantasy .... Rollinson
Waltz, "Eternelle Ivresse" .... Ganne
March, "Bullets and Bayonets" .... Sousa

ADVTSR. JUNE. 25

POPS, TONIGHT

The following program will be played at the Pop concert in Symphony hall tonight under the leadership of Agide Jacchia:

March, "Sambre et Meuse" .... Planquette-Turlet
Overture to "Phedre" .... Massenet
The Lost Chord .... Sullivan
Solo trumpet, Georges Mager
Fantasia, "Il Trovatore" .... Verdi
Military march, "Pomp and Circumstance" .... Elgar
Afro American Folk Songs Arranged by Agide Jacchia
American Patrol .... Meacham
Ouverture Solonnelle, "1812" . Tchaikovsky
American Military Fantasy .... Rollinson
Waltz, "Eternelle Ivresse" .... Ganne
March, "Bullets and Bayonets" .... Sousa

HERALD. JUNE. 25

At The Pops Tonight

March, "El Capitan" .... Sousa
Overture, "The Beautiful Galatea" .... Suppé
Waltz, "Wine, Woman and Song" .... Strauss
Fantasia, "Martha" .... Flotow
Hymn to the Sun, from "Iris" .... Mascagni
Largo .... Handel
"We're from New England" .... Carleton
Overture, "1812" .... Tschaikowsky
Selection, "Madama Butterfly" .. Puccini
Petite Marche Grotesque ...... M. Mason
First Hungarian Dance .... Brahms

Conductor: A. Jacchia

TRANS. JUNE 26

Seventh Week of "Pops" At Symphony Hall

This week's programs at the "Pops" in Symphony Hall will start with Boston University Night tomorrow, college songs by the club and solos by John P. Marshall, organist, and Arthur Brook, flutist, being among the numbers.

The dances to be represented on Tuesday will include Tchaikovsky's "Nutcracker" suite, Jacchia's "Tarantelle," Dance of the Hours from "La Gioconda," "Blue Danube" waltz and a selection of American jigs and reels. The last Sunday concert, June 24, will be a Russian program.

Tomorrow, Boston University Night, the selections will be as follows: Triumphal March from "Aida," Verdi; overture to "Der Freischutz," Weber; Largo, Handel; Fantasia, "Faust," Gounod; "Finlandia," Sibelius; flute solo, "Hungarian Fantasy," Doppler; overture Solennelle, "1812," Tchaikovsky; college songs, "Alma Mater," Esther Nazarian; "Clarissima," Patterson, '12; Fantasia, "La Boheme," Puccini; "Parade of the Wooden Soldiers," Jessel; "Stars and Stripes Forever," Sousa.

GLOBE. JUNE. 17.

POP'S PROGRAMS

Two programs of special interest will be given at the Pop concerts in Symphony hall during the seventh week: a program of dance music on Tuesday, and the second Russian Tchaikovsky program of the season on Sunday, June 24. This will be the last Sunday concert of the season. The programs of Mr. Jacchia, nevertheless, for every night include music of popular interest and special distinction. Tomorrow will be the annual Boston University night, open to the public.

MONDAY

Triumphal March from "Aida" ...... Verdi
Overture to "Der Freischueitz" ..... Weber
Largo (organ, John P. Marshall) .. Handel
Fantasia, "Faust" .... Gounod
Finlandia .... Sibelius
Flute solo: Hungarian Fantasy .... Doppler
Mr Arthur Brooke
Overture Solennelle, "1812" .... Tchaikovsky
Tchaikovsky
College Songs
Fantasia, "La Boheme" .... Puccini
Parade of the Wooden Soldiers ...... Jessel
Stars and Stripes Forever .... Sousa

TUESDAY
DANCE MUSIC

Invitation to the Dance .... Weber-Berlioz
Aragonaise from "The Cid" ...... Massenet
Tarantelle .... Jacchia
Bacchanale from "Samson and Delilah" .... Saint-Saens
Ballet Suite, "Nutcracker" .... Tchaikovsky
(a) Chinese Dance, (b) Dance of the Sugar Fairy, (c) Trepak.
Habanera .... Chabrier
Minuet from "The Damnation of Faust" Berlioz
Dance of the Hours from "La Gioconda" .... Ponchielli
Polonaise Militaire .... Chopin
Contra Dances (American), "Soldier's Joy" "The Devil's Dream" "Arkansas Traveller"
Waltz, "On the Beautiful Blue Danube" .... Strauss

WEDNESDAY

Overture to "Pique Dame" .... Suppe
Waltz "Espana" .... Waldteufel
Humoresque .... Dvorak
Fantasia, "Lohengrin" .... Wagner
Overture, "Jeanne d'Arc" .... Converse
Prelude .... Rachmaninow
Intermezzo .... Atherton
Second Hungarian Rhapsody .... Liszt
Ballet Suite from "Henry VIII" Saint-Saens
(a) Gypsy Dance, (b) Jig and Finale
Narcissus .... Nevin
March, "Queen of Sheba" .... Gounod

THURSDAY

Overture to "Zampa" .... Herold
Waltz, "Morning Journals" .... Strauss
Ave Maria .... Schubert-Wilhelmj
(solo violin, organ, harp and strings)
Fantasia, "Manon Lescaut" .... Puccini
Scenes Alsaciennes .... Massenet
(a) Sunday morning, (b) Sunday evening
Largo .... Handel
En Badinant .... d'Ambrosio
Prelude to "The Mastersingers of Nuremburg" .... Wagner
Fantasia, "The Tales of Hoffman" Offenbach
Intermezzo, "Pagliacci" .... Leoncavallo
Pomp and Circumstance .... Elgar

FRIDAY

Entrance of the Gladiators .... Fucik
Overture to "William Tell" .... Rossini
Waltz, "Jolly Fellows" .... Vollstedt
Fantasia, "Aida" .... Verdi
Suite, "Peer Gynt" .... Grieg
Largo .... Handel
(solo violin, harp, organ and strings)
Parade of the Wooden Soldiers .. ... Jessel
Overture Solennnelle, "1812" .. Tchaikovsky
Selection, "Orange Blossoms" .... Herbert
Tarantelle .... Jacchia
Stars and Stripes Forever .... Sousa

SATURDAY

Overture to "Light Cavalry" .... Suppe
Waltz, "Artist's Life" .... Strauss
Aubade Printaniere (Spring Dawn) Lacombe
Fantasia, "Cavalleria Rusticana" Mascagni
Entrance of the Knights into the Temple of the Grail, "Parsifal" Wagner
English Horn solo "Cowherd's Melody" Schumann
(Louis Speyer)
Liebesfreud .... Kreisler
First Hungarian Rhapsody .... Liszt
Introduction to "Othello" ("The Tempest") .... Verdi
"Deep River" .... Burleigh-Jacchia
Bolero .... Moskowsky

SUNDAY, JUNE 24—RUSSIAN—TCHAIKOVSKY PROGRAM

Procession of the Sardar .. Ippolitov-Ivanov
Waltz from "Eugen Onegin" .. Tchaikovsky
3rd Movement of Schcherazide Rimsky-Korsakov
Andante Cantabile .... Tchaikovsky
Fantasia on Serbian Themes Rimsky-Korsakov
Marche Slave .... Tchaikovsky
Ballet Suite "Nutcracker" .... Tchaikovsky
(a) Little Overture, (b) Dance of the Sugar Fairy, (c) Trepak
Spanish Dance, "Panaderos" .... Glazounov
Russian Folk Songs .... Arr by Jacchia
(a) Kalinka, (b) Cossack Song, (c) Volga

HERALD. JUNE. 17

SPECIAL PROGRAMS AT POP CONCERT

Two programs of special interest will be given at the Pop Concerts in Symphony Hall this week, including a program of dance music on Tuesday and a second Russian Tchaikovsky program next Sunday, June 24. This will be the last Sunday concert of the season. The programs Conductor Agide Jacchia makes up offer for every night numbers of popular interest and special distinction. Tomorrow will be the annual Boston University Night, but open to the public.

ADVTSR. JUNE. 17.

BOSTON'S FAMOUS "POPS" CONCERTS SYMPHONY HALL

Through another week, the Pop Concerts at Symphony Hall, Boston will continue the tranquil course which is sign of dutiful management, faithful performance and satisfaction among the public.

Tuesday night's program will consist of dance numbers. Among them are three from Chaikovsky's "Nutcracker" ballet; an unfamiliar "Habanera" by Chabrier; a Spanish dance from Massenet's opera, "The Cid"; Webers "Invitation to the Dance" for prelude; the Bacchanal in the temple of Dagon from Saint-Saens's opera, "Samson and Delilah"; three old American contra dances; and the inevitable Danubian waltz of Strauss and Ponchielli's "Dance of the Hours."

The list for Monday brings Fantasias from "Faust" and "La Boheme," and Sibelius's tone-poem, "Finlandia"; for Wednesday an Intermezzo by Percy Atherton, resident composer, and two dances from Saint-Saens's opera, "Henry VIII"; for Thursday Fantasias from Puccini's "Manon Lescant" and Offenbach's "Tales of Hoffmann"; and the Prelude to "Die Meistersinger." On Friday returns the much-liked pot-pourri from Herbert's musical play, "Orange Blossoms"; while on Saturday Mr. Horn will be heard in a solo-piece. Eatables, drinkables and smokeables will be as usual as the programmes.

MERIDAN. CONN. RECORD. JUNE. 18.

Symphony Hall "Pops"

SYMPHONY HALL—A program, consisting entirely of dance music, will be played this evening at the "Pops."

The selections are as follows: "Invitation to the Dance," Weber-Berlioz; aragonaise from "The Cid," Massenet; tarantell, Jacchia; bachnale from "Samson and Delilah," Saint-Saens; ballet suite, "Nutcracker," Tschaikovsky; Habanera, Chabrier; minuet from "The Damnation of Faust," Berlioz; Dance of the Hours from "La Gioconda," Ponchielli, polonaise "Militaire," Chopin; contra dances, "Soldier's Joy," "Devil's Dream," "Arkansas Traveler"; waltz, "Blue Danube," Strauss.

GLOBE. JUNE. 19

DANCE MUSIC AT POPS

A program consisting entirely of dance music will be the feature of the pop concert at Symphony hall tonight. The numbers follow:

Invitation to the Dance .... Weber-Berlioz
Argonaise from "The Cid" .... Massenet
Tarantelle .... Jacchia
Bacchanale from "Samson and Delilah" .. Saint-Saens
Ballet Suite, "Nutcracker" ...... Tschaikovsky
Habanera .... Chabrier
Minuet from "The Damnation of "Faust" Berlioz
Dance of the Hours from "La Gioconda" .. Ponchielli
Polonaise Militaire .... Chopin
Contra Dances (American)—"Soldier's Joy," "Devil's Dream," "Arkansas Traveler."
Waltz, "On the Beautiful Blue Danube" . Strauss

HERALD. JUNE 17

At The Pops Tonight

Dance Music

Invitation to the Dance . Weber-Berlioz
Aragonaise from "The Cid .... Massenet
Tarantella .... Jacchia
Bacchanal from "Samson and Delilah" .... Saint-Saëns
Three Dances from the Ballet, "Nut-Cracker" .... Chaikovsky
Habanera .... Chabrier
Minuet from "The Damnation of Faust" .... Berlioz
Dance of the Hours from "La Gioconda" .... Ponchielli
Military Polonaise .... Chopin
American Contra Dances—
Waltz "Blue Danube" .... J. Strauss

Conductor: A. Jacchia.

TRANS. JUNE. 19

DANCE MUSIC AT POPS

A program consisting entirely of dance music will be the feature of the Pop concert at Symphony Hall tonight. The numbers follow:

Invitation to the Dance, Weber-Berlioz; Aragonaise for "The Cid," Massene; Tarantelle, Jacchia; Bacchanale from "Samson and Delilah," Saint-Saens; Ballet Suite, "Nutcracker," Tschaikovsky; Habanera, Chabrier; Minuet from "The Damnation of Faust," Berlioz; Dance of the Hours from "La Gioconda," Ponchielli; Polonaise Militaire, Chopin; Contra Dances (America) "Soldier's Joy," "Devil's Dream," "Arkansas Traveller,"; Waltz, "On the Beautiful Blue Danube," Strauss

TELE. JUNE. 19.

POPS PROGRAM TONIGHT

The following program will be performed by the Pops Symphony Orchestra, under Agide Jacchia in Symphony Hall tonight.

Overture to "Pique Dame" .... Suppe
Waltz, "Espagna" .... Waldteufel
Humoreske .... Dvorak
Fantasia, "Lohengrin" .... Wagner
Overture, "Jean d'Arc" .... Converse
Prelude .... Rachmaninoy
Intermezzo .... Atherton
Second Hungarian Rhapsody .... Liszt
Ballet Suite from "Henry VIII" . Saint-Saens
Narcissus .... Nevin
March, "The Queen of Sheba" .... Gounod

HERALD. JUNE 20

"Pops" Program for Tonight

Program of Dance Music
"Invitation to the Dance" Weber-Berlioz
Aragonaise from "The Cid" Massenet
Tarantelle .... Jacchia
Bacchanale from "Samson and Delilah" .... Saint-Saëns
Ballet Suite, "Nutcracker" Tschaikowsky
Habanera .... Chabrier
Minuet from "The Damnation of Faust" .... Berlioz
Dance of the Hours from "La Gioconda" .... Ponchielli
Polonaise Militaire .... Chopin
Contra Dances (American)
"Soldier's Joy" "The Devil's Dream" "Arkansas Traveller"
Waltz, "On the Beautiful Blue Danube" .... Strauss

MONITOR. JUNE. 19.

At the Pops Tonight

Overture, "Pique Dame" .... Suppé
Waltz, "Espagna" .... Waldteufel
Humoreske .... Dvorak
Fantasia, "Lohengrin" .... Wagner
Overture, "Jeanne d'Arc" ..... Converse
Prelude .... Rachmaninov
Intermezzo .... Atherton
Second Hungarian Rhapsody .... Liszt
Ballet Suite, "Henry VIII" .. Saint-Saëns
Narcissus .... Nevin
March, "The Queen of Sheba" ... Gouhod

Conductor: A. Jacchia

TRANS. JUNE 20

"Pops" Program for Tonight

Overture to "Pique-Dame" .... Suppé
Waltz, España" .... Waldteufel
Humoresque .... Dvořák
Fantasia, "Lohengrin" ...... Wagner
Overture, "Jeanne d'Arc" .. Converse
Prelude .... Rachmaninoff
Intermezzo .... Atherton
Second Hungarian Rhapsody .. Liszt
Ballet Suite from "Henry VIII" Saint-Saëns
"Narcissus" .... Nevin
March, "Queen of Sheba" .... Gounod

MONITOR - JUNE 20

AT THE POPS TONIGHT.

Agide Jacchia has made the following program for the Pip concert at Symphony Hall tonight:

Overture, "Zampa" .... Herold
Waltz, "Morning Journals" .... Strauss
Ave Maria .... Schubert-Wilhelmj
Fantasia, "Manon Lescaut" .... Puccini
Scenes Alsaciennes .... Massenet
Largo .... Handel
En Badinant .... d'Ambrosio
Prelude, "Mastersingers of Nuremberg" Wagner
Fantasia, "Tales of Hoffmann" .. Offenbach
Intermezzo "Pagliacci" .... Leoncavallo
Pomp and Circumstance .... Elgar

ADVTSR. JUNE 21

At the Pops Tonight

"Entrance of the Gladiators" ..... Fucik
Overture, "William Tell" .... Rossini
Waltz, "Jolly Fellows" .... Vollstedt
Fantasia, "Aida" .... Verdi
Suite, "Peer Gynt" .... Grieg
Largo .... Handel
Parade of the Wooden Soldiers ... Jessel
Overture, "1812" .... Chaikovsky
Selection, "Orange Blossoms" .. Herbert
Tarantelle .... Jacchia
Stars and Stripes Forever .... Sousa

Conductor: A. Jacchia

TRANS. JUNE 22

"Pops" Program for Tonight

Entrance of the Gladiators .... Fucik
Overture to "William Tell" .. Rossini
Waltz, "Jolly Fellows" ..... Vollstedt
Fantasia, "Aïda" .... Verdi
Suite, "Peer Gynt" .... Grieg
Largo .... Handel
Parade of the Wooden Soldiers Jessel
Ouverture Solennelle, "1812" Tschaikowsky
Selection, "Orange Blossoms" Herbert
Tarantelle .... Jacchia
Stars and Stripes Forever ..... Sousa

MONITOR. JUNE. 22.

TONIGHT'S POPS

Agide Jacchia and the Pop Symphony orchestra will be heard in the following program at the Pop concert in Symphony hall tonight:

"Entrance of the Gladiators," Fucik; overture to "William Tell," Rossini; waltz, "Jolly Fellows," Vollstedt; fantasia, "Aida," Verdi; suite, "Peer Gynt," Grieg; largo (solo violin, harp, organ and strings), Handel; Parade of the Wooden Soldiers, Jessel; Ouverture Solennelle, "1812," Tschaikovsky; selection, "Orange Blossoms," Herbert; Tarantelle, Jacchia; Stars and Stripes Forever, Sousa.

TELE. JUNE. 22

TONIGHT'S POP PROGRAM

Overture "Light Cavalry" .... Suppe
Waltz "Artist's Life" .... Strauss
"Spring Dawn" .... Lacombe
Fantasia "Cacalleria Rusticana" .. Mascagni
Eentrance of Knights "Parsifal" ... Wagner
English Horn Solo, "Cowherd's Melody"
((Louis Speyer) .... Schumann
Liebesfreud .... Kreisler
First Hungarian Rhapsody .... Liszt
Introduction to "Othello" .... Verdi
Deep River .... Burleigh-Jacchia
Bolero .... Moskowsky

ADVTSR. JUNE 23

Week-End "Pops" Programs

TONIGHT

Overture to "Light Cavalry" .. Suppé
Waltz, "Artist's Life" ...... Strauss
Aubade Printanière .... Lacombe
Fantasia, "Cavalleria Rusticana" Mascagni
Entrance of Knights into the Temple of the Grail, "Parsifal" Wagner
English Horn Solo, "Cowherd's Melody" .... Schumann
(Louis Speyer)
Liebesfreud .... Kreisler
First Hungarian Rhapsody ... Liszt
Introduction to "Otello" .... Verdi
Deep River .... Burleigh-Jacchia
Bolero .... Moskowsky

TOMORROW NIGHT

Last Sunday Concert

Procession of the Sardar Ippolitoff-Ivanoff
Waltz from "Eugen Onegin" Tschaikowsky
Third Movement "Schéhérazade" Rimsky-Korsakoff
Andante Cantabile ..... Tschaikowsky
Fantasia on Serbian Themes Rimsky-Korsakoff
Marche Slave .... Tschaikowsky
Ballet Suite, "Nutcracker" Tschaikowsky
"Panaderos" .... Glazounoff
Russian Folk Songs arranged by Agide Jacchia
Polonaise from Suite No. 3 Tschaikowsky

MONITOR. JUNE 23.

Only Two More Weeks of Pops

Two weeks remain of what is proving the largest Pops season of them all. Tomorrow will bring the last Sunday Pop concert of the season and a Russian-Tchaikovsky program.

Wednesday, June 27, will be the annual Request Night, which is inherently the most popular of all Pop nights.

An innovation at the Pops will be a Spanish program to be given on Thursday, June 28. This program will include:

March, "La Sorella" .... Sorel-Clero
Overture, "The Barber of Seville" .. Rossini
Valse Espagnole, "La Serenade" ...... Metra
Fantasia from the Opera "Carmen" .... Bizet
From "The Cid" .... Massenet
(a) Castillane. (b) Aragonaise
Violin solo, Spanish Dance No. 8 .... Sarasate
Intermezzo, "Goyescas" .... Granados
Rhaspody, "Ecpana" .... Chabrier
Suite, "La Feria" .... Lacome
Cadiz .... Albeniz
Spanish Dance, "Panaderos" ..... Glazounow

TRAV. JUNE 23

PROGRESS OF THE POPS

For Novelty, a "Spanish Night"—Again the Request Programme — Otherwise Pleasing Variety of Classical Snatches Intermingled with Lighter Selections Suited to Summer Temperatures

AND still the Pop Concerts of the Boston Symphony Orchestra run their familiar course, drawing for yet another week their accustomed quotas of music-lovers who find pleasure in varied programmes, light refreshments, and opportunity for diverting small-talk.. Outstanding event of next week is the "Spanish Programme" for Thursday—an innovation. For this evening Mr. Jacchia has set Massenet's suite of lively dances from "Le Cid"; the overture to Rossini's "Barber of Seville"; a fantasia from "Carmen"; and Chabrier's Spanish rhapsody. As opening number he has chosen Borel's march, "La Sorella," and to close, Glazounov's lively dance, "Panaderos." Tomorrow sees the last of the Sunday evening concerts, signalized by a programme assembling well-liked Russian pieces, for the most part by Chaikovsky and Rimsky-Korsakov. The latter's "Fantasia on Serbian Themes" is least familiar number. Wednesday evening is set apart for the annual "request" programme.

Monday evening brings military numbers: Elgar's "Pomp and Circumstance"; Meacham's "American Patrol"; Sousa's "Bullets and Bayonets"; Chaikovsky's "1812" overture; and the resounding march of the "Sambre et Meuse." For Tuesday are appointed selections from Flotow's "Martha" and from "Madama Butterfly"; and for Friday overtures to "Mignon" and "The Flying Dutchman," and portions of "Carmen" and "Pagliacci." Enesco's "Roumanian Rhapsody" and overtures to "Tannhäuser" and "The Marriage of Figaro" hold positions of prominence on Saturday's list.

TRANS. JUNE. 23.

POPS PROGRAM

The Pops program for tonight's concert in Symphony hall follows:

Overture to "Light Cavalry" .... Suppe
Waltz, "Artist's Life" .... Strauss
Aubade Printaniere ("Spring Dawn") . Lacombe
Fantasia, "Cavalleria Rusticana" .... Macsagni
Entrance of Knights into the Temple of the Grail, "Parsifal" .... Wagner
English Horn Solo, "Cowherd's Melody" Schumann
(Louis Speyer.)
Liebesfreud .... Kreisler
First Hungarian Rhapsody .... Liszt
Introduction to "Othello" ("The Tempest") .... Verdi
Deep River .... Burleigh-Jacchia
Bolero .... Moskowky

HERALD. JUNE. 23

Closing Fortnight of Symphony Hall "Pops"

The last week but one of the present "Pop" season in Symphony Hall will open tonight, with the last Sunday "Pop" concert of the season and a Russian-Tchaikovsky program. A feature of the week will be the annual Request Night which falls next Wednesday. This night is determined strictly by popular vote and thus records the best liked pieces on the "Pop" repertory.

An innovation at the "Pops" will be a Spanish program to be given next Thursday. This will include both the music of Spanish composers and the music which the dance rhythms of Spain have inspired in composers of other Nations.

The following numbers are included in tonight's concert: Tchaikovsky's "Eugen Onegin" waltz, "Andante Cantabile," "Marche Slave," "Polonaise" and "Nutcracker" Suite, also Serbian Fantasia, Third Movement of "Scheherazade" and other Russian compositions.

The program tomorrow will include "The Lost Chord," with trumpet solo; "Pomp and Circumstance," "1812" Overture, Afro-American Folk Songs and "Il Trovatore" Fantasia.

GLOBE. JUNE 24.

LAST TWO WEEKS OF THE POP CONCERTS

The last week but one of the present Pop season in Symphony Hall will open tonight with the last Sunday Pop concert of the season and a Russian-Tchaikovsky program.

A feature of the week will be the annual Request Night, which falls on next Wednesday, June 27. This night is determined strictly by popular vote, and thus records the best-liked pieces on the Pop repertory.

An innovation at the Pops will be a Spanish program, to be given next Thursday, June 28. This will include both the fascinating music of Spanish composers and the music which the dance rhythms of Spain have inspired in composers of other nations.

ADVTSR. JUNE 24

POPS TONIGHT

The following program will be played at the Pop concert in Symphony hall tonight, under the leadership of Agide Jacchia:

March, "Sambre et Meuse," Planquette-Turlet; Overture to "Phedre," Massenet; The Lost Chord, solo trumpet, George Mager, Sullivan; Fantasia, "Il Trovatore," Verdi; Military March, "Pomp and Circumstance," Elgar; Afro American Folk songs, arranged by Agide Jacchia; American Patrol, Meacham; Overture Solonelle, "1812," Tchaikovsky; American Military Fantasy, Rollinson; Waltz, "Eternelle Ivresse," Canns; March "Bullets and Bayonets," Sousa.

TELE. JUNE 25.

"Pops" Program for Tonight

March, "Sambre et Meuse" Planquette-Turlet
Overture to "Phèdre" ...... Massenet
"The Lost Chord" .... Sullivan
Fantasia, "Il Trovatore" ...... Verdi
"Pomp and Circumstance" .... Elgar
Afro-American Folk Songs
Arranged by Agide Jacchia
American Patrol .... Meacham
Ouverture Solennelle, "1812" Tschaikowsky
American Military Fantasy . Rollinson
Waltz, "Eternelle Ivresse" .... Ganne
March, "Bullets and Bayonets" Sousa

MONITOR. JUNE. 25.

AT THE POPS TONIGHT

March, "Sambre et Meuse"
Overture, "Phedre" .... Planquette-Turlet
The Lost Chord .... Massenet
Solo Trumpet—Georges Mager .... Sullivan
Fantasia, "Il Trovatore" .... Verdi
March, "Pomp and Circumstance" .... Elgar
Afro-American Folk Songs ... ar. by Jacchia
American Patrol .... Meacham
Overture, "1812" .... Tchaikovsky
American Military Fantasy .... Rollinson
Waltz, "Eternelle Ivresse" .... Ganne
March, "Bullets and Bayonets" ...... Sousa

ADVTSR. JUNE. 25

POPS TONIGHT

The following program will be played at the Pop concert in Symphony hall tonight under the leadership of Agide Jacchia:

March, "Sambre et Meuse" Planquette-Turlet
Overture to "Phedre" .... Massenet
The Lost Chord .... Sullivan
Solo trumpet, Georges Mager
Fantasia, "Il Trovatore" .... Verdi
Military march, "Pomp and Circumstance" .... Elgar
Afro American Folk Songs
Arranged by Agide Jacchia
American Patrol .... Meacham
Ouverture Solonnelle, "1812" . Tchaikovsky
American Military Fantasy ..... Rollinson
Waltz, "Eternelle Ivresse" .... Ganne
March, Bullets and Bayonets" ..... Sousa

HERALD. JUNE. 25

At The Pops Tonight

March, "El Capitan" .... Sousa
Overture, "The Beautiful Galatea" Suppe
Waltz, "Wine, Woman and Song" Strauss
Fantasia, "Martha" .... Flotow
Hymn to the Sun, from "Iris" Mascagni
Largo .... Handel
"We're from New England" ...... Carleton
Overture, "1812" .... Tschaikowsky
Selection, "Madama Butterfly" ... Puccini
Petite Marche Grotesque ...... M. Mason
First Hungarian Dance .... Brahms

Conductor: A. Jacchia

TRANS. JUNE 26

"Pops" Program for Tonight

REQUEST NIGHT

"Pomp and Circumstance"....Elgar
Overture to "William Tell"..Rossini
"Eili, Eili" arranged by Agide Jacchia
Fantasia, "Aida"..............Verdi
Suite, "Peer Gynt"...........Grieg
Largo ....Handel
Parade of the Wooden Soldiers Jessel
Second Hungarian Rhapsody...Liszt
Ouverture Solennelle, "1812"
Tschaikowsky
Waltz, "On the Beautiful Blue Danube"..............Strauss
Ride of the Valkyries........Wagner

MONITOR. JUNE 27

REQUEST NIGHT AT POPS

Request night, the most popular of the season at the Pop Concerts at Symphony hall, will take place tonight. The program, as determined by public vote, follows:

March, "Pomp and Circumstance," Elgar; Overture to "William Tell," Rossini; "Eili, Eili," arranged by Agide Jacchia; Fantasia, "Aida," Verdi; Suite, "Peer Gynt," Grieg; Largo (solo violin, harp, organ and strings), Handel; Parade of the Wooden Soldiers, Jessel; Second Hungarian Rhapsody, Liszt; Ouverture Solennelle, "1812," Tschaikowsky; Waltz, "On the Beautiful Blue Danube," Straus; Ride of the Valkyries, Wagner.

TELE. JUNE 27

At the Pops Tonight

March, "Pomp and Circumstance," ..Elgar
Overture, "William Tell".......Rossini
"Eili, Eili".....Arranged by Jacchia
Fantasia, "Aida"...............Verdi
Suite, "Peer Gynt".............Grieg
Largo ....Handel
Parade of the Wooden Soldiers....Jessel
Second Hungarian Rhapsody......Liszt
Overture, "1812"...........Chaikovsky
Waltz, "Blue Danube"..........Strauss
Ride of the Valkyries..........Wagner

Conductor: A. Jacchia

TRANS. JUNE 27

POPS SPANISH PROGRAM

A program of unusual interest and charm, consisting of the music of Spanish composers and the music in which other composers have been inspired by the infectious dance rhythms of Spain, will be the feature of the Pop concert in Symphony hall tonight. The numbers follow:

March, "La Sorella" .... Borel-Clero
Overture to "The Barber of Seville"
Rossini
Vale Espagnole "La Serenade" .... Metra
Fantasia from "Carmen" .... Bizet
Suite from "The Cid" .... Massenet
Violin solo, (J. Theodorowicz) spanish dance .... Sarasate
Intermezzo "Goyescus" .... Granados
Rhapsody, "Espagna" .... Chabrier
Suite, "La Feria" .... Lacome
Cadiz .... Albeniz
Spanish dance "Panaderos" ... Glazounov

HERALD. JUNE 28

SPANISH MUSIC AT POPS.

A programme of Spanish music will be featured at the Pop concert in Symphony Hall tonight.

March, "La Sorella"..........Borel-Clerc
Overture, "The Barber of Seville"..Rossini
Valse Espagnole, "La Serenade"....Metra
Fantasia, "Carmen"..................Bizet
Suite, "The Cid"...................Massenet
Spanish Dance.......................Sarasate
(Violin solo, J. Theodorowicz)
Intermezzo, "Goyescus"..........Granados
Rhapsody, "Espagna"...............Chabrier
Suite, "La Feria"....................Lacome
Cadiz ....Albeniz
Spanish Dance, "Panaderos".....Glozounov

ADVTSR. JUNE 28

"Pops" Program for Tonight

March, "The Man Behind the Gun"
Sousa
Overture to "Mignon" ......Thomas
Waltz, "Estudiantina"....Waldteufel
Fantasia, "Rigoletto" ....Verdi
Overture to "The Flying Dutchman"
Wagner
Indian Dirge ....Seydel
March of the Little Lead Soldiers
Pierné
Second Hungarian Rhapsody...Liszt
Selection, "Pagliacci" ...Leoncavallo
Waltz, "Perdita" ....Repper
American Fantasy ....Herbert

MONITOR. JUNE 29.

TONIGHT'S POPS

The following program will be given at the Pop Concert in Symphony hall tonight:

March, "The Man Behind the Gun," Sousa; Overture to "Mignon" Thomas; Waltz, "Estudiantina," Waldteufel; Fantasia, "Rigoletto," Verdi; Overture to "The Flying Dutchman," Wagner; Indian Dirge, Seydel; March of the Little Lead Soldiers," Pierne; Second Hungarian Rhapsody, Liszt; Selection, "Pagliacci," Leoncavallo; Waltz, "Perdita," Repper; American Fantasy, Herbert.

TELE. JUNE 29.

POPS PROGRAM

Agide Jacchia has made the following program for the Pop concert in Symphony hall tonight:

Hungarian March...........................Berlios
Overture to "The Marriage of Figaro" Mozart
Waltz, "Sunny Days"........................Holy
Fantasia, "Aida"...........................Verdi
Roumanian Rhapsody.......................Enesco
"Eili, Eili".............Arr. by Agide Jacchia
[illegible]........................Van Westerhout
Overture to "Tannhauser"................Wagner
Marche Slave.......................Tchaikovsky
Waltz, "Vienna Blood"...................Strauss
Indian Wedding Festival...................Baron

HERALD-JUNE 30

At the Pops Tonight

March, "The Man Behind the Gun"..
Sousa
Overture, "Mignon" ....Thomas
Waltz, "Estudiantina".....Waldteufel
Fantasia, "Rigoletto" ....Verdi
Overture, "The Flying Dutchman"..
Wagner
Indian Dirge ....Seydel
March of the Little Lead Soldiers...
Pierné
Second Hungarian Rhapsody.......Liszt
Selection, "Pagliacci" ....Leoncavallo
Waltz, "Perdita" ....Repper
American Fantasy ....Herbert

Conductor: A. Jacchia

TRANS. JUNE 29

Tonight's Pop Program

Agide Jacchia has made the following program for the Pop Concert in Symphony Hall tonight:

Hungarian March .... Berlioz
Overture "Marriage of Figaro" ... Mozart
Waltz, "Sunny Days" .... Holy
Fantasia "Aida" .... Verdi
Roumanian Rhapsody .... Enesco
"Eili, Eili" arranged by ....Jacchia
Canzone .... Van Westerhout
Overture, "Tannhauser" .... Wagner
Marche Slave .... Tschaikovsky
Waltz, Vienna Blood" .... Strauss
Indian Wedding Festival .... Baron

ADVTSR. JUNE 30

CLOSING WEEK OF THE POPS

Italian, Russian, Operatic, and Wagnerian "Evenings" to Cap the Season—Once More "Request" Night

FOR the last half-dozen times Mr. Jacchia will lead the players of the Boston Symphony Orchestra through the Pop concerts next week. Saturday evening, July 7, will mark the close of the season of 1923, and the familiar strains of "Auld Lang Syne," according to tradition, will terminate his final programme.

Special "evenings" dot the course of the remaining concerts. On Wednesday next the "request" programme of last week will be repeated. Monday will be devoted to Italian selections, Verdi predominating. The overture to that composer's "La Forza del Destino," the prelude to "Aida," a fantasia from "Il Trovatore," and the introduction to "Otello," hold places of prominence. Tuesday brings tribute from the Russians. Less hackneyed pieces then to be performed are Glinka's "Kamarinskaja," and the hopak from Mousorgsky's "Fair of Sorochinsk." Rubinstein's wedding march from "Feramors" serves as overture. On Thursday operatic snatches will predominate, selections from "The Prophet," "Mignon," "Der Rosenkavalier," "La Bohême," "Lohengrin," "Rigoletto," "The Jewels of the Madonna," "La Gioconda," "Pagliacci," "Cavalleria Rusticana" and "Samson and Delilah" being listed. Friday brings five well-tested pieces from Wagnerian scores, and Saturday a medley of miscellaneous tunes and symphonic numbers, ranging from Chaikovsky's "Marche Slave" to Sousa's throbbing march, "The Stars and Stripes Forever."

At The Pops Tonight

Hungarian March ....Berlioz
Overture, "The Marriage of Figaro,"
Mozart
Waltz, "Sunny Days" ....Holy
Fantasia, "Aida" ....Verdi
Roumanian Rhapsody ....Enesco
Eili, Eili ....Arranged by Jacchia
Canzone ....Van Westerhout
Overture, "Tannhäuser" ....Wagner
Marche Slave ....Chaikovsky
Waltz, "Vienna Blood" ....Strauss
Indian Wedding Festival.........Baron

Conductor: A. Jacchia.

TRANS. JUNE 30

Closing Week of Pop Concerts

The coming week will be the last of the Pop season in Symphony hall. Agide Jacchia and the Pop Symphony orchestra will be heard in a different special program on each of the six remaining nights.

Monday, July 2, will have an Italian-Verdi program; Tuesday, July 3, a Russian program.

On Wednesday, July 4, the request program will be repeated for the convenience of the many who could not gain admittance on Request night.

Thursday will bring an operatic, and Friday a Wagnerian program.

The Italian-Verdi program on Monday follows:

Italian Royal March..................Gabetti
Overture to "Norma"....................Bellini
Camellia Gavotte.......................Jacchia
Fantasia, "Madame Butterfly"......Puccini
Overture to "La Forza del Destino..
Prelude to "Aida"
Fantasia, "Il Trovatore"
Introduction to "Othello" ("The Tempest") } Verdi
Rhapsody, "Italia"......................Casella
Legende ....Troccoli
Hymn to the Sun from "Iris"........Mascagni

TUESDAY, JULY 3

Russian program

Wedding March from "Feramors"...Rubinstein
Flower Waltz......................Tschaikovsky
Hindu Song from "Sadko"...Rimsky-Korsakoff
Finale, "Fourth Symphony"......Tchaikovsky
Last Movement from "Scheherazade"....
Rimsky-Korsakoff
"Kamarinskaja"............................Glinka
"Eili, Eili"..................Arr. by Agide Jacchia
Overture Solonnelle, "1812"........Tchaikovsky
[illegible] "Eugen Onegin"..........Tchaikovsky
Russian Folk Songs......Arr. by Agide Jacchia
Hopak from "The Fair of Sorotchinsk"..
Moussorgsky

WEDNESDAY, JULY 4

Request program (repeated)..........Elgar
March, "Pomp and Circumstance"......Rossini
Overture to William Tell"......Arr. by Agide Jacchia
"Eili, Eili"....................................Verdi
Fantasia, "Aida"............................Grieg
Suite, "Peer Gynt".........................Handel
Largo ....Jessel
Parade of the Wooden Soldiers.............Liszt
Second Hungarian Rhapsody........Tchaikovsky
Ouverture Solonnelle, "1812"......Strauss
Waltz, "On the Beautiful Blue Danube"..Wagner
"The Ride of the Valkyries"..........

THURSDAY, JULY 5

Operatic program

Coronation March from "The Prophet"..
Meyerbeer
Overture to "Mignon"...............Thomas
Waltzes from "Der Rosengavalier"..R. Strauss
Fantasia, "La Boheme"................Puccini
Quartet from "Rigoletto"..................Verdi
Introduction, Act III, "The Jewels of the Madonna"..................Wolf-Ferrari
Furlana from "La Gioconda"........Ponchielli
Fantasia, "Thais"......................Massenet
Two Intermezzi—
(a) From "Pagliacci"...........Leoncavallo
(b) From "Cavalleria Rusticana"..Mascagni
Bacchanale from "Samson and Delilah"..
Saint-Saens

FRIDAY, JULY 6

Wagner program

Prelude to "Carmen"........................Bizet
Overture to "The Merry Wives of Windsor"......................Nicolai
Waltz, "1001 Nights"...................Strauss
Wotan's Farewell and Magic Fire Music from "The Valkyrie"......
Prelude to "Lohengrin"........
Dreams ....
(Solo violin, J. Theodorowicz)
"The Ride of the Valkyries"........ } Wagner
Overture to "Tannhauser"..........
Preludes Op. 28, Nos. 3-4-7-20—Chopin-Jacchia
Reverie ....Going
First Hungarian Dance...................Brahms

SATURDAY, JULY 7

Closing night

First Slavonic Dance.....................Dvorak
Prelude to "The Mastersingers"........Wagner
"Love's Dream After the Ball"......Czabulsa
Fantasia, "L'Oracolo"....................Leoni
First Hungarian Rhapsody...............Liszt
Deep River....................Burleigh-Jacchia
Serenade.....(Arr. by Agide Jacchia) Schubert
Marche Slave.......................Tchaikovsky
Selection, "Cavalleria Rusticana".....Mascagni
Waltz, "Espana".......................Waldtengel
"Stars and Stripes Forever"................Sousa
"Auld Lang Syne"

TRAV. JUNE 30

LAST WEEK OF POP CONCERTS

The coming week will be the last of the Pop season in Symphony hall. Agide Jacchia and the Pop Symphony orchestra will be heard in a different special program on each of the six remaining nights.

Monday, July 2, will have an Italian-Verdi program; Tuesday, July 3, a Russian program.

On Wednesday, July 4, the Request program will be repeated for the convenience of the many who could not gain admittance on Request night.

Thursday will bring an Operatic and Friday a Wagnerian program.

Mr. Jacchia has made the following program for the Pop concert in Symphony hall tonight:

Hungarian March, Berlioz; Overture to "The Marriage of Figaro," Mozart; Waltz, "Sunny Days," Holy; Fantasia, "Aida," Verdi; Reumanian Rhapsody, Enesco; "Eili, Eili," arranged by Agide Jacchia; Canzone, Van Westerhout; Overture to "Tannhauser," Wagner; Marche Slave, Tschaikovsky; Waltz, "Vienna Blood," Strauss; Indian Wedding Festival, Baron.

TELE. JUNE 30

"Pops" Program for Tonight

Hungarian March ....Berlioz
Overture to "The Marriage of Figaro" ....Mozart
Waltz "Sunny Days" ....Holy
Fantasia, "Aida" ....Verdi
Rumanian Rhapsody ....Enesco
"Eili, Eili" arranged by Agide Jacchia
Canzone ....Van Westerhout
Overture to "Tannhäuser"...Wagner
Marche Slave ....Tschaikowsky
Waltz, "Vienna Blood".......Strauss
Indian Wedding Festival......Baron

MONITOR-JUNE 30

LAST WEEK OF POPS

A special program will be given at each of the remaining nights of the Pops season in Symphony hall, which begin their last week tomorrow. Monday night will have an Italian-Verdi program, which Agide Jacchia, the Italian Pops conductor, is particularly well fitted to interpret. On Tuesday, July 3, there will be a Russian program. On Wednesday, July 4, the request program will be repeated in order to accommodate the innumerable Pop fans who were unable to gain admission last Wednesday. Thursday's program will be operatic, and Friday's Wagnerian. The programs of the week follow:

Monday, July 2.

ITALIAN-VERDI PROGRAM

1. Italian Royal March..........Gabetti
2. Overture to "Norma"...........Bellini
3. Camellia Gavotte.............Jacchia
4. Fantasia, "Madame Butterfly"
Puccini
5. Overture to "La Forza del Destino"
Giuseppe Verdi
6. Prelude to "Aida".....Giuseppe Verdi
7. Fantasia, "Il Trovatore"
Giuseppe Verdi
8. Introduction to "Othello" ("The Tempest")..............Giuseppe Verdi
9. Rhapsody, "Italia"............Casella
10. Legende ....Troccoli
11. Hymn to the Sun from "Iris"
Mascagni

Tuesday, July 3.

RUSSIAN PROGRAM

1. Wedding March from "Feramors"
Rubinstein
2. Flower Waltz...........Tchaikovsky
3. Hindu song from "Sadko"
Rimsky-Korsakoff
4. Finale, "Fourth Symphony"
Tchaikovsky
5. Last Movement from "Scheherazade"
Rimsky-Korsakoff
6. 'Kamarinskaja" ....Glinka
7. "Eili, Eili" Arranged by Agide Jacchia
8. Ouverture Solennelle, "1812"
Tchaikovsky
9. Polonaise from "Eugen Onegin"
Tchaikovsky
10. Russian Folk Songs
Arranged by Agide Jacchia
11. Hopak from "The Fair of Sorotchinsk"
Moussorgsky

Wednesday, July 4

REQUEST PROGRAM (REPEATED)

1. March, "Pomp and Circumstance"
Elgar
2. Overture to "William Tell"...Rossini
3. "Eili, Eili" Arranged by Agide Jacchia
Fantasia, "Aida"..........Grieg
5. Suite, "Peer Gynt"..........Handel
6. Largo ....
7. Parade of the Wooden Soldiers Jessel
8. Second Hungarian Rhapsody.....Liszt
9. Ouverture Solonnelle, "1812"
Tchaikovsky
10. Waltz, "On the Beautiful Blue Danube"..............Strauss
11. "The Ride of the Valkyries"...Wagner

Thursday, July 5

OPERATIC PROGRAM

1. Coronation March from "The Prophet"...............Meyerbeer
2. Overture to "Mignon".........Thomas
3. Waltzes from "Der Rosenkavalier"
R. Strauss
4. Fantasia, "La Boheme".........Puccini
5. Prelude to "Lohengrin".........Wagner
6. Quartet from "Rigoletto"..........Verdi
7. Introduction, Act III, "The Jewels of the Madonna"..........Wolf-Ferrari
8. Furlana from "La Gioconda"
Ponchielli
9. Fantasia, "Thais"..........Massenet
10. Two Intermezzi—
a. From "Pagliacci"....Leoncavallo
b. From "Cavalleria Rusticana"
Mascagni
11. Bacchanale from "Samson and Delilah" ....Saint-Saens

Friday, July 6.

WAGNER PROGRAM

1. Prelude to "Carmen"...........Bizet
2. Overture to "The Merry Wives of Windsor"...........Nicolai
3. Waltz, "1001 Nights"..........Strauss
4. Wotan's Farewell and Magic Fire Music from "The Valkyrie"..Wagner
5. Prelude to "Lohengrin".....Wagner
6. Dreams, solo violin, J. Theodorowicz
Wagner
7. The Ride of the Valkyries....Wagner
8. Overture to "Tannhauser"....Wagner
9. Preludes, Op. 28, Nos. 3-4-7-20
Chopin-Jacchia
10. Reverie ....Going
11. First Hungarian Dance........Brahms

Saturday, July 7.

CLOSING NIGHT

1. First Slavonic Dance..........Dvorak
2. Prelude to "The Mastersingers". Wagner
3. "Love's Dream After the Ball"
Czibulka
4. Fantasia, "L'Oracolo"..........Leoni
5. First Hungarian Rhapsody.......Liszt
6. Deep River ....Burleigh-Jacchia
7. Serenade (arranged by Agide Jacchia)...........Schubert
8. Marche Slave.............Tchaikovsky
9. Selection, "Cavalleria Rusticana"
Mascagni
10. Waltz, "Espana"..........Waldteufel
11. Stars and Stripes Forever.......Sousa

AULD LANG SYNE.

HERALD. JULY 1.

Italian Program Opens Final Pop Week

THIS is the final week of the Pop concerts in Symphony Hall.

For tomorrow night Agide Jacchia has made up an Italian program, with four excerpts from Verdi operas, besides Casella's "Italian Rhapsody," the "Norma" overture, the "Hymn to the Sun" from Mascagni's "Iris, a "Madama Butterfly" fantasia and other selections.

On Tuesday night there will be a Rusisan program, featuring Rimsky-Korsakoff's "Scheherazade" finale, Tschaikowsky's "1812" overture, "Eili, Eili" and folk songs. The request program played last week will be repeated next Wednesday night. There will be an operatic program on Thursday night and a Wagner program Friday night.

For the final Saturday night concert Mr. Jacchia will offer Liszt's first Hungarian Rhapsody, "Marche Slave," a Slavonic dance by Dvorak, several Wagner numbers, "Deep River" and other pieces.

ADVTSR. JULY 1.

Closing Week of the Symphony Hall "Pops"

Six special programs will make a feature of each night of this closing week of the "Pop" season at Symphony Hall. Tomorrow the Italian-Verdi program will include four excerpts from the operas of Verdi; the "Italia" Rhapsody of Casella, the "Hymn to the Sun" from Mascagni's opera, "Iris"; "Madame Butterfly" fantasia and "Norma" overture.

A Russian program Tuesday will include among other numbers the finales of "Scheherazade" and of Tchaikovsky's fourth symphony, Glinka's "Kamarinskaja," "Eili, Eili," "1812" overture, Moussorgsky's "Hopak," Russian folk songs.

Wednesday's request program will include "William Tell" and "1812" overtures, the "Peer Gynt" Suite, Handel's Largo, Second Hungarian Rhapsody and "Pomp and Circumstance." Of the operatic program Thursday there may be mentioned the overture to "Mignon" and "Lohengrin," Fantasias "La Boheme" and "Thais," "Rosenkavalier" waltzes, "Rigoletto," quartet. Intermezzo from "Cavalleria Rusticana" and "Pagliacci," Bacchanale from "Samson and Delilah."

The Wagnerian program Friday will include the following numbers of Wagner: Magic Fire music from "The Valkyrie," "Tannhauser" overture, "Ride of the Valkyries," "Dreams," for violin solo.

Closing night, Saturday, will bring an especially popular program, with Liszt's First Hungarian Rhapsody, "Marche Slave," Fantasias, "L'Oracolo" and "Cavalleria Rusticana," Dvorak's First Slavonic Dance, prelude to "The Meistersingers" and "Deep River."

GLOBE JULY 1.

ITALIAN NIGHT AT POPS

The Pop Concerts in Symphony Hall will open their last week tonight with an Italian program.

Italian Royal March ....Gabetti
Overture, "Norma" ....Bellini
Camellia Gavotte ....Jacchia
Fantasia, "Madame Butterfly".......Puccini
Overture, "La Forza del Destino"
Prelude, "Aida"
Fantasia, "Il Trovatore"
Introduction, "Othello"......Giuseppe Verdi
Rhapsody, "Italia"...................Casella
Legende ....Troccoli
Hymn to the Sun from "Iris"........Mascagni

ADVTSR-JULY 2.

Closing Week of the "Pops"

SYMPHONY HALL—Six special programs will be given during the closing week of the "Pops."

This evening's Russian program will be as follows: Wedding March from "Feramors," Rubinstein; "Flower Waltz," Tchaikovsky; Hindu song from "Sadko," Rimsky-Korsakoff; Finale, "Fourth Symphony," Tchaikovsky; last movement from "Scheherazade," Rimsky-Korsakoff; "Kamarinskaja," Glinka; "Eili, Eili," arranged by Agide Jacchia; Overture Solonnelle, "1812," Tchaikovsky; Polonaise from "Eugen Onegin," Tchaikovsky; Russian folk songs, arranged by Agide Jacchia; Hopak from "The Fair of Sorotchinsk," Moussorgsky.

GLOBE. JULY 3.

RUSSIAN NIGHT AT POPS

The last Russian program of the season will be given at the Pop concert in Symphony Hall tonight.

Wedding March, "Feramors"....Rubinstein
Flower Waltz ....Tchaikovsky
Hindu Song, "Sadko"....Rimsky-Korsakoff
Finale, "Fourth Symphony"....Tchaikovsky
Finale, "Scheherazade"...Rimsky-Korsakoff
"Kamarinskaja" ....Glinka
"Eili, Eili"................Arr. by Jacchia
Overture, "1812" ....Tscaikovsky
Polonaise, "Eugen Onegin".....Tchaikovsky
Russian Folk Song....Arr. by Agide Jacchia
Hopak, "Fair of Seretchinsk".Moussorgsky

ADVTSR. JULY 3.

PROGRAM AT POPS

The third and last Russian program of the season will be given at the Pop concert in Symphony hall tonight. The numbers follow:

Wedding March from "Feramors"
Rubinstein
Flower Wats.....................Tchaikovsky
Hindu Song from "Sadko"
Rimsky-Korsakoff
Finale, "Fourth Symphony"..Tchaikovsky
Last Movement from "Scheherazade"
Rimsky-Korsakoff
"Kamarinskaja" ....Glinka
"Eili, Eili"....Arranged by Agide Jacchia
Ouverture Solennelle, "1812"..Tchaikovsky
Polonaise from "Eugen Onegin"
Tchaikovsky
Russian Folk Songs
Arranged by Agide Jacchia
Hopak from "The Fair of Serotchinsk"
Moussorgsky

HERALD. JULY 3.

RUSSIAN PROGRAM AT POPS

The third and last Russian program of the season will be given at the Pop Concerts in Symphony hall tonight. The numbers follow:

Wedding March from "Freamors," Rubinstein; Flower Waltz, Tchaikovsky; Hindu Song from "Sadko," Rimsky-Korsakoff; Finale, "Fourth Symphony," Tchaikovsky; Last Movement from "Schherazado," Rimsky-Korsakoff; "Kamarinskaja," Glinka; "Eili, Eili," Arrangedf by Agide Jacchia; Ouverture Solennelle, "1812" Tchaikovsky; Polonaies from "Eugen Onegin," Tchaikovsky; Russion Folk Songs, Arranged by Agide Jacchia; Ropak from "The Fair of Scrotchinsk," Moussorgsky.

TELE. [illegible]

Holiday "Pops" Programs

TONIGHT

Russian Program

Wedding March from "Feramors"
Rubinstein
Flower Waltz ....Tschaikovsky
Hindu Song from "Sadko"
Rimsky-Korsakoff
Finale, Fourth Symphony
Tschaikovsky
Last Movement from "Schéhérazade"
Rimsky-Korsakoff
"Kamarinskaja" ....Glinka
"Eili, Eili"
Arranged by Agide Jacchia
Ouverture Solennelle, "1812"
Tschaikowsky
Polonaise from "Eugen Onegin"
Tschaikowsky
Russian Folk Songs
Arranged by Agide Jacchia
Hopak from "The Fair of Serotchinsk" ....Moussorgsky

TOMORROW NIGHT

Request Program

March, "Pomp and Circumstance"
Elgar
Overture to "William Tell"..Rossini
"Eili, Eili"
Arranged by Agide Jacchia
Fantasia, "Aïda" ....Verdi
Suite, "Peer Gynt" ....Grieg
Largo ....Handel
Parade of the Wooden Soldiers
Jessel
Second Hungarian Rhapsody...Liszt
Ouverture Solennelle, "1812"
Tschaikowsky
Waltz, "On the Beautiful Blue Danube" ....Strauss
Ride of the Valkyries........Wagner

MONITOR [illegible]

At The Pops Tonight

Russian Programme

Wedding March, "Feramors" Rubinstein
Flower Waltz..................Chaikovsky
Hindu Song, "Sadko"..Rimsky-Korsakov
Finale, "Fourth Symphony"..Chaikovsky
Final Movement of "Scheherazade"
Rimsky-Korsakov
Kamarinskaja ....Glinka
Eili, Eili ....Arranged by Jacchia
Overture, "1812"..............Chaikovsky
Polonaise, "Eugène Onegin".Chaikovsky
Russian Folk Songs Arranged by Jacchia
Hopak, "The Fair of Sorotchinsk"
Moussorgsky

Conductor: A. Jacchia

TRANS. JULY 3

[113]

"Pops" Program for Tonight

REQUEST NIGHT
"Pomp and Circumstance"...Elgar
Overture to "William Tell"..Rossini
"Eili, Eili" arranged by Agide Jacchia
Fantasia, "Aida"...Verdi
Suite, "Peer Gynt"...Grieg
Largo...Handel
Parade of the Wooden Soldiers Jessel
Second Hungarian Rhapsody...Liszt
Ouverture Solennelle, "1812" Tschaikowsky
Waltz, "On the Beautiful Blue Danube"...Strauss
Ride of the Valkyries.......Wagner

MONITOR. JUNE 27

REQUEST NIGHT AT POPS

Request night, the most popular of the season at the Pop Concerts at Symphony hall, will take place tonight. The program, as determined by public vote, follows:

March, "Pomp and Circumstance," Elgar; Overture to "William Tell," Rossini; "Eili, Eili," arranged by Agide Jacchia; Fantasia, "Aida," Verdi; Suite, "Peer Gynt," Grieg; Largo (solo violin, harp, organ and strings), Handel; Parade of the Wooden Soldiers, Jessel; Second Hungarian Rhapsody, Liszt; Ouverture Solennelle, "1812," Tschaikowsky; Waltz, "On the Beautiful Blue Danube," Straus; Ride of the Valkyries, Wagner.

TELE. JUNE 27

At the Pops Tonight

March, "Pomp and Circumstance," ..Elgar
Overture, "William Tell".......Rossini
"Eili, Eili".....Arranged by Jacchia
Fantasia, "Aida"...............Verdi
Suite, "Peer Gynt"............Grieg
Largo....................Handel
Parade of the Wooden Soldiers....Jessel
Second Hungarian Rhapsody......Liszt
Overture, "1812"...........Chaikovsky
Waltz, "Blue Danube"..........Strauss
Ride of the Valkyries..........Wagner

Conductor: A. Jacchia

TRANS. JUNE 28

POPS SPANISH PROGRAM

A program of unusual interest and charm, consisting of the music of Spanish composers and the music in which other composers have been inspired by the infectious dance rhythms of Spain, will be the feature of the Pop concert in Symphony hall tonight. The numbers follow:

March, "La Sorella" .... Borel-Clero
Overture to "The Barber of Seville" Rossini
Vale Espagnole "La Serenade" .... Metra
Fantasia from "Carmen" .... Bizet
Suite from "The Cid" .... Massenet
Violin solo, (J. Theodorowicz) spanish dance .... Sarasate
Intermezzo "Goyescus" .... Granados
Rhapsody, "Espagna" .... Chabrier
Suite, "La Feria" .... Lacome
Cadiz .... Albeniz
Spanish dance "Panaderos" ... Glazounov

HERALD. JUNE 28

SPANISH MUSIC AT POPS.

A programme of Spanish music will be featured at the Pop concert in Symphony Hall tonight.

March, "La Sorella"..........Borel-Clerc
Overture, "The Barber of Seville"..Rossini
Valse Espagnole, "La Serenade"....Metra
Fantasia, "Carmen"..............Bizet
Suite, "The Cid"..............Massenet
Spanish Dance..............Sarasate
(Violin solo, J. Theodorowlz)
Intermezzo, "Goyescus"..........Granados
Rhapsody, "Espagna"..........Chabrier
Suite, "La Feria"..........Lacome
Cadiz..........Albeniz
Spanish Dance, "Panaderos".....Glazounov

ADVTSR. JUNE 28

"Pops" Program for Tonight

March, "The Man Behind the Gun" Sousa
Overture to "Mignon" ......Thomas
Waltz, "Estudiantina"....Waldteufel
Fantasia, "Rigoletto" ....Verdi
Overture to "The Flying Dutchman" Wagner
Indian Dirge ....Seydel
March of the Little Lead Soldiers Pierné
Second Hungarian Rhapsody...Liszt
Selection, "Pagliacci" ...Leoncavallo
Waltz, "Perdita" ....Repper
American Fantasy ....Herbert

MONITOR. JUNE 29.

TONIGHT'S POPS

The following program will be given at the Pop Concert in Symphony hall tonight:

March, "The Man Behind the Gun," Sousa; Overture to "Mignon" Thomas; Waltz, "Estudiantina," Waldteufel; Fantasia, "Rigoletto," Verdi; Overture to "The Flying Dutchman," Wagner; Indian Dirge, Seydel; March of the Little Lead Soldiers," Pierne; Second Hungarian Rhapsody, Liszt; Selection, "Pagliacci," Leoncavallo; Waltz, "Perdita," Repper; American Fantasy, Herbert.

TELE. JUNE. 29.

POPS PROGRAM

Agide Jacchia has made the following program for the Pop concert in Symphony hall tonight:

Hungarian March....................Berlioz
Overture to "The Marriage of Figaro" Mozart
Waltz, "Sunny Days"................Holy
Fantasia, "Aida"...................Verdi
Roumanian Rhapsody...............Enesco
"Eili, Eili"..........Arr. by Agide Jacchia
Canzone....................Van Westerhout
Overture to "Tannhauser"............Wagner
Marche Slave...................Tschaikovsky
Waltz, "Vienna Blood"..............Strauss
Indian Wedding Festival..............Baron

HERALD-JUNE. 30

At the Pops Tonight

March, "The Man Behind the Gun".. Sousa
Overture, "Mignon" ....Thomas
Waltz, "Estudiantina".....Waldteufel
Fantasia, "Rigoletto" ....Verdi
Overture, "The Flying Dutchman".. Wagner
Indian Dirge ....Seydel
March of the Little Lead Soldiers... Pierné
Second Hungarian Rhapsody......Liszt
Selection, "Pagliacci" ....Leoncavallo
Waltz, "Perdita" ....Repper
American Fantasy ....Herbert

Conductor: A. Jacchia

TRANS. JUNE 29

Tonight's Pop Program

Agide Jacchia has made the following program for the Pop Concert in Symphony Hall tonight:

Hungarian March .... Berlioz
Overture "Marriage of Figaro" ... Mozart
Waltz, "Sunny Days" .... Holy
Fantasia "Aida" .... Verdi
Roumanian Rhapsody .... Enesco
"Eili, Eili" arranged by ....Jacchia
Canzone .... Van Westerhout
Overture, "Tannhauser" .... Wagner
Marche Slave .... Tschaikovsky
Waltz, Vienna Blood" .... Strauss
Indian Wedding Festival .... Baron

ADVTSR. JUNE. 30

CLOSING WEEK OF THE POPS

Italian, Russian, Operatic, and Wagnerian "Evenings" to Cap the Season—Once More "Request" Night

FOR the last half-dozen times Mr. Jacchia will lead the players of the Boston Symphony Orchestra through the Pop concerts next week. Saturday evening, July 7, will mark the close of the season of 1923, and the familiar strains of "Auld Lang Syne," according to tradition, will terminate his final programme.

Special "evenings" dot the course of the remaining concerts. On Wednesday next the "request" programme of last week will be repeated. Monday will be devoted to Italian selections, Verdi predominating. The overture to that composer's "La Forza del Destino," the prelude to "Aida," a fantasia from "Il Trovatore," and the introduction to "Otello," hold places of prominence. Tuesday brings tribute from the Russians. Less hackneyed pieces then to be performed are Glinka's "Kamarinskaja," and the hopak from Mousorgsky's "Fair of Sorochinsk." Rubinstein's wedding march from "Feramors" serves as overture. On Thursday operatic snatches will predominate, selections from "The Prophet," "Mignon," "Der Rosenkavalier," "La Bohême," "Lohengrin," "Rigoletto," "The Jewels of the Madonna," "La Gioconda," "Pagliacci," "Cavalleria Rusticana" and "Samson and Delilah" being listed. Friday brings five well-tested pieces from Wagnerian scores, and Saturday a medley of miscellaneous tunes and symphonic numbers, ranging from Chaikovsky's "Marche Slave" to Sousa's throbbing march, "The Stars and Stripes Forever."

At The Pops Tonight

Hungarian Mareh ....Berlioz
Overture, "The Marriage of Figaro," Mozart
Waltz, '"Sunny Days" ....Holy
Fantasia, "Aida" ....Verdi
Roumanian Rhapsody ....Enesco
Eili, Eili ....Arranged by Jacchia
Canzone ....Van Westerhout
Overture, "Tannhäuser" ....Wagner
Marche Slave ....Chaikovsky
Waltz, "Vienna Blood" ....Strauss
Indian Wedding Festival.........Baron

Conductor: A. Jacchia.

TRANS. JUNE 30

Closing Week of Pop Concerts

The coming week will be the last of the Pop season in Symphony hall. Agide Jacchia and the Pop Symphony orchestra will be heard in a different special program on each of the six remaining nights.

Monday, July 2, will have an Italian-Verdi program; Tuesday, July 3, a Russian program.

On Wednesday, July 4, the request program will be repeated for the convenience of the many who could not gain admittance on Request night.

Thursday will bring an operatic, and Friday a Wagnerian program.

The Italian-Verdi program on Monday follows:

Italian Royal March..............Gabetti
Overture to "Norma"..............Bellini
Camellia Gavotte..............Jacchia
Fantasia, "Madame Butterfly"......Puccini
Overture to "La Forza del Destino"...
Prelude to "Aida"...............
Fantasia, "Il Trovatore"...........Verdi
Introduction to "Othello" ("The Tempest")...
Rhapsody, "Italia"..............Casella
Legende..............Troccoli
Hymn to the Sun from "Iris".......Mascagni

TUESDAY, JULY 3
Russian program

Wedding March from "Feramors"...Rubinstein
Flower Waltz..............Tschaikovsky
Hindu Song from "Sadko"...Rimsky-Korsakoff
Finale, "Fourth Symphony".......Tschaikovsky
Last Movement from "Scheherazade"..... Rimsky-Korsakoff
"Kamarinskaja"..............Glinka
"Eili, Eili"..........Arr. by Agide Jacchia
Overture Solonnelle, "1812"......Tchaikovsky
Polonaise from "Eugen Onegin"......Tchaikovsky
Russian Folk Songs.....Arr. by Aggie Jacchia
Hopak from "The Fair of Sorotchinsk".. Moussorgsky

WEDNESDAY, JULY 4
Request program (repeated)

March, "Pomp and Circumstance".......Elgar
Overture to William Tell"............Rossini
"Eili, Eili"............Arr. by Agide Jacchia
Fantasia, "Aida"....................Verdi
Suite, "Peer Gynt"...................Grieg
Largo.............................Handel
Parade of the Wooden Soldiers..........Jessel
Second Hungarian Rhapsody............Liszt
Ouverture Solonnelle, "1812".....Tchaikovsky
Waltz, "On the Beautiful Blue Danube"..Strauss
"The Ride of the Valkyries"..........Wagner

THURSDAY, JULY 5
Operatic program

Coronation March from "The Prophet".. Meyerbeer
Overture to "Mignon"................Thomas
Waltzes from "Der Rosengavalier"..R. Strauss
Fantasia, "La Boheme"...............Puccini
Quartet from "Rigoletto"...............Verdi
Introduction, Act III, "The Jewels of the Madonna"...........Wolf-Ferrari
Furlana from "La Gioconda"..........Ponchielli
Fantasia, "Thais"...................Massenet
Two Intermezzi—
(a) From "Pagliacci"..........Leoncavallo
(b) From "Cavalleria Rusticana"..Mascagni
Bacchanale from "Samson and Delilah".. Saint-Saens

FRIDAY, JULY 6
Wagner program

Prelude to "Carmen"................Bizet
Overture to "The Merry Wives of Windsor"..........Nicolai
Waltz, "1001 Nights"..............Strauss
Wotan's Farewell and Magic Fire Music from "The Valkyrie".......
Prelude to "Lohengrin"........... Wagner
Dreams.............
(Solo violin, J. Theodorowicz)
"The Ride of the Valkyries".......
Overture to "Tannhauser"...........
Preludes Op. 28, Nos. 3-4-7-20—Chopin-Jacchia
Reverie.............................Going
First Hungarian Dance...............Brahms

SATURDAY, JULY 7
Closing night

First Slavonic Dance................Dvorak
Prelude to "The Mastersingers".......Wagner
"Love's Dream After the Ball"......Czabulsa
Fantasia, "L'Oracolo"................Leoni
First Hungarian Rhapsody..............Liszt
Deep River...............Burleigh-Jacchia
Serenade.....(Arr. by Agide Jacchia) Schubert
Marche Slave.................Tchaikovsky
Selection, "Cavalleria Rusticana.....Mascagni
Waltz, "Espana"................Waldteugel
"Stars and Stripes Forever"...........Sousa
"Auld Lang Syne"

TRAV. JUNE. 30

LAST WEEK OF POP CONCERTS

The coming week will be the last of the Pop season in Symphony hall. Agide Jacchia and the Pop Symphony orchestra will be heard in a different special program on each of the six remaining nights.

Monday, July 2, will have an Italian-Verdi program; Tuesday, July 3, a Russian program.

On Wednesday, July 4, the Request program will be repeated for the convenience of the many who could not gain admittance on Request night.

Thursday will bring an Operatic and Friday a Wagnerian program.

Mr. Jacchia has made the following program for the Pop concert in Symphony hall tonight:

Hungarian March, Berlioz; Overture to "The Marriage of Figaro," Mozart; Waltz, "Sunny Days," Holy; Fantasia, "Aida," Verdi; Roumanian Rhapsody, Enesco; "Eili, Eili," arranged by Agide Jacchia; Canzone, Van Westerhout; Overture to "Tannhauser," Wagner; Marche Slave, Tschaikovsky; Waltz, "Vienna Blood," Strauss; Indian Wedding Festival, Baron.

TELE. JUNE. 30

"Pops" Program for Tonight

Hungarian March ....Berlioz
Overture to "The Marriage of Figaro" ....Mozart
Waltz "Sunny Days" ....Holy
Fantasia, "Aida" ....Verdi
Rumanian Rhapsody ....Enesco
"Eili, Eili" arranged by Agide Jacchia
Canzone ....Van Westerhout
Overture to "Tannhäuser"...Wagner
Marche Slave ....Tschaikowsky
Waltz, "Vienna Blood".......Strauss
Indian Wedding Festival......Baron

MONITOR. JUNE 30

LAST WEEK OF POPS

A special program will be given at each of the remaining nights of the Pops season in Symphony hall, which begin their last week tomorrow. Monday night will have an Italian-Verdi program, which Agide Jacchia, the Italian Pops conductor, is particularly well fitted to interpret. On Tuesday, July 3, there will be a Russian program. On Wednesday, July 4, the request program will be repeated in order to accommodate the innumerable Pop fans who were unable to gain admission last Wednesday. Thursday's program will be operatic, and Friday's Wagnerian.

The programs of the week follow:

Monday, July 2.
ITALIAN-VERDI PROGRAM

1. Italian Royal March..........Gabetti
2. Overture to "Norma"...........Bellini
3. Camellia Gavotte.............Jacchia
4. Fantasia, "Madame Butterfly" Puccini
5. Overture to "La Forza del Destino" Giuseppe Verdi
6. Prelude to "Aida".....Giuseppe Verdi
7. Fantasia, "Il Trovatore" Giuseppe Verdi
8. Introduction to "Othello" ("The Tempest")...............Giuseppe Verdi
9. Rhapsody, "Italia"............Casella
10. Legende ....Troccoli
11. Hymn to the Sun from "Iris" Mascagni

Tuesday, July 3.
RUSSIAN PROGRAM

1. Wedding March from "Feramors" Rubinstein
2. Flower Waltz..........Tchaikovsky
3. Hindu song from "Sadko" Rimsky-Korsakoff
4. Finale, "Fourth Symphony" Tchaikovsky
5. Last Movement from "Scheherazade" Rimsky-Korsakoff
6. "Kamarinskaja" ....Glinka
7. "Eili, Eili".Arranged by Agide Jacchia
8. Ouverture Solennelle, "1812" Tchaikovsky
9. Polonaise from "Eugen Onegin" Tchaikovsky
10. Russian Folk Songs Arranged by Agide Jacchia
11. Hopak from "The Fair of Sorotchinsk" Moussorgsky

Wednesday, July 4
REQUEST PROGRAM (REPEATED)

1. March, "Pomp and Circumstance" Elgar
2. Overture to "William Tell"...Rossini
3. "Eili, Eili".Arranged by Agide Jacchia
4. Fantasia, "Aida"..........Verdi
5. Suite, "Peer Gynt"...........Grieg
6. Largo...........Handel
7. Parade of the Wooden Soldiers..Jessel
8. Second Hungarian Rhapsody.....Liszt
9. Ouverture Solonnelle, "1812" Tchaikovsky
10. Waltz, "On the Beautiful Blue Danube"..........Strauss
11. "The Ride of the Valkyries"..Wagner

Thursday, July 5
OPERATIC PROGRAM

1. Coronation March from "The Prophet"...........Meyerbeer
2. Overture to "Mignon"........Thomas
3. Waltzes from "Der Rosenkavalier" R. Strauss
4. Fantasia, "La Boheme"........Puccini
5. Prelude to "Lohengrin"........Wagner
6. Quartet from "Rigoletto"........Verdi
7. Introduction, Act III, "The Jewels of the Madonna"........Wolf-Ferrari
8. Furlana from "La Gioconda" Ponchielli
9. Fantasia, "Thais"..........Massenet
10. Two Intermezzi—
a. From "Pagliacci"....Leoncavallo
b. From "Cavalleria Rusticana" Mascagni
11. Bacchanale from "Samson and Delilah" ....Saint-Saens

Friday, July 6.
WAGNER PROGRAM

1. Prelude to "Carmen"...........Bizet
2. Overture to "The Merry Wives of Windsor" ....Nicolai
3. Waltz, "1001 Nights"..........Strauss
4. Wotan's Farewell and Magic Fire Music from "The Valkyrie"..Wagner
5. Prelude to "Lohengrin"......Wagner
6. Dreams, solo violin, J. Theodorowicz Wagner
7. The Ride of the Valkyries....Wagner
8. Overture to "Tannhauser"....Wagner
9. Preludes, Op. 28, Nos. 3-4-7-20 Chopin-Jacchia
10. Reverie ....Going
11. First Hungarian Dance........Brahms

Saturday, July 7.
CLOSING NIGHT

1. First Slavonic Dance..........Dvorak
2. Prelude to "The Mastersingers".Wagner
3. "Love's Dream After the Ball" Czibulka
4. Fantasia, "L'Oracolo"...........Leoni
5. First Hungarian Rhapsody.........Liszt
6. Deep River ....Burleigh-Jacchia
7. Serenade (arranged by Agide Jacchia)...............Schubert
8. Marche Slave.............Tchaikovsky
9. Selection, "Cavalleria Rusticana" Mascagni
10. Waltz, "Espana"...........Waldteufel
11. Stars and Stripes Forever.......Sousa

AULD LANG SYNE.

HERALD. JULY. 1.

Italian Program Opens Final Pop Week

THIS is the final week of the Pop concerts in Symphony Hall.

For tomorrow night Agide Jacchia has made up an Italian program, with four excerpts from Verdi operas, besides Casella's "Italian Rhapsody," the "Norma" overture, the "Hymn to the Sun" from Mascagni's "Iris, a "Madama Butterfly" fantasia and other selections.

On Tuesday night there will be a Rusisan program, featuring Rimsky-Korsakoff's "Scheherazade" finale, Tschaikowsky's "1812" overture, "Eili, Eili" and folk songs. The request program played last week will be repeated next Wednesday night. There will be an operatic program on Thursday night and a Wagner program Friday night.

For the final Saturday night concert Mr. Jacchia will offer Liszt's first Hungarian Rhapsody, "Marche Slave," a Slavonic dance by Dvorak, several Wagner numbers, "Deep River" and other pieces.

ADVTSR. JULY. 1.

Closing Week of the Symphony Hall "Pops"

Six special programs will make a feature of each night of this closing week of the "Pop" season at Symphony Hall. Tomorrow the Italian-Verdi program will include four excerpts from the operas of Verdi; the "Italia" Rhapsody of Casella, the "Hymn to the Sun" from Mascagni's opera, "Iris"; "Madame Butterfly" fantasia and "Norma" overture.

A Russian program Tuesday will include among other numbers the finales of "Scheherazade" and of Tchaikovsky's fourth symphony, Glinka's "Kamarinskaja," "Eili, Eili," "1812" overture, Moussorgsky's "Hopak," Russian folk songs.

Wednesday's request program will include "William Tell" and "1812" overtures, the "Peer Gynt" Suite, Handel's Largo, Second Hungarian Rhapsody and "Pomp and Circumstance." Of the operatic program Thursday there may be mentioned the overture to "Mignon" and "Lohengrin," Fantasias "La Boheme" and "Thais," "Rosenkavalier" waltzes, "Rigoletto," quartet. Intermezzo from "Cavalleria Rusticana" and "Pagliacci," Bacchanale from "Samson and Delilah."

The Wagnerian program Friday will include the following numbers of Wagner: Magic Fire music from "The Valkyrie," "Tannhauser" overture, "Ride of the Valkyries," "Dreams," for violin solo.

Closing night, Saturday, will bring an especially popular program, with Liszt's First Hungarian Rhapsody, "Marche Slave," Fantasias, "L'Oracolo" and "Cavalleria Rusticana," Dvorak's First Slavonic Dance, prelude to "The Meistersingers" and "Deep River."

GLOBE JULY. 1.

ITALIAN NIGHT AT POPS

The Pap Concerts in Symphony Hall will open their last week tonight with an Italian program.

Italian Royal March .... Gabetti
Overture, "Norma" .... Bellini
Camellia Gavotte .... Jacchia
Fantasia, "Madame Butterfly" .... Puccini
Oxerture, "La Forza del Destino"
Prelude, "Aida"
Fantasia, "Il Trovatore"
Introduction, "Othello" .....Giuseppe Verdi
Rhapsody, "Italia" .... Casella
Legende .... Troccoli
Hymn to the Sun from "Iris" ....Mascagni

ADVTSR-JULY. 2.

Closing Week of the "Pops"

SYMPHONY HALL—Six special programs will be given during the closing week of the "Pops."

This evening's Russian program will be as follows: Wedding March from "Feramors," Rubinstein; "Flower Waltz," Tchaikovsky; Hindu song from "Sadko," Rimsky-Korsakoff; Finale, "Fourth Symphony," Tchaikovsky; last movement from "Scheherazade," Rimsky-Korsakoff; "Kamarinskaja," Glinka; "Eili, Eili," arranged by Agide Jacchia; Overture Solonnelle, "1812," Tchaikovsky; Polonaise from "Eugen Onegin," Tchaikovsky; Russian folk songs, arranged by Agide Jacchia; Hopak from "The Fair of Sorotchinsk," Moussorgsky.

GLOBE. JULY. 3.

RUSSIAN NIGHT AT POPS

The last Russian program of the season will be given at the Pop concert in Symphony Hall tonight.

Wedding March, "Feramors".....Rubinstein
Flower Waltz ....Tchaikovsky
Hindu Song, "Sadko".....Rimsky-Korsakoff
Finale, "Fourth Symphony"....Tchaikovsky
Finale, "Scheherazade"...Rimsky-Korsakoff
"Kamarinskaja" ....Glinka
"Eili, Eili"................Arr. by Jacchia
Overture, "1812" ....Tscaikovsky
Polonaise, "Eugen Onegin".....Tchaikovsky
Russian Folk Song....Arr. by Agide Jacchia
Hopak, "Fair of Seretchinsk".Moussorgsky

ADVTSR. JULY 3

PROGRAM AT POPS

The third and last Russian program of the season will be given at the Pop concert in Symphony hall tonight. The numbers follow:

Wedding March from "Feramors" Rubinstein
Flower Wats.................Tchaikovsky
Hindu Song from "Sadko" Rimsky-Korsakoff
Finale, "Fourth Symphony"..Tchaikovsky
Last Movement from "Scheherazade" Rimsky-Korsakoff
"Kamarinskaja" ....Glinka
"Eili, Eili"....Arranged by Agide Jacchia
Ouverture Solennelle, "1812"..Tchaikovsky
Polonaise from "Eugen Onegin" Tchaikovsky
Russian Folk Songs Arranged by Agide Jacchia
Hopak from "The Fair of Serotchinsk" Moussorgsky

HERALD. JULY 3

RUSSIAN PROGRAM AT POPS

The third and last Russian program of the season will be given at the Pop Concerts in Symphony hall tonight. The numbers follow:

Wedding March from "Freamors," Rubinstein; Flower Waltz, Tchaikovsky; Hindu Song from "Sadko," Rimsky-Korsakoff; Finale, "Fourth Symphony," Tchaikovsky; Last Movement from "Schcherazado," Rimsky-Korsakoff; "Kamarinskaja," Glinka; "Eili, Eili," Arrangedf by Agide Jacchia; Ouverture Solennelle, "1912" Tchaikovsky; Polonaies from "Eugen Onegin," Tchaikovsky; Russion Folk Songs, Arranged by Agide Jacchia; Ropak from "The Fair of Scrotchinsk," Moussorgsky.

TELE.

Holiday "Pops" Programs

TONIGHT
Russian Program

Wedding March from "Feramors" Rubinstein
Flower Waltz ....Tschaikowsky
Hindu Song from "Sadko" Rimsky-Korsakoff
Finale, Fourth Symphony Tschaikowsky
Last Movement from "Schéhérazade" Rimsky-Korsakoff
"Kamarinskaja" ....Glinka
"Eili, Eili" Arranged by Agide Jacchia
Ouverture Solennelle, "1812" Tschaikowsky
Polonaise from "Eugen Onegin" Tschaikowsky
Russian Folk Songs Arranged by Agide Jacchia
Hopak from "The Fair of Serotchinsk" ....Moussorgsky

TOMORROW NIGHT
Request Program

March, "Pomp and Circumstance" Elgar
Overture to "William Tell"...Rossini
"Eili, Eili" Arranged by Agide Jacchia
Fantasia, "Aida".................Verdi
Suite, "Peer Gynt"...............Grieg
Largo ....Handel
Parade of the Wooden Soldiers Jessel
Second Hungarian Rhapsody...Liszt
Ouverture Solennelle, "1812" Tschaikowsky
Waltz, "On the Beautiful Blue Danube" ....Strauss
Ride of the Valkyries..........Wagner

MONIT

At The Pops Tonight

Russian Programme

Wedding March, "Feramors"..Rubinstein
Flower Waltz...............Chaikovsky
Hindu Song, "Sadko"...Rimsky-Korsakov
Finale, "Fourth Symphony"..Chaikovsky
Final Movement of "Scheherazade" Rimsky-Korsakov
Kamarinskaja ....Glinka
Eili, Eili..........Arranged by Jacchia
Overture, "1812"..............Chaikovsky
Polonaise, "Eugene Onegin"..Chaikovsky
Russian Folk Songs..Arranged by Jacchia
Hopak, "The Fair of Sorotchinsk" Moussorgsky

Conductor: A. Jacchia

TRANS. JULY. 3.

[113]

REQUEST NIGHT AT POPS

Request night, the most popular of the season at the Pop concerts at Symphony hall, will take place tonight. The program, as determined by public vote, follows:

March, "Pomp and Circumstance" ...... Elgar
Overture to "William Tell" ...... Rossini
"Eili, Eili" ...... Arr. by Agide Jacchia
Fantasia, "Aida" ...... Verdi
Suite, "Peer Gynt" ...... Grieg
Largo ...... Handel
(Solo violin, harp, organ and strings.)
"Parade of the Wooden Soldiers" ...... Jessel
Second Hungarian Rhapsody ...... Liszt
Ouverture Solennelle, "1812" ...... Tschaikovsky
Waltz, "On the Beautiful Blue Danube" .. Strauss
"Ride of the Valkyries" ...... Wagner

GLOBE. JULY. 4.

REQUEST PROGRAM AT POPS.

To satisfy those who were unable to obtain admission to request night at the Pops last week, this popular program will be repeated tonight.

March, "Pomp and Circumstance" .. Elgar
Overture, "William Tell" ...... Rossini
"Eili, Eili" ...... arr. by Jacchia
Fantasia, "Aida" ...... Verdi
Suite, "Peer Gynt" ...... Grieg
Largo ...... Handel
Parade of the Wooden Soldiers ...... Jessel
Second Hungarian Rhapsody ...... Liszt
Overture "1812" ...... Tschaikovsky
Waltz, "Beautiful Blue Danube" .. Strauss
Ride of the Valkyries ...... Wagner

ADVTSR. JULY. 4.

OPERA PROGRAM AT POPS

A program of operatic music will be presented at the Pop Concert in Symphony Hall tonight. The numbers follow:

Coronation March, "The Prophet." ...... Meyerbeer
Overture, "Mignon" ...... Thomas
Waltzes, "Der Rosenkavalier" ...... Strauss
Fantasia, "La Boheme" ...... Puccini
Prelude, "Lohengrin" ...... Wagner
Quartet, "Rigoletto" ...... Verdi
Selection, "Jewels of the Madonna." ...... Wolf-Ferrari
Furlana, "La Gioconda" ...... Ponchielli
Fantasia, "Thais" ...... Massenet
Two Intermezzi—
"Pagliacci" ...... Leoncavallo
"Cavalleria Rusticana" ...... Mascagni
Bacchanale, "Samson and Delilah." ...... Saint-Saens

ADVTSR. JULY. 5.

At the Pops Tonight

Operatic Programme

Coronation March, "The Prophet" ...... Meyerbeer
Overture, "Mignon" ...... Thomas
Waltzes, "Rer Rosenkavalier" ...... R. Strauss
Fantasia, "La Boheme" ...... Puccini
Prelude, "Lohengrin" ...... Wagner
Quartet, "Rigoletto" ...... Verdi
Introduction, Act III., "The Jewels of the Madonna" ...... Wolf-Ferrari
Furlana, "La Gioconda" ...... Ponchielli
Fantasia, "Thais" ...... Massenet
Two Intermezzi:
a. "Pagliacci" ...... Leoncavallo
b. "Cavalleria Rusticana" ... Mascagni
Bacchanale, "Samson and Delilah" ...... Saint-Saens

Conductor: A. Jacchia.

TRANS. JULY. 5.

"Pops" Program for Tonight

Operatic Program

Coronation March from "The Prophet" .. Meyerbeer
Overture to "Mignon" ...... Thomas
Waltzes from "Der Rosenkavalier" ...... Strauss
Fantasia, "La Bohême" ...... Puccini
Prelude to "Lohengrin" ...... Wagner
Quartet from "Rigoletto" ...... Verdi
Introduction, Act III, "The Jewels of the Madonna" ...... Wolf-Ferrari
Furlana from "La Gioconda" ...... Ponchielli
Fantasia, "Thais" ...... Massenet
Two Intermezzi
a. From "Pagliacci" .. Leoncavallo
b. From "Cavalleria Rusticana" ...... Mascagni
Bacchanale from "Samson and Delilah" ...... Saint-Saëns

MONITOR. JULY. 5.

WAGNER MUSIC AT POPS

Excerpts from the music dramas of Richard Wagner will featured at the Pop concerts in Symphony hall tonight, which is the last night but one of the season. The program follows:

Prelude to "Carmen" ...... Bizet
Overture to "The Merry Wives of Windsor" ...... Nicolai
Waltz, "1001 Nights" ...... Strauss
Wotan's Farewell and Magic Fire Music from "The Valkyrie" .... Wagner
Prelude to "Lohengrin" ...... Wagner
Dreams ...... Wagner
Solo violin, J. Theodorowicz
The Ride of the Valkyries ...... Wagner
Overture to "Tannhauser" ...... Wagner
Preludes, Op. 28, Nos. 3, 4, 7, 20, ... Chopin-Jacchia
Revue ...... Going
First Hungarian Dance ...... Brahms

HERALD. JULY. 6.

AT THE POPS TONIGHT

March, "The Man Behind the Gun" .. Sousa
Overture, "Mignon" ...... Thomas
Waltz, "Estudiantina" ...... Waldteufel
Fantasia, "Rigoletto" ...... Verdi
Oveture, "The Flying Dutchman" ...... Wagner
Indian Dirge ...... Seydel
March of the Little Lead Soldiers ... Pierne
Second Hungarian Rhapsody ...... Liszt
Selection, "Pagliacci" ...... Leoncavallo
Waltz, "Perdita" ...... Repper
American Fantasy ...... Herbert

ADVTSR - JULY. 6.

"Pops" Program for Tonight

WAGNER NIGHT

Prelude to "Carmen" ...... Bizet
Overture to "The Merry Wives of Windsor" ...... Nicolai
Waltz, "1001 Nights" ...... Strauss
Wotan's Farewell and Magic Fire Music from "Walküre" .. Wagner
Prelude to "Lohengrin" ...... Wagner
"Dreams" ...... Wagner
Solo Violin, J. Theodorowicz
The Ride of the Valkyries ... Wagner
Overture to "Tannhäuser" ... Wagner
Preludes, Op. 28, Nos. 3, 4, 7, 20 ...... Chopin-Jacchia
Revue ...... Going
First Hungarian Dance ...... Brahms

MONITOR. JULY. 6.

At The Pops Tonight

Wagnerian Programme

Prelude, "Carmen" ...... Bizet
Overture, "The Merry Wives of Windsor" ...... Nicolai
Waltz, "1001 Nights," Strauss, and Wotan's Farewell Fire Music from "Die Walkuere"—Prelude "Lohengrin"—Dreams (Solo Violin) —The Ride of the Valkyrs—Overture, "Tannhauser" ...... Wagner
Preludes (Op. 28, Nos. 3, 4, 7, 20) .... Chopin-Jacchia
Reverie ...... Going
First Hungarian Dance ...... Brahms

Conductor: A. Jacchia
Soloist: J. Theodorowicz

TRANS. JULY. 6.

WAGNER MUSIC AT POPS

Excerpts from the music dramas of Richard Wagner will be furnished at the Pop concerts in Symphony hall tonight, which is the last night but one of the season. The program follows:

Prelude to "Carmen," Bizet; Overture to "The Merry Wives of Windsor," Nicolai; Waltz, "1001 Nights," Strauss; Wotan's Farewell and Magic Fire Music from "The Valkyrie," Wagner; Prelude to "Lohengrin." Wagner; Dreams, solo violin, J. Theodorowicz, Wagner; The Ride of the Valkyries, Wagner; Overture to "Tannhauser," Wagner; Preludes, Op. 28, Nos. 3-4-7-20, Chopin-Jacchia; Revue, Going; First Hungarian Dance, Brahms.

TELE. JULY. 6.

"Pops" Program for Tonight

CLOSING NIGHT

First Slavonic Dance ...... Dvorák
Prelude to "The Mastersingers" ...... Wagner
"Love's Dream After the Ball" ...... Czibulka
Fantasia, "L'oracolo" ...... Leoni
First Hungarian Rhapsody ...... Liszt
"Deep River" ...... Burleigh-Jacchia
Sérénade ...... Schubert
Marche Slave ...... Tschaikowsky
Selection, "Cavalleria Rusticana" ...... Mascagni
Waltz, "España" ...... Waldteufel
"Stars and Stripes Forever" .. Sousa
AULD LANG SYNE

MONITOR - JULY. 7.

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HERALD - JULY. 7

MUSICAL COURIER
Weekly Review of the World's Music

Issue of

June 14-1923

INTERESTING NIGHTS AT "POPS."

A program of unusual interest at the "pop" concerts was that which Mr. Jacchia arranged for Wednesday evening, Norwegian night. For this he selected pieces by Halvorsen, Grieg, Svendsen, Ole Bull, a pot-pourri of Norwegian folk songs, besides a composition from Sibelius, whom Mr. Jacchia probably regards as distantly related to the Scandinavians. The familiar Peer Gynt suite of Grieg and the folksongs seemed to carry the greatest appeal for the audience, which included a goodly proportion of Norwegians.

Monday night was New England Conservatory Night and the glee club of that school sang a number of pieces, with Mr. Chadwick conducting. Interesting items from the week's programs include two numbers from Debussy's Little Suite, a fantasia from the opera L'Africaine, the beautiful solo for English horn from the third act of Tristan, a Caribbean Legend by Mr. Sequeira (the young Portuguese composer), effective arrangements for orchestra by Mr. Jacchia of Negro folk tunes, a Tarantella by Saint-Saëns for flute and clarinet, Mr. Jacchia's transcription for orchestra of Mendelssohn's popular rondo capriccioso, and the delightfully primitive dances from Borodin's opera, Prince Igor. Solo numbers of the week, in addition to those already noted, included the saccharine meditation from Massenet's Thais, played by Mr. Theodorowicz, the concertmaster of the "pops" orchestra; Iago's soliloquy from Verdi's Othello, sung by G. Roberts Lunger, and Wolfram's song to the evening star from Tannhäuser, played by Mr. Kellar, the first cellist of the orchestra.

NEW YORK
TIMES
JUN 17 1923

Walter on

BRUNO WALTER spoke with a German newspaper man about his American experiences in part thus:

"I have received the best impression of the musical life in America, which I visited for the first time. I conducted in New York, Detroit, Minneapolis, St. Paul and Boston eighteen concerts. I found first-class orchestras everywhere, under model discipline, to conduct which was a real pleasure for me. Besides the fine material, that is due to the excellent conductors among whom there are world famous men: Mengleberg in New York, the Frenchman Monteux in Boston, and the Russian pianist Gabrilowitsch in Detroit, whose wife is a daughter of Mark Twain.

"The orchestras are of mixed nationality, since the Americans draw from the best material in the whole world; and I had to speak three different languages at different times, to make myself better understood by the members of one orchestra. The Italians are important, as well the Germans; the French dominate in the woodwind, but, especially among the strings, there are many Americans.

"Concert music has a dominating place in America, since opera houses are lacking. Besides the unique Metropolitan in New York and the Chicago Opera, there are no opera houses in America. The reason for this is that neither State nor city makes the least contribution for the expensive budget of an opera, and the meeting of the deficit must be undertaken by private persons. Concerts, thus, are in a certain way a substitute for the opera with Americans. They bring, therefore, the liveliest interest to the performances of the several orchestras, and listen to the virtuoso achievements of an orchestra with the same passionate devotion as the opera public of a European city gives to the arias of a diva.

"The American public has made the deepest impression on me. In Europe the mistaken idea is widespread that in America art is only an ornament of social life. But any one who, as I did, will observe the Americans in symphony concerts, in chamber music evenings, or at a song recital of Elena Gerhardt, will find that in the whole world there is no more attentive public, or one with more feeling for art. There are, to be sure, aberations from good taste in the large cities, but the artistic taste of the great American public is not to be measured by the circles that intoxicate themselves with noisy jazz music. What especially impressed me in the American mentality is its openheartedness, its freedom from prejudice and its fresh receptivity.

"It cannot be denied that anti-German feeling still shows itself here and there, but it seems to me that in the same degree in which this has begun to diminish, there is a certain loss of sympathy for the French, whose policy of might is decidedly disliked. At all events, in the realm of art the German masters have long since been restored to honor, and even Monteux did not hesitate at a performance of his orchestra in New York to give a Wagner program. German art has played the greatest part in the cultivation and deepening of the artistic life of America. Beside the German masters the Russians occupy a leading place (Tchaikovsky and Stravinsky), and the French (Ravel and Debussy) in the concert repertory. Creative art in America is unfortunately still in its childhood. There are promising talents among the native composers. England has made there a notable progress. Among the English composers whose works are performed in America are Holst, whose symphony 'The Planets' is a highly distinguished work; Elgar and others.

"The musical education of the American public through the medium of concerts is one of the best omens of that not very far distant time when the opera, too, will make its way there. For then this cut form, also popular there, will have a brilliantly prepared public with an open and delicate musi- [illegible] ica, which is at the present time making enormous progress; and this approach to the opera from the musical side will bring the finest fruits. All in all, it can be said that the musical life of America stands on a very high plane.

"Is there anything in America that can properly be called American music? Well, not exactly. There are at present a number of composers in America who make a claim to be considered as representatives of their homeland; but it is a question really of beginners.

"The first attempt to write symphonic music that should be nationally American, so far as I know, was made by Anton Dvorak. And yet this attempt—leaving entirely aside the absolute beauty of the symphony—wholly failed. This American music remains in its essence good Bohemian music, though there are numerous Americanisms in it, which are to be heard in certain less high-born music.

"Yes, negro rhythms? From these is to be formed the basis of American music, today more than ever. Oh, this jazz band—it is something terrible! I do not say that something useful may not be developed from this, something whose essence in a nobler form may not blossom in symphonic creation. Everything new pushes up from below; but in its present form this music is found lacking in merit by all intellectual Americans.

"We have no idea in this country how much and how good music there is in America. The high artistic level of the orchestras there is absolutely incredible. Everywhere there are only orchestral players of distinct, artistic powers. A discipline rules that makes conducting a real pleasure.

"The Boston orchestra is again at the top. It has now fully recovered from the collapse that occurred after the departure of Muck. But also orchestras such as I found in Philadelphia, Detroit and Minneapolis leave hardly anything to be desired.

"Is not this richness of artistic quality a natural result of the material wealth of the country? Is the attraction of the public toward music an inwardly artistic impulse or merely the expression of good form?

"The Americans' love of music is a genuine one. This is expressed not merely in the superbly cultivated attitude of the public but also in the taste that this public has. As with us, Mozart, Beethoven, Schubert, Wagner are the chief sources from which American concert programs are made up. They have the sense and feeling for style; they have a direct connection with the moderns, in which the French, naturally, in view of the war years, stand first. But the Germans also are there, and the interest for Strauss is fully awake. The most modern music, on the contrary, makes progress slowly.

"If the 'atonal' composers are heard there, then there is silence, after the American fashion. No—they have a feeling only for the artistically true. And I might almost say that the fresh point of view of the Americans in this matter judges much more surely than our thousandfold hyper-refined feeling."

MUSICAL COURIER
Weekly Review of the World's Music

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GALA NIGHTS AT "POPS."

For the second Sunday concert of the "Pops" season, Mr. Jacchia arranged a well-varied program of fragments from Wagner's operas and attracted an enthusiastic audience that filled every inch of available space in the hall. Mr. Jacchia's list included the overture to Rienzi, Venusberg music from Tannhäuser, closing scene from Tristan, fantasia from Lohengrin, prelude to The Meistersingers, procession of the Grail Knights from Parsifal, Forest Murmurs from Siegfried and Fire Music from Die Walküre.

Monday brought the annual Harvard Night, with Dr. Davison and the Harvard Glee Club assisting in accompanied and unaccompanied pieces from its repertory. Large crowds attended the remaining concerts of the week.

SAYS BOSTON NEEDS OPERA

Agide Jacchia Talks of Musical Future

Pop Concert Conductor Off to Italy to Visit Mother

Audiences Liked Russian Songs the Past Season

Agide Jacchia, conductor of the "Pop" concerts, sailed for Italy last Saturday to visit his mother, who is nearly 80 years of age.

When he was seen by the writer as he was in the rush and confusion of getting ready for his long journey home to Italy he said: "There are considerations in the life of a musician almost as sacred as his instinct for music."

Although he was trying to do many things at once he was persuaded to talk about what had come under his observation during the past season, and, before he hurried from his office he stated impulsively with all the frank enthusiasm of the Latin temperament what he believed the future held for the city.

He is the Italian from the Mediterranean shores of dry olive complexion, strong, well molded person, iron-gray hair, and when he emphasizes a point he raises both hands as though holding his thought firmly between his fingers.

"In Boston," he said, "I have found everything a musician filled with the beauty of exalted work would wish for: a great orchestra and a great audience awake to the subtlety of symphonic composition, which is a condition seldom found even in the cities of musical Italy, where instrumental education is always free, sometimes compulsory."

Boston's Musical Future

Once started, he ran on about music and its place in the life of Boston.

AGIDE JACCHIA.

He said: "Great musicians have root among the people and spring from their soil, and if Boston is to offer music as an expression of its culture, as an indication that the Boston character holds something in common with Milan and Paris, where music is not only diligently practiced but nurtured into the National genius, then there must be a much greater support of orchestras and a profounder technical study in the conservatories. The process of people becoming thoroughly saturated with a real and appreciative understanding of music takes generations, really centuries, and its best opportunity is in a city that supports a robust musical institution."

Mr Jacchia spoke of the incalculable value of State musical schools where, as in the case of his own country, young pupils are instructed for at least nine months. Then those that show talent are provided the means with which to continue through the schools to the academy until, finally, they are on the road to recognition as able musicians, and beyond that—for fewer, perhaps for only one, the laurels and applause to genius.

The Very Peasants Know Music

"It is little wonder," he said, "that the happy Italian peasant hums Puccini, knows Verdi by heart, and although it is difficult for him to be carried along on equal terms with the great artist, listens with awe to Wagner."

His expressive features brightened with the fire of one consumed with an indisputable argument, as he placed great emphasis upon this vast appeal of music, and explained how it creates the background for any sublime achievement when it is cherished. He offered the idea that music expresses something in their lives and brings out a respect that is akin to religion.

Turning back to his impression of things American, he continued, "Here, it is generally held that the 'popular concerts' are popular because their programs were made up of all the odd songs and waltzes that happened to be current favorites, and, therefore, drew fairly representative audiences from the mass. With this attitude is the common opinion that people are encouraged to go to a large restaurant where a thousand voices, clinking plates, and inconsequential music dispelled boredom. I hold exactly the opposite position. I believe that an amiable environment must be subdued to the different influences of program music collected from the great masters.

"An extraordinary interest in modern Russian composers has helped to direct the tendency of the programs of the last popular concert season towards serious music, away from the old 'cafe' melodies, and has helped me inestimably in lifting the program to a dominating position in the concert and keeping everything else in subordinate interest."

What Boston Likes

With a merry twinkle in his eye, he said: "The behavior of the audience is less conservative. This is natural, and the rigid manners of the [illegible] symphony concerts [illegible]

[114]

REQUEST NIGHT AT POPS

Request night, the most popular of the season at the Pop concerts at Symphony hall, will take place tonight. The program, as determined by public vote, follows:

March, "Pomp and Circumstance" ...... Elgar
Overture to "William Tell" .... Rossini
"Eili, Eili" .... Arr. by Agide Jacchia
Fantasia, "Aida" .... Verdi
Suite, "Peer Gynt" .... Grieg
Largo .... Handel
(Solo violin, harp, organ and strings.)
"Parade of the Wooden Soldiers" ...... Jessel
Second Hungarian Rhapsody .... Liszt
Ouverture Solennelle, "1812" .... Tschaikovsky
Waltz, "On the Beautiful Blue Danube" .. Strauss
"Ride of the Valkyries" .... Wagner

GLOBE. JULY. 4.

REQUEST PROGRAM AT POPS.

To satisfy those who were unable to obtain admission to request night at the Pops last week, this popular program will be repeated tonight.

March, "Pomp and Circumstance" .. Elgar
Overture, "William Tell" .... Rossini
"Eili, Eili" .... arr. by Jacchai
Fantasia, "Aida" .... Verdi
Suite, "Peer Gynt" .... Grieg
Largo .... Handel
Parade of the Wooden Soldiers ...... Jessel
Second Hungarian Rhapsody .... Liszt
Overture "1812" .... Tschaikovsky
Waltz, "Beautiful Blue Danube" .. Strauss
Ride of the Valkyries .... Wagner

ADVTSR. JULY. 4.

OPERA PROGRAM AT POPS

A program of operatic music will be presented at the Pop Concert in Symphony Hall tonight. The numbers follow:

Coronation March, "The Prophet." Meyerbeer
Overture, "Mignon" .... Thomas
Waltzes, "Der Rosenkavalier" .... Strauss
Fantasia, "La Boheme" .... Puccini
Prelude, "Lohengrin" .... Wagner
Quartet, "Rigoletto" .... Verdi
Selection, "Jewels of the Madonna." Wolf-Ferrari
Furlana, "La Gioconda" .... Ponchielli
Fantasia, "Thais" .... Massenet
Two Intermezzi—
"Pagliacci" .... Leoncavallo
"Cavalleria Rusticana" .... Mascagni
Bacchanale, "Samson and Delilah." Saint-Saens

ADVTSR. JULY. 5.

At the Pops Tonight

Operatic Programme

Coronation March, "The Prophet" Meyerbeer
Overture, "Mignon" .... Thomas
Waltzes, "Rer Rosenkavalier" ..... R. Strauss
Fantasia, "La Boheme" .... Puccini
Prelude, "Lohengrin" .... Wagner
Quartet, "Rigoletto" .... Verdi
Introduction, Act III., "The Jewels of the Madonna" .... Wolf-Ferrari
Furlana, "La Gioconda" ...... Ponchielli
Fantasia, "Thais" .... Massenet
Two Intermezzi;
a. "Pagliacci" .... Leoncavallo
b. "Cavalleria Rusticana" ... Mascagni
Bacchanale, "Samson and Delilah" Saint-Saens

Conductor: A. Jacchia.

TRANS. JULY. 5.

"Pops" Program for Tonight

Operatic Program

Coronation March from "The Prophet" .. Meyerbeer
Overture to "Mignon" .... Thomas
Waltzes from "Der Rosenkavalier" Strauss
Fantasia, "La Bohème" ..... Puccini
Prelude to "Lohengrin" .... Wagner
Quartet from "Rigoletto" ..... Verdi
Introduction, Act III, "The Jewels of the Madonna" .... Wolf-Ferrari
Furlana from "La Gioconda" Ponchielli
Fantasia, "Thaïs" .... Massenet
Two Intermezzi
a. From "Pagliacci" .. Leoncavallo
b. From "Cavalleria Rusticana" Mascagni
Bacchanale from "Samson and Delilah" .... Saint-Saëns

MONITOR. JULY. 5.

WAGNER MUSIC AT POPS

Excerpts from the music dramas of Richard Wagner will featured at the Pop concerts in Symphony hall tonight, which is the last night but one of the season. The program follows:

Prelude to "Carmen" .... Bizet
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltz, "1001 Nights" .... Strauss
Wotan's Farewell and Magic Fire Music from "The Valkyrie" .... Wagner
Prelude to "Lohengrin" .... Wagner
Dreams .... Wagner
Solo violin, J. Theodorowicz
The Ride of the Valkyries .... Wagner
Overture to "Tannhauser" .... Wagner
Preludes, Op. 28, Nos. 3, 4, 7, 20, Chopin-Jacchia
Revue .... Going
First Hungarian Dance .... Brahms

HERALD. JULY. 6.

AT THE POPS TONIGHT

March, "The Man Behind the Gun" .. Sousa
Overture, "Mignon" .... Thomas
Waltz, "Estudiantina" ...... Waldteufel
Fantasia, "Rigoletto" .... Verdi
Oveture, "The Flying Dutchman" .. Wagner
Indian Dirge .... Seydel
March of the Little Lead Soldiers ... Pierne
Second Hungarian Rhapsody .... Liszt
Selection, "Pagliacci" ...... Leoncavallo
Waltz, "Perdita" .... Repper
American Fantasy .... Herbert

ADVTSR - JULY. 6.

"Pops" Program for Tonight

WAGNER NIGHT

Prelude to "Carmen" .... Bizet
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltz, "1001 Nights" .... Strauss
Wotan's Farewell and Magic Fire Music from "Walküre" ... Wagner
Prelude to "Lohengrin" ...... Wagner
"Dreams" .... Wagner
Solo Violin, J. Theodorowicz
The Ride of the Valkyries ... Wagner
Overture to "Tannhäuser" ... Wagner
Preludes, Op. 28, Nos. 3, 4, 7, 20 Chopin-Jacchia
Revue .... Going
First Hungarian Dance .... Brahms

MONITOR. JULY. 6

At The Pops Tonight

Wagnerian Programme

Prelude, "Carmen" .... Bizet
Overture, "The Merry Wives of Windsor" .... Nicolai
Waltz, "1001 Nights," Strauss, and Wotan's Farewell Fire Music from "Die Walkuere"—Prelude "Lohengrin"—Dreams (Solo Violin) —The Ride of the Valkyrs—Overture, "Tannhauser" .... Wagner
Preludes (Op. 28, Nos. 3, 4, 7, 20) .... Chopin-Jacchia
Reverie .... Going
First Hungarian Dance .... Brahms

Conductor: A. Jacchia
Soloist: J. Theodorowicz

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TELE. JULY. 6.

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CLOSING NIGHT

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"Love's Dream After the Ball" Czibulka
Fantasia, "L'oracolo" .... Leoni
First Hungarian Rhapsody .... Liszt
"Deep River" ...... Burleigh-Jacchia
Sérénade .... Schubert
Marche Slave .... Tschaikowsky
Selection, "Cavalleria Rusticana" Mascagni
Waltz, "España" .... Waldteufel
"Stars and Stripes Forever" .. Sousa
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"Is not this richness of artistic quality a natural result of the material wealth of the country? Is the attraction of the public toward music an inwardly artistic impulse or merely the expression of good form?

"The Americans' love of music is a genuine one.' This is expressed not merely in the superbly cultivated attitude of the public but also in the taste that this public has. As with us, Mozart, Beethoven, Schubert, Wagner are the chief sources from which American concert programs are made up. They have the sense and feeling for style; they have a direct connection with the moderns, in which the French, naturally, in view of the war years, stand first. But the Germans also are there, and the interest for Strauss is fully awake. The most modern music, on the contrary, makes progress slowly.

"If the 'atonal' composers are heard there, then there is silence, after the American fashion. No—they have a feeling only for the artistically true. And I might almost say that the fresh point of view of the Americans in this matter judges much more surely than our thousandfold hyper-refined feeling."

MUSICAL COURIER
Weekly Review of the World's Music

Issue of

June 7-1923

GALA NIGHTS AT "POPS."

For the second Sunday concert of the "Pops" season, Mr. Jacchia arranged a well-varied program of fragments from Wagner's operas and attracted an enthusiastic audience that filled every inch of available space in the hall. Mr. Jacchia's list included the overture to Rienzi, Venusberg music from Tannhäuser, closing scene from Tristan, fantasia from Lohengrin, prelude to The Meistersingers, procession of the Grail Knights from Parsifal, Forest Murmurs from Siegfried and Fire Music from Die Walküre.

Monday brought the annual Harvard Night, with Dr. Davison and the Harvard Glee Club assisting in accompanied and unaccompanied pieces from its repertory. Large crowds attended the remaining concerts of the week.

SAYS BOSTON NEEDS OPERA

Agide Jacchia Talks of Musical Future

Pop Concert Conductor Off to Italy to Visit Mother

Audiences Liked Russian Songs the Past Season

Agide Jacchia, conductor of the "Pop" concerts, sailed for Italy last Saturday to visit his mother, who is nearly 80 years of age.

When he was seen by the writer as he was in the rush and confusion of getting ready for his long journey home to Italy he said: "There are considerations in the life of a musician almost as sacred as his instinct for music."

Although he was trying to do many things at once he was persuaded to talk about what had come under his observation during the past season, and, before he hurried from his office he stated impulsively with all the frank enthusiasm of the Latin temperament what he believed the future held for the city.

He is the Italian from the Mediterranean shores of dry olive complexion, strong, well molded person, iron-gray hair, and when he emphasizes a point he raises both hands as though holding his thought firmly between his fingers.

"In Boston," he said, "I have found everything a musician filled with the beauty of exalted work would wish for: a great orchestra and a great audience awake to the subtlety of symphonic composition, which is a condition seldom found even in the cities of musical Italy, where instrumental education is always free, sometimes compulsory."

Boston's Musical Future

Once started, he ran on about music and its place in the life of Boston.

AGIDE JACCHIA.

He said: "Great musicians have root among the people and spring from their soil, and if Boston is to offer music as an expression of its culture, as an indication that the Boston character holds something in common with Milan and Paris, where music is not only diligently practiced but nurtured into the National genius, then there must be a much greater support of orchestras and a profounder technical study in the conservatories. The process of people becoming thoroughly saturated with a real and appreciative understanding of music takes generations, really centuries, and its best opportunity is in a city that supports a robust musical institution."

Mr Jacchia spoke of the incalculable value of State musical schools where, as in the case of his own country, young pupils are instructed for at least nine months. Then those that show talent are provided the means with which to continue through the schools to the academy until, finally, they are on the road to recognition as able musicians, and beyond that—for fewer, perhaps for only one, the laurels and applause to genius.

The Very Peasants Know Music

"It is little wonder," he said, "that the happy Italian peasant hums Puccini, knows Verdi by heart, and although it is difficult for him to be carried along on equal terms with the great artist, listens with awe to Wagner."

His expressive features brightened with the fire of one consumed with an indisputable argument, as he placed great emphasis upon this vast appeal of music, and explained how it creates the background for any sublime achievement when it is cherished. He offered the idea that music expresses something in their lives and brings out a respect that is akin to religion.

Turning back to his impression of things American, he continued, "Here, it is generally held that the 'popular concerts' are popular because their programs were made up of all the odd songs and waltzes that happened to be current favorites, and, therefore, drew fairly representative audiences from the mass. With this attitude is the common opinion that people are encouraged to go to a large restaurant where a thousand voices, clinking plates, and inconsequential music dispelled boredom. I hold exactly the opposite position. I believe that an amiable environment must be subdued to the different influences of program music collected from the great masters.

"An extraordinary interest in modern Russian composers has helped to direct the tendency of the programs of the last popular concert season towards serious music, away from the old 'cafe' melodies, and has helped me inestimably in lifting the program to a dominating position in the concert and keeping everything else in subordinate interest."

What Boston Likes

With a merry twinkle in his eye, he said: "The behavior of the audience is less conservative. This is natural, and the rigid manners of the Winter symphony concerts go unobserved, but the sportive abandon has been repressed, and the lowered conversations over the minor buffet repast are scarcely audible. Indeed, the only disturbance is the fre-

[114]

summer dresses as they by the tables. The conductor discovers through the encores what his audiences admire, and some pieces, now, particularly Russian songs, are played every concert."

Mr Jacchia laughingly agreed that the audiences were not Russian. He gathered from this method of selection that music that caught a certain intellectual feeling is as much admired in Boston, as it is in Paris.

Then, Mr Jacchia, himself a pupil of Mascagni, the Italian grand opera composer, rocked back and forth in an ecstasy about the future of an established opera in Boston. He believes that the Symphony Orchestra has become so great a part of life in Boston, that in a short time it will lead to a brilliant theatre where music and the drama are combined.

Need Opera Immediately

He brushed Time aside when he said: "We need the opera immediately, but the virtue of being possessed with an idea is to produce it through action. Boston has so much to choose from, it is not limited, as a great many Italian cities are, to a fervid prostration before Puccini to the exclusion of the French and German musicians. Boston has so assimilated their works through the Symphony that there is no doubt every performance of their complete operas would be filled."

As he spoke he seemed like some Florentine master planning the vivid pageant within a great auditorium surmounted by a glittering dome, having in his eyes a vista of bright steps leading up to the theatre.

"For Grand Opera," he announced, "one must have a Grand Orchestra!" the wide sweep of his arm that accompanied this statement drew in the imagination a host of gifted musicians into his opera house.

He said it is amazing that, although Boston enjoys the enviable reputation in Europe as the one city in America that gives excellent "notices," where music is taken seriously, and criticism is distinguished for its discrimination, yet it has waited so long. He went on, "For me, it is a matter of shame, social life without the opera is provincial."

He spoke of the school he started on the model of the state schools of Italy, which is overcrowded with pupils. He was glowing in admiration for their earnest faith in the great art and their determination to become unrivalled craftsmen.

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Boston, July 17.—This is proving to be a record breaking season at the "Pop" concerts in Symphony Hall. Mr. Jacchia opened the last week of these popular concerts with his third Sunday evening program before a capacity throng. The program was drawn altogether from operatic sources, comprising these pieces: Polonaise from Eugen Onégin, Tschaikowsky; Overture to William Tell, Rossini; Meditation from Thais, Massenet; Bacchanal from Samson and Delilah, Sains-Saëns; Fantasia, Madame Butterfly, Puccini; Tempest Scene from Othello, Verdi; Prelude and Closing Scene from Tristan and Isolde, Wagner; Fantasia, Carmen, Bizet; Intermezzo from Cavalleria Rusticana, Mascagni; Dance of the Hours from La Gioconda, Ponchielli.

Through the balance of the week the concerts were marked by a heavy attendance. The Institute of Technology had its night Monday, while the Masonic Clubs filled the hall to overflowing on Tuesday. Wednesday brought Dartmouth night and Thursday Tufts. Enthusiasm was the rule throughout the week, Mr. Jacchia and his splendid orchestra winning well deserved plaudits, the Italian leader for his spirited conducting, the orchestra for its excellent playing.

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NEW YORK
TIMES
JUN 24 1923

Women Orchestra Players Abroad

A News item published not long ago to the effect that women had been admitted for the first time to full fellowship in the Royal Philharmonic Society of London caused the periodical called The Woman Citizen to inquire why women were not admitted to orchestras in the United tSates. Many women are members of small bands, but except as harpists they so rarely are seen in the large symphony orchestras that the appearance of several women players in the Cleveland Orchestra on its visit to New York caused some comment. Several prominent conductors were asked what they thought about it.

Walter Damrosch deprecated the employment of women as not strong enough physically to stand the strain of long rehearsals and many concerts; and the fatigue of touring would be hard for women players. The manager of the Chicago Orchestra holds the same opinion: that it is not advisable to have women players in an orchestra whose concerts require considerable traveling. Chicago has a Civic Orchestra, organized to educate young people in symphonic playing, which has included as many as twenty players out of eighty. The American Orchestral Society of New York, an organization with the same purpose, which The Woman Citizen forgot to mention, also includes a number of women. Apart from these the only women in American orchestras seem to be harpists.

On the other hand, Nikolai Sokoloff, conductor of the Cleveland Orchestra, does not find women a drawback even on the long and trying tours which the orchestra has been making under Mr. Sokoloff's conducting. He adds that he has found that women exert a pleasant and wholesome influence on a company of musicians, and that he considers their presence a genuine addition to the morale of the band.

Pierre Monteux, conductor of the Boston Symphony Orchestra, wrote:

"Certainly women orchestra players would be quite as acceptable to me as men, their abilities being equal. In the Colonne Orchestra which I conducted in Paris, several of the members were women, and my own orchestra there included, I think, six women, all of whom played very well and were quite as satisfactory as the other members."

William Mengelberg has found that the women in his Concertgebouw Orchestra in Amsterdam, "all first-class players, are as reliable as their men colleagues." There are a number of them playing various instruments. Bruno Walter has had "very good experiences" in some European orchestras with women players. "I cannot see," he adds, "any reason why women should not play all the instruments which do not ask physically more than they can give." It is well known to music lovers who have traveled abroad that many foreign orchestras employ women. Now the Queen's Hall Orchestra under Sir Henry Wood in London numbers a large proportion of women.

The Woman Citizen adds this: "The reason Mr. Damrosch gives against the employment of women—that they could not stand the strain of long rehearsals and traveling, might have more weight if it were not for the experience of the many theatrical and opera companies which include women. These organizations have long rehearsals and far more extended tours on the road than orchestras, and women members share the strain equally with the men, without apparent suffering. Perhaps women players here have accepted the situation and have not made a determined effort to break into the larger orchestras. It is probable that the breach will be [illegible] the more progressive West."

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INFORMATION OBSCURED

1923 — 24

NEW YORK
TIMES

SEP 2 1923

Pierre Monteux, the conductor of the Boston Symphony Orchestra, has been touched by the long arm of the Legion of Honor, that honor so difficult to avoid in France, and has been made a chevalier. Mrs. George Montgomery Tuttle, who has worked much for the school at Fontainebleau, has also been made the feminine counterpart of chevalier. Among other musicians, Henri Rabaud, also once conductor of the Boston Symphony Orchestra, and now director of the Conservatoire, and Paul Dukas have been made officers. Roger-Ducasse, the composer, and Vanni Marcoux, the operatic baritone, are made chevaliers. Adolph Boschat, critic and biographer of Berlioz, has been promoted to offic

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N. Y.
TRIBUNE
SEP 10 1923

Koussevitzky First Russian To Lead Boston Symphony

BOSTON, Sept. 9.—Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announced to-day that Serge Koussevitzky had been engaged as conductor for the season beginning with the fall of 1924. He will succeed Pierre Monteux and will be the first Russian to lead the Boston Symphony Orchestra.

Mr. Koussevitzky was born in Tver (Northern Russia) in 1874. He was taught music by his parents, and at the age of twelve conducted the orchestra in the Municipal Theater of his native town. He was graduated from the Moscow Conservatory, where he made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra.

NEW YORK
TIMES
SEP 10 1923

BOSTON SYMPHONY GETS KUSSEVITZKY

Russia's Most Famous Orchestra Director Engaged to Succeed Monteux Next Spring.

Compatriot of Chaliapin, some of whose early adventures he shared, and himself unique as a bass viol virtuoso before he became Russia's most celebrated orchestra director, Serge Kussevitzky has at last acepted a contract to come to America. Judge Frederick P. Cabot announced from Boston yesterday the engagement of Mr. Kussevitsky as conductor of the Boston Symphony Orchestra for the season beginning in 1924. Unlike many such long-distance negotiations, this was the first intimation in Kussevitzky's case to reach those who will be among his future audiences both in New England and New York.

Pierre Monteux, due this month from France, will complete with the coming season a full term of five years in Boston. His family have already reestablished their home in Paris, where Mr. Monteux will rejoin them next Spring.

Serge Kussetvitzky, who directly succeeds him then, will be the first Russian to lead the Boston Orchestra, and, as Manager W. H. Brennan believes, the only great European conductor whose performances as yet Americans have not heard, save on tours abroad.

Kussevitzky, long conspicuous in Russia, has since the war been active in Western Europe. His engagements this Winter will begin in Berlin and Prague, then a series at the Paris Opéra, where he directs "Pique Dame," "Prince Igor," "Boris Godunov" and "Khovantchina," and finally an orchestra tour of England and Scotland.

Born June 30, 1874, at Vyshny-Volotchok, Province of Tver, Russia, he went as a musical prodigy to Moscow Conservatory where, the only free scholarship then open being one for double-bass, he accepted it and made both the instrument and himself famous.

He played in the Imperial Opera, became a professor of Moscow Conservatory in 1900, and later, at Berlin, founded the Union for Advancement of Russian Composers. He also gave the first symphony concerts heard in many towns to which he sailed with his orchestra on the Volga River.

N. Y.
WORLD

SEP 10 1923

SERGE KOUSSEVITZKY TO CONDUCT IN BOSTON.

He Will Be First Russian to Lead Symphony Orchestra There—Begins Next Year.

BOSTON, Sept. 9.—Serge Koussevitzky has been engaged as conductor of the Boston Symphony Orcuestra beginning with the autumn of 1924, so announced Judge Frederick P. Cabot, President of the Trustees of the organization to-day.

Mr. Koussevitzky, long the most conspicuous conductor in Russia, has, in the last three years, become the dominant figure in the orchestral concerts of London and Paris. He will be the first Russian to lead the Boston Symphony Orchestra and is the only great conductor whom America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, who, at the end of the pending season, will have conducted the Boston Symphony Orchestra five years.

MUSICAL COURIER
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KOUSSEVITZKY ENGAGED TO CONDUCT BOSTON SYMPHONY

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announces the engagement of Serge Alexandrovitch Koussevitzky as conductor of the Boston Symphony Orchestra, beginning with the autumn of 1924.

SERGE ALEXANDROVITCH KOUSSEVITZKY

Koussevitzky was born at Vishny Volotchk, northern Russia, on June 30, 1874. He studied at the conservatory at Moscow, his specialty being the double bass. In 1900 he was appointed a professor of that school and at the same time was a member of the Imperial Theater Orchestra. Becoming possessed of great means he went to Berlin, founding there in 1910 a Union for the Advancement of Russian Composers. He also travelled extensively throughout Europe giving recitals on the double bass. With his own private means he maintained a symphony orchestra in Russia and did pioneer work by travelling with it through various districts of the great land that knew nothing of symphonic music.

Koussevitzky remained in Russia during the war and revolution and, like all other prominent figures, was lost to the sight of the outside world for a long time. Then there came the report that he had been elected conductor of the orchestra which was formerly the Czar's private string band. Not long after that he succeeded in getting out of the country and has since made his headquarters in Paris conducting concerts there, in London and in Spain—and opera in Paris and Spain.

Koussevitzky has never visited this country. Arrangements were being made just before the war for him to come over in his capacity of double bass virtuoso but he was prevented from coming.

MUSICAL COURIER
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Issue of Editorial

Sept-13-1923

KOUSSEWITZKY

A modest paragraph of stop-press news, tucked in the corner of page 17 of last week's issue, stated, in the form of a cable from our Paris correspondent, that Serge Koussewitzky had been chosen conductor of the Boston Symphony Orchestra, to succeed Pierre Monteux in the fall of 1924; and this week the exclusive bit of news is confirmed by the official announcement of the orchestra's trustees. Once again the MUSICAL COURIER hit the nail on the head in advance of all other papers. Nothing is easier than to publish "rumors," and the name of Koussewitzky has been bandied about in connection with the Boston position for a year or more, as well as several other names. But the accuracy and promptness of the MUSICAL COURIER's information is shown by the fact that it preceded the official announcement by five days. The story was published in this paper on September 6 and the official announcement issued on September 11.

Koussewitzky is entirely an unknown quantity here, as he has never visited this country. In the ante-revolution days in Russia he had his own orchestra, but it was as a virtuoso on the double bass that he was known throughout Europe. The last few years he has made his headquarters in Paris conducting there and in London and various other places gaining a decided reputation for himself, especially in London. His coming will be awaited with great interest.

The passing of Pierre Monteux as conductor of the Boston Symphony Orchestra calls for an appraisal of his work. Granted that his qualities as a conductor did not excite the general admiration that was the lot of leaders like Gericke, Nikisch and Muck—to name the most illustrious of his predecessors—Mr. Monteux's contribution to the musical history of Boston was nevertheless significant. When he came to Boston he found the symphony orchestra disrupted by the war and he spared no pains to reorganize it. No sooner, however, did the new orchestra begin to function smoothly, than it was again disorganized by a strike which resulted in the elimination of a third of the personnel. Again Mr. Monteux set to work to rebuild the Boston Symphony Orchestra and it was the consensus of critical opinion that the early glories of the famous symphony orchestra had been restored, and there were not a few who claimed for it the leadership among orchestras that it enjoyed for many years.

Of Mr. Monteux's abilities it may fairly be said that he has made decided strides as a conductor and that as a program maker he might well serve as a model for many other orchestral leaders. His departure from Boston next spring will be regretted by a considerable part of the orchestra's following in Boston. On the other hand, the time was ripe for a change and the coming of Mr. Koussewitzky will be welcomed by the orchestra's well wishers not only in Boston, but also in New York and the other cities visited by this organization.

MUSICAL COURIER
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Issue of

Sept 13-1923

BOSTON SYMPHONY ORCHESTRA ANNOUNCES PLANS FOR FORTY-THIRD SEASON

Important Additions to New England Conservatory

Boston, Mass., September 8.—A busy season is anticipated for the Boston Symphony Orchestra. A large schedule of concerts has been made, including, besides the forty-eight regular concerts, the five Monday evening concerts, Pension Fund and Young People's Concerts in Boston, fifteen concerts in Greater New York and numerous appearances in New England and other Eastern cities, which will include several concerts in Canada.

Pierre Monteux, who has been devoting a part of his summer in Europe to his annual search for new scores, will return late this month in readiness to begin rehearsals for his fifth season at the head of the orchestra. The personnel will remain as before, with no change in the leaders of the various sections.

A new record has been made in the matter of subscription renewals for the regular series of Boston concerts. The increased waiting list for the Friday afternoon series of twenty-four was considerably more than sufficient to exhaust those seats which were released by former subscribers, so that there was no public sale for this series.

The announcement of soloists to appear at the regular Boston concerts is now made. The singers will include Sigrid Onegin, Elisabeth Rethberg, Eva Gauthier, Vera Janacopulos, Marya Freund, and Roland Hayes. The pianists to appear are Harold Bauer, Moriz Rosenthal, Mitja Nikisch, and E. Robert Schmitz. There will be two violinists —Jacques Thibaud and Carl Flesch—likewise Pablo Casals and Lionel Tertis, the prominent English viola virtuoso.

The season will open in Boston on October 12.

MONTREAL
CANADA
Star
ISSUE OF
SEP 15 1923

A New Conductor for The Boston Orchestra

The engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra, beginning with the autumn of 1924, is announced.

Long the most conspicuous conductor in Russia, Mr. Koussevitzky has in the last three seasons been active in Western Europe. In this time he has become a striking figure in the orchestral concerts of London and Paris. He will be the first Russian to lead the Boston Symphony Orchestra, and is the only truly great conductor whom as yet America has not heard.

Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longest terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the Boston Symphony concerts are attributed to Mr. Monteux's abilities.

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In 1920 circumstances took him westward, and he became a central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky Concerts." In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris [illegible] take him to England and [illegible]

[116]

INFORMATION OBSCURED

1923 — 24

NEW YORK
TIMES

SEP 2 1923

Pierre Monteux, the conductor of the Boston Symphony Orchestra, has been touched by the long arm of the Legion of Honor, that honor so difficult to avoid in France, and has been made a chevalier. Mrs. George Montgomery Tuttle, who has worked much for the school at Fontainebleau, has also been made the feminine counterpart of chevalier. Among other musicians, Henri Rabaud, also once conductor of the Boston Symphony Orchestra, and now director of the Conservatoire, and Paul Dukas have been made officers. Roger-Ducasse, the composer, and Vanni Marcoux, the operatic baritone, ~~are~~ made chevaliers. Adolph Boschat, critic and biographer of Berlioz, has been promoted to officer.

N. Y.
TRIBUNE
EP 1 0 1923

ussevitzky First Russian To Lead Boston Symphony

BOSTON, Sept. 9.—Frederick P. bot, president of the trustees of the ston Symphony Orchestra, an- unced to-day that Serge Koussevitz- had been engaged as conductor for e season beginning with the fall of 24. He will succeed Pierre Monteux d will be the first Russian to lead e Boston Symphony Orchestra.

Mr. Koussevitzky was born in Tver n northern Russia) in 1874. He was ght music by his parents, and at age of twelve conducted the or- stra in the Municipal Theater of his native town. He was graduated from the Moscow Conservatory, where he made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra.

NEW YORK
TIMES

SEP 1 0 1923

BOSTON SYMPHONY GETS KUSSEVITZKY

Russia's Most Famous Orchestra Director Engaged to Succeed Monteux Next Spring.

Compatriot of Chaliapin, some of whose early adventures he shared, and himself unique as a bass viol virtuoso before he became Russia's most celebrated orchestra director, Serge Kussevitzky has at last acepted a contract to come to America. Judge Frederick P. Cabot announced from Boston yesterday the engagement of Mr. Kussevitzky as conductor of the Boston Symphony Orchestra for the season beginning in 1924. Unlike many such long-distance negotiations, this was the first intimation in Kussevitzky's case to reach those who will be among his future audiences both in New England and New York.

Pierre Monteux, due this month from France, will complete with the coming season a full term of five years in Boston. His family have already reestablished their home in Paris, where Mr. Monteux will rejoin them next Spring.

Serge Kussetvitzky, who directly succeeds him then, will be the first Russian to lead the Boston Orchestra, and, as Manager W. H. Brennan believes, the only great European conductor whose performances as yet Americans have not heard, save on tours abroad.

Kussevitzky, long conspicuous in Russia, has since the war been active in Western Europe. His engagements this Winter will begin in Berlin and Prague, then a series at the Paris Opéra, where he directs "Pique Dame," "Prince Igor," "Boris Godunov" and "Khoyantchina," and finally an orchestra tour of England and Scotland.

Born June 30, 1874, at Vyshny-Volotchok, Province of Tver, Russia, he went as a musical prodigy to Moscow Conservatory where, the only free scholarship then open being one for double-bass, he accepted it and made both the instrument and himself famous.

He played in the Imperial Opera, became a professor of Moscow Conservatory in 1900, and later, at Berlin, founded the Union for Advancement of Russian Composers. He also gave the first symphony concerts heard in many towns to which he sailed with his orchestra on the Volga River.

N. Y.
WORLD

SEP 1 0 1923

SERGE KOUSSEVITZKY TO CONDUCT IN BOSTON.

He Will Be First Russian to Lead Symphony Orchestra There—Begins Next Year.

BOSTON, Sept. 9.—Serge Koussevitzky has been engaged as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924, so announced Judge Frederick P. Cabot, President of the Trustees of the organization to-day.

Mr. Koussevitzky, long the most conspicuous conductor in Russia, has, in the last three years, become the dominant figure in the orchestral concerts of London and Paris. He will be the first Russian to lead the Boston Symphony Orchestra and is the only great conductor whom America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, who, at the end of the pending season, will have conducted the Boston Symphony Orchestra five years.

MUSICAL COUR
Weekly Review of the World's

Editorial

Issue of

Sept - 13 - 1923

KOUSSEWITZKY

A modest paragraph of stop-press news, tucked in the corner of page 17 of last week's issue, stated, in the form of a cable from our Paris correspondent, that Serge Koussewitzky had been chosen conductor of the Boston Symphony Orchestra, to succeed Pierre Monteux in the fall of 1924; and this week the exclusive bit of news is confirmed by the official announcement of the orchestra's trustees. Once again the MUSICAL COURIER hit the nail on the head in advance of all other papers. Nothing is easier than to publish "rumors," and the name of Koussewitzky has been bandied about in connection with the Boston position for a year or more, as well as several other names. But the accuracy and promptness of the MUSICAL COURIER's information is shown by the fact that it preceded the official announcement by five days. The story was published in this paper on September 6 and the official announcement issued on September 11.

Koussewitzky is entirely an unknown quantity here, as he has never visited this country. In the ante-revolution days in Russia he had his own orchestra, but it was as a virtuoso on the double bass that he was known throughout Europe. The last few years he has made his headquarters in Paris conducting there and in London and various other places gaining a decided reputation for himself, especially in London. His coming will be awaited with great interest.

The passing of Pierre Monteux as conductor of the Boston Symphony Orchestra calls for an appraisal of his work. Granted that his qualities as a conductor did not excite the general admiration that was the lot of leaders like Gericke, Nikisch and Muck—to name the most illustrious of his predecessors—Mr. Monteux's contribution to the musical history of Boston was nevertheless significant. When he came to Boston he found the symphony orchestra disrupted by the war and he spared no pains to reorganize it. No sooner, however, did the new orchestra begin to function smoothly, than it was again disorganized by a strike which resulted in the elimination of a third of the personnel. Again Mr. Monteux set to work to rebuild the Boston Symphony Orchestra and it was the consensus of critical opinion that the early glories of the famous symphony orchestra had been restored, and there were not a few who claimed for it the leadership among orchestras that it enjoyed for many years.

Of Mr. Monteux's abilities it may fairly be said that he has made decided strides as a conductor and that as a program maker he might well serve as a model for many other orchestral leaders. His departure from Boston next spring will be regretted by a considerable part of the orchestra's following in Boston. On the other hand, the time was ripe for a change and the coming of Mr. Koussewitzky will be welcomed by the orchestra's well wishers not only in Boston, but also in New York and the other cities visited by this organization.

MUSICAL COURIER
Weekly Review of the World's Music

Issue of

Sept. 13-1923

KOUSSEVITZKY ENGAGED TO CONDUCT BOSTON SYMPHONY

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announces the engagement of Serge Alexandrovitch Koussevitzky as conductor

SERGE ALEXANDROVITCH KOUSSEVITZKY

of the Boston Symphony Orchestra, beginning with the autumn of 1924.

Koussevitzky was born at Vishny Volotchk, northern Russia, on June 30, 1874. He studied at the conservatory at Moscow, his specialty being the double bass. In 1900 he was appointed a professor of that school and at the same time was a member of the Imperial Theater Orchestra. Becoming possessed of great means he went to Berlin, founding there in 1910 a Union for the Advancement of Russian Composers. He also travelled extensively throughout Europe giving recitals on the double bass. With his own private means he maintained a symphony orchestra in Russia and did pioneer work by travelling with it through various districts of the great land that knew nothing of symphonic music.

Koussevitzky remained in Russia during the war and revolution and, like all other prominent figures, was lost to the sight of the outside world for a long time. Then there came the report that he had been elected conductor of the orchestra which was formerly the Czar's private string band. Not long after that he succeeded in getting out of the country and has since made his headquarters in Paris conducting concerts there, in London and in Spain—and opera in Paris and Spain.

Koussevitzky has never visited this country. Arrangements were being made just before the war for him to come over in his capacity of double bass virtuoso but he was prevented from coming.

MUSICAL COURIER
Weekly Review of the World's Music

Issue of

Sept 13-1923

BOSTON SYMPHONY ORCHESTRA ANNOUNCES PLANS FOR FORTY-THIRD SEASON

Important Additions to New England Conservatory

Boston, Mass., September 8.—A busy season is anticipated for the Boston Symphony Orchestra. A large schedule of concerts has been made, including, besides the forty-eight regular concerts, the five Monday evening concerts, Pension Fund and Young People's Concerts in Boston, fifteen concerts in Greater New York and numerous appearances in New England and other Eastern cities, which will include several concerts in Canada.

Pierre Monteux, who has been devoting a part of his summer in Europe to his annual search for new scores, will return late this month in readiness to begin rehearsals for his fifth season at the head of the orchestra. The personnel will remain as before, with no change in the leaders of the various sections.

A new record has been made in the matter of subscription renewals for the regular series of Boston concerts. The increased waiting list for the Friday afternoon series of twenty-four was considerably more than sufficient to exhaust those seats which were released by former subscribers, so that there was no public sale for this series.

The announcement of soloists to appear at the regular Boston concerts is now made. The singers will include Sigrid Onegin, Elisabeth Rethberg, Eva Gauthier, Vera Janacopulos, Marya Freund, and Roland Hayes. The pianists to appear are Harold Bauer, Moriz Rosenthal, Mitja Nikisch, and E. Robert Schmitz. There will be two violinists—Jacques Thibaud and Carl Flesch—likewise Pablo Casals and Lionel Tertis, the prominent English viola virtuoso.

The season will open in Boston on October 12.

MONTREAL
CANADA

ISSUE OF

EP 1923

A New Conductor for The Boston Orchestra

The engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra, beginning with the autumn of 1924, is announced.

Long the most conspicuous conductor in Russia, Mr. Koussevitzky has in the last three seasons been active in Western Europe. In this time he has become a striking figure in the orchestral concerts of London and Paris. He will be the first Russian to lead the Boston Symphony Orchestra, and is the only truly great conductor whom as yet America has not heard.

Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longest terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the Boston Symphony concerts are attributed to Mr. Monteux's abilities.

Mr. Koussevitzky was born in Tver (in Northern Russia) in 1874. He was first taught music by his parents, and at twelve conducted the orchestra in the Municipal Theatre of his native town. He graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe. At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded, and subsidized them, that his hand might be entirely free and his enterprise entirely artistic. He gave a series of concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He even chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. Each spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern, and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer. He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. The revolution deprived Koussevitzky of his own orchestra but not of his energies; he was appointed for a considerable time conductor of the Russian State Orchestra which superseded the Imperial Orchestra of the old regime.

In 1920 circumstances took him westward, and he became a central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky Concerts." In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera, and thence take him to England and Scotland.

N. Y.
TELEGRAPH
ISSUE OF
SEP 10 1923

RUSSIAN TO LEAD BOSTON SYMPHONY

Trustees Announce the Engagement of Serge Koussevitzky for 1924.

CONDUCTOR NOW IN FRANCE

Previous to War Was a Great Patron of Composers in Native Country.

Judge Frederick P. Cabot, President of the Trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924.

Long the most conspicuous conductor in Russia, Mr. Koussevitzky has in the last three seasons been active in Western Europe. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a leader of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra. He is the only truly great conductor whom as yet America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longer terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the symphony concerts are attributed to Mr. Monteux's abilities and his indefatigable efforts through four seasons.

Will Return From France.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the Summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12. His family have left Boston and made their home once more in Paris, where Mr. Monteux will rejoin them at the conclusion of the coming season.

Mr. Koussevitzky was born in Tver (in Northern Russia) in 1874. He was first taught music by his parents, and at 12 conducted the orchestra in the Municipal Theatre of his native town. He graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe. At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin, and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded; he subsidized them, that his hand might be entirely free and his enterprise entirely artistic. It was here that Mr. Koussevitzky first extensively revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new. He gave series of concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He even chartered a steamer, and, sailing the length of the Volga, gave town after town an introduction to symphonic music. Each Spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern, and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer.

Encouraged Composers.

He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. The revolution deprived Koussevitzky of his orchestra, but not of his energies; he was appointed for a considerable time conductor of the Russian State Orchestra which superseded the Imperial Orchestra of the old regime.

It was in 1920 that circumstances took him westward and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky concerts," and which he has given for the last three years. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera and then take him to England and Scotland.

From
HOME NEWS
Bronx, New York City
SEP 10 1923

Boston Symphony Orchestra Will Have Russian Leader

Serge Koussevitzky, who has been active in Western Europe for several seasons, will be the first Russian leader of the Boston Symphony Orchestra, it was announced yesterday. Koussevitzky will take the place during the autumn of 1924. He will succeed Pierre Monteux, who will lead the orchestra for the fifth con[illegible] season this fall.

N. Y.
EVE. POST
SEP 10 1923

Koussevitzky to Lead Boston Symphony

First Russian to Conduct That Orchestra—To Come Next Season

Serge Koussevitzky will succeed Pierre Monteux as conductor of the Boston Symphony Orchestra beginning in the fall of 1924. Monteux will return from Paris the latter part of this month for his fifth and last season with the orchestra, bringing with him a number of new scores, and will begin at once rehearsals for the opening concert in Symphony Hall, Boston, October 12.

Koussevitzky, who is the first Russian to lead this orchestra, has been active in western Europe the last three seasons. He was born in Tver in 1874, was taught music by his parents, and at the age of twelve conducted the orchestra of the Municipal Theatre in his native town. Then he attended the Moscow Conservatory, where he studied the double bass, which he played in the Moscow Imperial Orchestra. In 1909 he organized an orchestra in Moscow and travelled over Russia with it. After the revolution he was made conductor of the Russian State Orchestra and in 1920 conducted in Paris and London, and also opera at the Grand Opera in Paris.

From SEP 10 1923
Evening Sun
New York City

RUSSIAN TO CONDUCT BOSTON'S ORCHESTRA

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, has announced the engagement of Serge Koussevitzky as conductor of the orchestra, beginning with the autumn of 1924. Mr. Koussevitzky, who has in the last three seasons been active in western Europe, will be the first Russian to lead this orchestra. He will succeed Pierre Monteux, whose coming season as conductor will be his fifth.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores. He will immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12.

Mr. Koussevitzky was born in Tver, Northern Russia, in 1874. He was first taught music by his parents, and at twelve conducted the orchestra in the Municipal Theater of his native town. He was graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra and toured Europe.

He organized an orchestra in Berlin and in 1909 a more important one in Moscow. He gave concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. The revolution deprived Koussevitzky of his orchestra, and he was appointed conductor of the Russian State Orchestra, which superseded the Imperial Orchestra.

In 1920 he went westward, and became an important figure in orchestral concerts in Paris and London. He was guest conductor of the London Symphony Orchestra, and has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera, and thence take him to England and Scotland.

Symphony Orchestra Season Opening ---Metropolitan Artists as Soloists

The list of soloists who are to appear with the Boston Symphony Orchestra in Symphony Hall at the pending regular series of symphony concerts is now announced. This will constitute the 43d season of the orchestra, and will open on Oct. 12-13, the double series of 24 Friday afternoon and 24 Saturday evening concerts extending from then through the following April.

There will be no public sale for the Friday afternoon concerts, since the increasing waiting list will more than exhaust such seats as are released by former subscribers. The few seats still untaken for the Saturday evening concerts are now obtainable.

Pierre Monteux will return from Europe in the latter part of September, in readiness to begin rehearsals for his fifth season as conductor of the orchestra. He has interspersed his period of rest by his quest for new scores of interest, the best of which will be included on the coming programmes for the winter.

Singers

Singers will figure conspicuously in the list of soloists. One of the foremost will be Sigrid Onegin, the contralto of Swedish origin, who first came to this country last autumn to join the roster of the Metropolitan Opera Company. When she came to Boston to give a concert, and later to appear at a pension fund concert, she was immediately called the most important new singer of the season.

The other principal new singer of the Metropolitan Opera Company last season was Elisabeth Rethberg, the soprano, who likewise then came from Europe for the first time. In Europe she had been leading soprano of the Dresden opera for a long time. She appeared under Richard Strauss and Arthur Nikisch, and both of these eminent musicians made her their first choice for the interpreation of important scores.

Eva Gauthier, the French-Canadian mezzo soprano, is well known by her several recitals here. She is an ardent exponent of modern song.

Vera Janacopulos, a soprano of striking presence and impressively beautiful voice, is likewise a pioneer of modern songs, better known in Europe than in America, although she made a number of appearances here two seasons ago. She is shortly to return from a busy season in Europe, where she has appeared in several cities of France, Belgium and Spain.

Marya Freund, soprano, will make her first visit to this country.

There will be particular interest in the appearance with the orchestra of Roland Hayes, the colored tenor, who, after having been discovered and trained in Boston, went to Europe, where he gave numerous concerts in England and was highly acclaimed. He has sung in Paris with the Colonne Orchestra, likewise in Vienna and other cities, in each case winning a reception as fully enthusiastic as that of England. Roland Hayes is returning for a tour of this country, which is to include numerous recitals and several appearances with orchestra.

Instrumentalists

Of the pianists to appear in course of the season, the best known from numerous former occasions will be

Harold Bauer, whose favor with the Symphony patrons dates back to his first appearance with the Boston Symphony Orchestra in 1900, which was also his American debut.

A very great pianist who has not appeared here since 1907 is Moriz Rosenthal, whose return to this country will surely be a principal feature of the musical season. This pupil of Liszt and Joseffy has long been looked upon in Europe as a master virtuoso, second in this respect to none.

Pianists of the younger generation will be E. Robert Schmitz and Mitja Nikisch, who is to make his first visit to America.

There will be two violinists, Jacques Thibaud and Carl Flesch, the Hungarian master. Carl Flesch made a short tour of America in 1914, which terminated with the advent of the war.

Pablo Casals, the master of the violoncello, has not appeared as soloist with the orchestra since 1915. Fritz Kreisler has called him "the greatest musician that has ever drawn a bow."

Lionel Tertis, the English virtuoso viola player, has appeared with orchestra many times in Europe with unvarying success. He will make his first visit to this country this season.

POST-SEPT.

Soloists Announced for New Symphony Season

A musically important season of Boston Symphony concerts is anticipated in Symphony hall. The regular series of 24 Friday afternoon and Saturday evening concerts will begin on Oct. 12 and 13, and extend through the winter and spring. This season will be the fifth under Pierre Monteux, the famous conductor, who is shortly expected to return from Europe with new scores of interest, to be included on the programs. The soloists engaged to appear with the orchestra in the course of the season will lend much distinction to these concerts.

SINGERS

The singers will include Sigrid Onegin, a contralto, and Elizabeth Rethberg, soprano, both leading singers of the Metropolitan Opera Company. There will also be Eva Gauthier, the distinguished mezzo-soprano, and Vera Janacopulos and Marya Freund, whose careers as yet have scarcely extended beyond Europe, where, however, they are ranked among the finest interpreters of song. The single tenor will be Roland Hayes, the noted colored singer who, American born, has had tremendous success in Europe.

The pianists will include Harold Bauer and E. Robert Schmitz, both having appeared on two previous occasions with this orchestra. There will also be two pianists of European renown: Moriz Rosenthal, called the greatest living exponent of the imperishable school of Liszt. and Mitza Nikisch, a young man of recent rise into prominence. whose coming will have a sentimental interest. in that he is the son of Arthur Nikisch, former conductor of the Boston Symphony orchestra. who died last year.

TRAV. SEPT. 8.

PREFACE TO IMMINENT PLEASURES: ANOTHER SEASON OF SYMPHONY

ORCHESTRA AND CONDUCTOR IN PRIME POWER

Mr. Monteux and His Band, Now Brought to New Excellencies — Catholicity of Taste and Keen Discernment in Programme Making—The Augmented Choir of Horns—The Moving World—Assisting Soloists

WORK truly in the arts, and the goal, if it is worth the gaining, will ever recede. At larger and finer fruition than ever before stood last spring the Symphony Orchestra, as a new régime had gradually reconstituted and remoulded it. Yet in the new year, at beginning only *five* weeks away, it should go forward *to* richer fulfillment. Every visible or *audible* condition favors such progress. *Only* minor changes in the personnel and the rounding of a full octet of horns will alter the face of the orchestra. Otherwise, alike in virtuosi and in rank and file, it continues the band that Mr. Monteux has sifted, strengthened, schooled and vitalized in his own image. With each year of his present term the conductor's faculties and powers have run deeper and higher, become more sensitive and plastic. Through the season at hand, by every sign of the season past, the ends that he seeks should again, and more amply crown the work. The range of the music that he chooses, the balance that he holds between ancients and moderns, between the saints (as nearly all agree) and the sinners (as a few would have them) have given the concerts of the Symphony Orchestra a liberality and a catholicity hard to match elsewhere—pride for the present, precedent for the future, stimulation always. A free hand was ever the portion of his predecessors. To it he joined not only the open, but the enquiring mind. Yet rarely have the Symphony Concerts found more favor in their own city. A waiting list for the matinées—still waits for places seldom released. The subscribing audience of Saturday evenings steadily increase. The supplementary concerts flourish. Cities, far and near, hear the orchestra gladly. New York, long doubtful yet desiring, has begun to see—or hear—the light.

With these fair winds, conductor and managers may confidently set their course through a new season. The usual series of twenty-four paired concerts will begin at Symphony Hall on Friday afternoon, Oct. 12, and Saturday evening, Oct. 13, to end, again by precedent, in the early days of May. As in recent years, this long succession will be broken by five journeys, each a week long, to New York, Brooklyn and neighboring cities, and by a sixth expedition northward and westward. For Canadian audiences have begun of late to know and to welcome the orchestra. Cities of New England will share it for short series of concerts or for occasional visits.

The Pension Fund for retired or incapacitated members of the orchestra will receive its double due, and one of these concerts is likely to bring Beethoven's Choral Symphony, unheard with choir since Dr. Muck's time, well warranted by Mr. Monteux's version last winter of the three orchestral divisions. So stands the familiar schedule of the orchestra, full, since revenue is a desirable thing; yet not overtaxing since in the virtue of programme and performance lies the source of that revenue.

As already hinted, the orchestra of the year to come remains virtually the orchestra of the year past, since by its works weekly hearers have known and applauded it. No less should it be an orchestra in prime—at the fulness of its powers, yet not drying them into a mechanical and in degree devitalized perfection. (In a relatively recent past the Symphony Concerts knew both these heights and this pitfall.) The rumor of an additional clarinetist passes unfulfilled; while a seventh and an eighth horn joined to the present six meets an obvious need and finally restores the wind choir to former numbers. For two reasons, an octet is essential to the well-being and the range of orchestra and programmes. The horn is a taxing instrument since its quality in the concert-hall depends upon the sensibility in lip, finger, mind and spirit of the player. Four horns may be easily overworked; six are but partial salvation; only in eight is the division of labor secure. Composers, moreover, *have* written unabashed for eight horns and will not be denied, if their music is to sound even as they imagined. Wagner's four *horns* and four tenor-tubas—an easy equivalent—are an old story. In this and that tone-poem Strauss insists upon his eight. Bruckner sometimes joins tubas and horns, Wagner-wise; while now and again a full octet left Mahler barely content. He, Bruckner, Strauss of the later tone-poems—as some will say—might endurably be spared; but not *if* the modern repertory is to stand well rounded and Mr. Monteux *is* to achieve a just ambition. No *luxury, but necessity*, is such a choir, since *high-placed orchestras* must be less borrowers than *self-contained* and self-sufficient.

In the summer conductors sort and study scores, old and new. In the summer, they search the shelves of the publishers of music and bid composers open portfolios. This year Mr. Monteux has made a long summer of these sports and pastimes, and not until his *return* from Europe in September will *any forecast* be possible of chosen pieces. *Yet, in a sense*, the forecast is *already* made, being written in the record of *two* and three years past. Mr. Monteux *has* seldom overlooked the ancient or the *classical* composers. Yet is he wisely and resolutely minded that their music shall not be heard so often as to become the routine of inert listening and passive pleasure. As wise is he when he remembers that such composers have written not a little *characteristic* and abiding music outside their "standard works." There is a Handel of "The Water-Music" as well as of the Concertos; a Beethoven of the ballet, "Prometheus" as well as of the Symphonies and the Overtures. There is also the half-forgotten composer; yet in two or three pieces hardly obsolete. Mr. Monteux now and again rediscovers him. There are the established moderns, hardly *less in* danger of routine, if they be a *Brahms*, a Franck or a Wagner, than their remoter predecessors. Mr. Monteux keeps the balance. There are the accepted *contemporaries*, fruitful still in new music that by title of the composer—say Ravel or Respighi—deserves hearing. Mr. Monteux is mindful.

Finally, for blessing or curse, stand the "ultramoderns"—innovators *or* iconoclasts of this particular day. *Or rather, they* do not stand, but insist upon following, each his particular course. Some may not abide their music; others affirm an extravagant ostentatious pleasure in it. Along the middle path goes the open, inquiring, *discriminating* mind that would discover and appraise each "modernist" according to his purpose and accomplishment. Mr. Monteux takes it; his more intelligent hearers follow as reasonably. The lazy, the hide-bound, the faithful of the past, the fearsome of the present, do not hide [illegible]eir irritation. No more do the *by-stand*-[illegible] hide their amusement. By no compu[illegible]n need most of us listen to music we[illegible]like. By none, either may these same [illegible]odernists" be stayed *or stilled*. "In mus[illegible] well as among the planets "the world [illegible] move." It is not altogether wise to let [illegible]ver-pass us. There are fashions in tones as well as in clothes and motor cars. Indifference *to the mode* is not exactly the badge of the *human* tribe.

Whatever these programmes, "assisting artists" will grace them plentifully—*beyond* even the number of recent seasons. Established virtuosi will return like Mr. Bauer, the pianist, and Mr. Thibaud, the *violinist*, since they are still in prime, of their powers. The master-violincellist of our time, signal musician as well, will be heard anew in Mr. Cassals. To Arthur Nikisch, of old conductor of the Symphony Orchestra, will succeed his son, Mitja, pianist of

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TRANS. SEPT. 8

N. Y.
TELEGRAPH
ISSUE OF
SEP 10 1923

RUSSIAN TO LEAD BOSTON SYMPHONY

Trustees Announce the Engagement of Serge Koussevitzky for 1924.

CONDUCTOR NOW IN FRANCE

Previous to War Was a Great Patron of Composers in Native Country.

Judge Frederick P. Cabot, President of the Trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the Autumn of 1924.

Long the most conspicuous conductor in Russia, Mr. Koussevitzky has in the last three seasons been active in Western Europe. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a leader of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra. He is the only truly great conductor whom as yet America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longer terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the symphony concerts are attributed to Mr. Monteux's abilities and his indefatigable efforts through four seasons.

Will Return From France.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the Summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12. His family have left Boston and made their home once more in Paris, where Mr. Monteux will rejoin them at the conclusion of the coming season.

Mr. Koussevitzky was born in Tver (in Northern Russia) in 1874. He was first taught music by his parents, and at 12 conducted the orchestra in the Municipal Theatre of his native town. He graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe. At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin, and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded; he subsidized them, that his hand might be entirely free and his enterprise entirely artistic. It was here that Mr. Koussevitzky first extensively revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new. He gave series of concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He even chartered a steamer, and, sailing the length of the Volga, gave town after town an introduction to symphonic music. Each Spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern, and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer.

Encouraged Composers.

He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. The revolution deprived Koussevitzky of his orchestra, but not of his energies; he was appointed for a considerable time conductor of the Russian State Orchestra which superseded the Imperial Orchestra of the old regime.

It was in 1920 that circumstances took him westward and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky concerts," and which he has given for the last three years. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera and then take him to England and Scotland.

From
HOME NEWS
Bronx, New York City
SEP 10 1923

Boston Symphony Orchestra Will Have Russian Leader

Serge Koussevitzky, who has been active in Western Europe for several seasons, will be the first Russian leader of the Boston Symphony Orchestra, it was announced yesterday.

Koussevitzky will take the place during the autumn of 1924. He will succeed Pierre Monteux, who will lead the orchestra for the fifth consecutive season this fall.

N. Y.
EVE. POST
SEP 10 1923

Koussevitzky to Lead Boston Symphony

First Russian to Conduct That Orchestra—To Come Next Season

Serge Koussevitzky will succeed Pierre Monteux as conductor of the Boston Symphony Orchestra beginning in the fall of 1924. Monteux will return from Paris the latter part of this month for his fifth and last season with the orchestra, bringing with him a number of new scores, and will begin at once rehearsals for the opening concert in Symphony Hall, Boston, October 12.

Koussevitzky, who is the first Russian to lead this orchestra, has been active in western Europe the last three seasons. He was born in Tver in 1874, was taught music by his parents, and at the age of twelve conducted the orchestra of the Municipal Theatre in his native town. Then he attended the Moscow Conservatory, where he studied the double bass, which he played in the Moscow Imperial Orchestra. In 1909 he organized an orchestra in Moscow and travelled over Russia with it. After the revolution he was made conductor of the Russian State Orchestra and in 1920 conducted in Paris and London, and also opera at the Grand Opera in Paris.

From
Evening Sun
New York City
SEP 10 1923

RUSSIAN TO CONDUCT BOSTON'S ORCHESTRA

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, has announced the engagement of Serge Koussevitzky as conductor of the orchestra, beginning with the autumn of 1924. Mr. Koussevitzky, who has in the last three seasons been active in Western Europe, will be the first Russian to lead this orchestra. He will succeed Pierre Monteux, whose coming season as conductor will be his fifth.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores. He will immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12.

Mr. Koussevitzky was born in Tver, Northern Russia, in 1874. He was first taught music by his parents, and at twelve conducted the orchestra in the Municipal Theater of his native town. He was graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra and toured Europe.

He organized an orchestra in Berlin and in 1909 a more important one in Moscow. He gave concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. The revolution deprived Koussevitzky of his orchestra, and he was appointed conductor of the Russian State Orchestra, which superseded the Imperial Orchestra.

In 1920 he went westward, and became an important figure in orchestral concerts in Paris and London. He was guest conductor of the London Symphony Orchestra, and has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera, and thence take him to England and Scotland.

Symphony Orchestra Season Opening ---Metropolitan Artists as Soloists

The list of soloists who are to appear with the Boston Symphony Orchestra in Symphony Hall at the pending regular series of symphony concerts is now announced. This will constitute the 43d season of the orchestra, and will open on Oct. 12-13, the double series of 24 Friday afternoon and 24 Saturday evening concerts extending from then through the following April.

There will be no public sale for the Friday afternoon concerts, since the increasing waiting list will more than exhaust such seats as are released by former subscribers. The few seats still untaken for the Saturday evening concerts are now obtainable.

Pierre Monteux will return from Europe in the latter part of September, in readiness to begin rehearsals for his fifth season as conductor of the orchestra. He has interspersed his period of rest by his quest for new scores of interest, the best of which will be included on the coming programmes for the winter.

Singers

Singers will figure conspicuously in the list of soloists. One of the foremost will be Sigrid Onegin, the contralto of Swedish origin, who first came to this country last autumn to join the roster of the Metropolitan Opera Company. When she came to Boston to give a concert, and later to appear at a pension fund concert, she was immediately called the most important new singer of the season.

The other principal new singer of the Metropolitan Opera Company last season was Elisabeth Rethberg, the soprano, who likewise then came from Europe for the first time. In Europe she had been leading soprano of the Dresden opera for a long time. She appeared under Richard Strauss and Arthur Nikisch, and both of these eminent musicians made her their first choice for the interpreation of important scores.

Eva Gauthier, the French-Canadian mezzo soprano, is well known by her several recitals here. She is an ardent exponent of modern song.

Vera Janacopulos, a soprano of striking presence and impressively beautiful voice, is likewise a pioneer of modern songs, better known in Europe than in America, although she made a number of appearances here two seasons ago. She is shortly to return from a busy season in Europe, where she has appeared in several cities of France, Belgium and Spain.

Marya Freund, soprano, will make her first visit to this country.

There will be particular interest in the appearance with the orchestra of Roland Hayes, the colored tenor, who, after having been discovered and trained in Boston, went to Europe, where he gave numerous concerts in England and was highly acclaimed. He has sung in Paris with the Colonne Orchestra, likewise in Vienna and other cities, in each case winning a reception as fully enthusiastic as that of England. Roland Hayes is returning for a tour of this country, which is to include numerous recitals and several appearances with orchestra.

Instrumentalists

Of the pianists to appear in course of the season, the best known from numerous former occasions will be Harold Bauer, whose favor with the Symphony patrons dates back to his first appearance with the Boston Symphony Orchestra in 1900, which was also his American debut.

A very great pianist who has not appeared here since 1907 is Moriz Rosenthal, whose return to this country will surely be a principal feature of the musical season. This pupil of Liszt and Joseffy has long been looked upon in Europe as a master virtuoso, second in this respect to none.

Pianists of the younger generation will be E. Robert Schmitz and Mitja Nikisch, who is to make his first visit to America.

There will be two violinists, Jacques Thibaud and Carl Flesch, the Hungarian master. Carl Flesch made a short tour of America in 1914, which terminated with the advent of the war.

Pablo Casals, the master of the violoncello, has not appeared as soloist with the orchestra since 1915. Fritz Kreisler has called him "the greatest musician that has ever drawn a bow."

Lionel Tertis, the English virtuoso viola player, has appeared with orchestra many times in Europe with unvarying success. He will make his first visit to this country this season.

POST-SEPT.

Soloists Announced for New Symphony Season

A musically important season of Boston Symphony concerts is anticipated in Symphony hall. The regular series of 24 Friday afternoon and Saturday evening concerts will begin on Oct. 12 and 13, and extend through the winter and spring. This season will be the fifth under Pierre Monteux, the famous conductor, who is shortly expected to return from Europe with new scores of interest, to be included on the programs. The soloists engaged to appear with the orchestra in the course of the season will lend much distinction to these concerts.

SINGERS

The singers will include Sigrid Onegin, a contralto, and Elizabeth Rethberg, soprano, both leading singers of the Metropolitan Opera Company. There will also be Eva Gauthier, the distinguished mezzo-soprano, and Vera Janacopulos and Marya Freund, whose careers as yet have scarcely extended beyond Europe, where, however, they are ranked among the finest interpreters of song. The single tenor will be Roland Hayes, the noted colored singer who, American born, has had tremendous success in Europe.

The pianists will include Harold Bauer and E. Robert Schmitz, both having appeared on two previous occasions with this orchestra. There will also be two pianists of European renown: Moriz Rosenthal, called the greatest living exponent of the imperishable school of Liszt, and Mitza Nikisch, a young man of recent rise into prominence, whose coming will have a sentimental interest, in that he is the son of Arthur Nikisch, former conductor of the Boston Symphony orchestra, who died last year.

TRAN. SEPT. 8.

PREFACE TO IMMINENT PLEASURES: ANOTHER SEASON OF SYMPHONY

ORCHESTRA AND CONDUCTOR IN PRIME POWER

Mr. Monteux and His Band, Now Brought to New Excellencies — Catholicity of Taste and Keen Discernment in Programme Making—The Augmented Choir of Horns—The Moving World—Assisting Soloists

WORK truly in the arts, and the goal, if it is worth the gaining, will ever recede. At larger and finer fruition than ever before stood last spring the Symphony Orchestra, as a new régime had gradually reconstituted and remoulded it. Yet in the new year, at beginning only five weeks away, it should go forward to richer fulfillment. Every visible or audible condition favors such progress. Only minor changes in the personnel and the rounding of a full octet of horns will alter the face of the orchestra. Otherwise, alike in virtuosi and in rank and file, it continues the band that Mr. Monteux has sifted, strengthened, schooled and vitalized in his own image. With each year of his present term the conductor's faculties and powers have run deeper and higher, become more sensitive and plastic. Through the season at hand, by every sign of the season past, the ends that he seeks should again, and more amply crown the work. The range of the music that he chooses, the balance that he holds between ancients and moderns, between the saints (as nearly all agree) and the sinners (as a few would have them) have given the concerts of the Symphony Orchestra a liberality and a catholicity hard to match elsewhere—pride for the present, precedent for the future, stimulation always. A free hand was ever the portion of his predecessors. To it he joined not only the open, but the enquiring mind. Yet rarely have the Symphony Concerts found more favor in their own city. A waiting list for the matinées—still waits for places seldom released. The subscribing audience of Saturday evenings steadily increase. The supplementary concerts flourish. Cities, far and near, hear the orchestra gladly. New York, long doubtful yet desiring, has begun to see—or hear—the light.

With these fair winds, conductor and managers may confidently set their course through a new season. The usual series of twenty-four paired concerts will begin at Symphony Hall on Friday afternoon, Oct. 12, and Saturday evening, Oct. 13, to end, again by precedent, in the early days of May. As in recent years, this long succession will be broken by five journeys, each a week long, to New York, Brooklyn and neighboring cities, and by a sixth expedition northward and westward. For Canadian audiences have begun of late to know and to welcome the orchestra. Cities of New England will share it for short series of concerts or for occasional visits

The Pension Fund for retired or incapacitated members of the orchestra will receive its double due, and one of these concerts is likely to bring Beethoven's Choral Symphony, unheard with choir since Dr. Muck's time, well warranted by Mr. Monteux's version last winter of the three orchestral divisions. So stands the familiar schedule of the orchestra, full, since revenue is a desirable thing; yet not overtaxing since in the virtue of programme and performance lies the source of that revenue.

As already hinted, the orchestra of the year to come remains virtually the orchestra of the year past, since by its works weekly hearers have known and applauded it. No less should it be an orchestra in prime—at the fulness of its powers, yet not drying them into a mechanical and in degree devitalized perfection. (In a relatively recent past the Symphony Concerts knew both these heights and this pitfall.) The rumor of an additional clarinetist passes unfulfilled; while a seventh and an eighth horn joined to the present six meets an obvious need and finally restores the wind choir to former numbers. For two reasons, an octet is essential to the well-being and the range of orchestra and programmes. The horn is a taxing instrument since its quality in the concert-hall depends upon the sensibility in lip, finger, mind and spirit of the player. Four horns may be easily overworked; six are but partial salvation; only in eight is the division of labor secure. Composers, moreover, have written unabashed for eight horns and will not be denied, if their music is to sound even as they imagined. Wagner's four horns and four tenor-tubas—an easy equivalent—are an old story. In this and that tone-poem Strauss insists upon his eight. Bruckner sometimes joins tubas and horns, Wagner-wise; while now and again a full octet left Mahler barely content. He, Bruckner, Strauss of the later tone-poems—as some will say—might endurably be spared; but not if the modern repertory is to stand well rounded and Mr. Monteux *is to* achieve a just ambition. No luxury, *but necessity*, is such a choir, since *high-placed orchestras* must be less borrowers than self-*contained* and self-sufficient.

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Finally, for blessing or curse, stand the "ultramoderns"—innovators *or iconoclasts* of this particular day. *Or rather, they* do not stand, but insist upon following, each his particular course. Some may not abide their music; others affirm an extravagant ostentatious pleasure in it. Along the middle path goes the open, inquiring, *discriminating* mind that would discover and appraise each "modernist" according to his purpose and accomplishment. *Mr.* Monteux takes it; his more intelligent hearers follow as reasonably. The lazy, the hide-bound, the faithful of the past, the fearsome of the present, do *not* hide their irritation. No more do the *by-standers* hide their amusement. By no compulsion need most of us listen to music we dislike. By none, either may these same "modernists" be stayed *or stilled*. In music as well as among the planets "the world do move." It is not altogether wise to let it over-pass us. There are fashions in tones as well as in clothes and motor cars. Indifference *to the mode* is not exactly the badge of the human tribe.

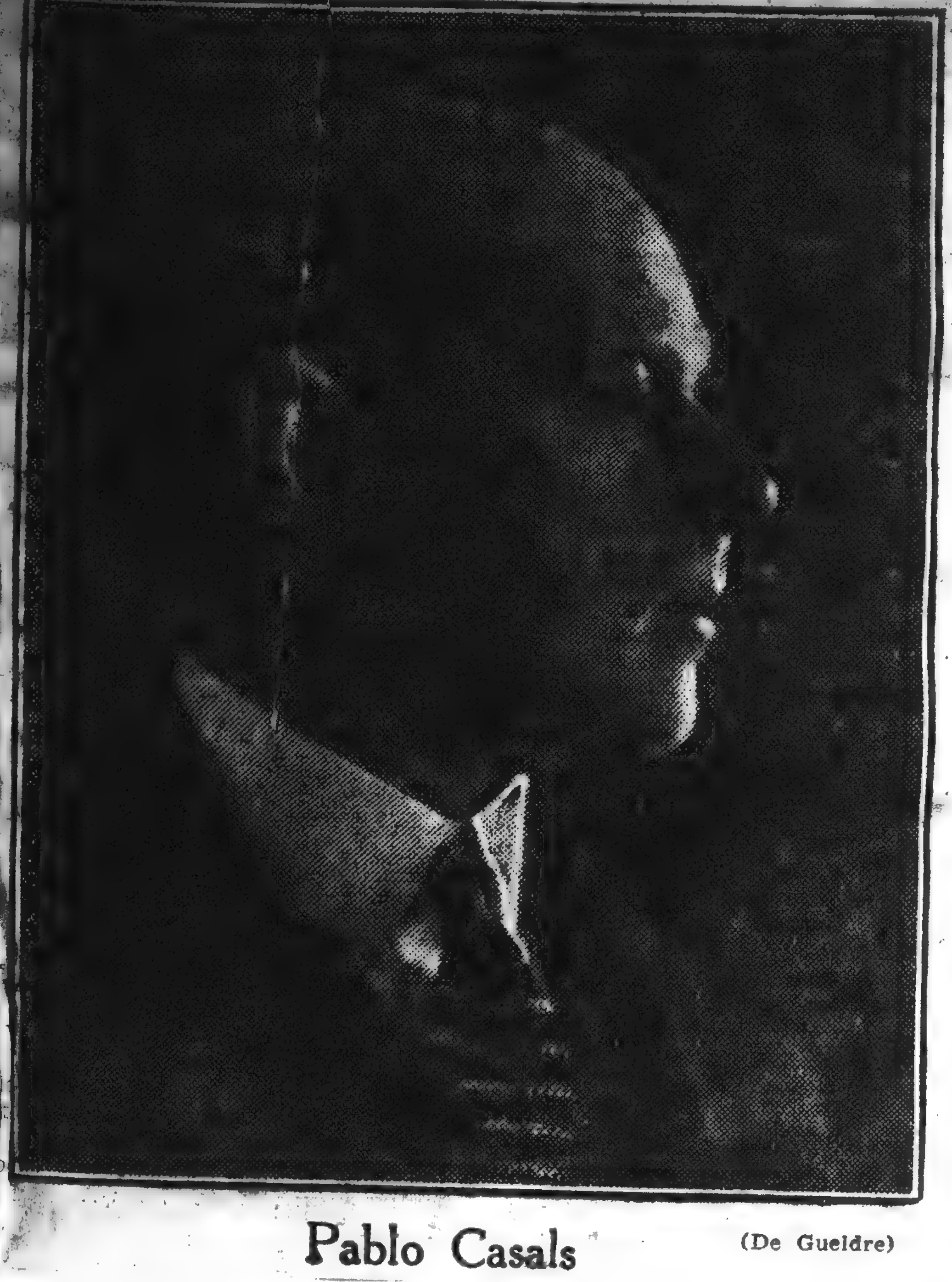
Whatever these programmes, "assisting artists" will grace them plentifully—*beyond* even the number of recent seasons. Established virtuosi will return like Mr. Bauer, the pianist, and Mr. Thibaud, the *violinist*, since they are still in prime of their powers. The master-violincellist of our time, signal musician as well, will be heard anew in Mr. Cassals. To Arthur *Nikisch*, of old conductor of the Symphony Orchestra, will succeed his son, Mitja, *pianist of* and to the rising generation. A renowned viola-player—rare species of virtuoso—comes from London in Mr. Tertis. Out of the past, but undiminished, returns Rosenthal, pianist, of hand, mind and, sometimes, heart. For foil, out of the younger French pianists, Mr. Schmitz will have place—and he is devotee of the "modernists." Mr. Flesch, able German violinist, barely discovered in America before the late war, keeps the international balance even.

Best of all, each and every singer [illegible] be newcomers "to these concerts" and of the new generation as well—Mme. O[illegible] gen of the spacious and lustrous [illegible] Miss Rethberg, best-liked of the young German singers at the Metropolitan Opera House; Mme. Gauthier, champion of [illegible] "modernists" rewarded; Mme. Janacopulos champion of the "modernists" remembered and re-discovered; Mme. Freund with [illegible] way to make, yet not without credentials; Mr. Hayes, the tenor, at last and deservedly summoned in his own country to an orchestra of the first rank. Re-read the list [illegible] re-measure it. No clearer proof could [illegible] be of the new freedom, the new pleasure of the Symphony concerts. At last [illegible] court youth.

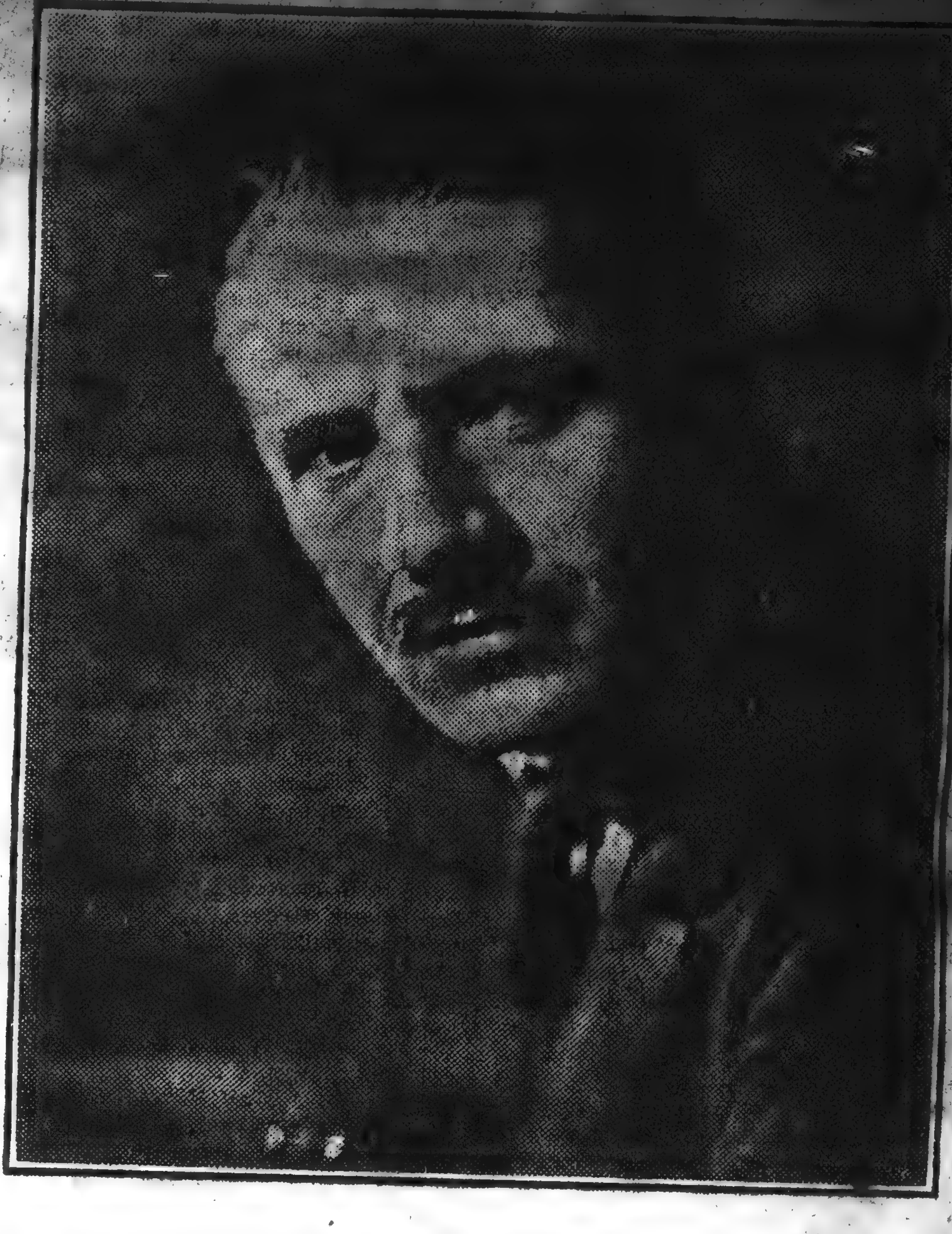
H. T. P.

[117]

Newcomer and Old Favorites---Soloists With the Symphony This Season


Pablo Casals (De Gueldre)

Vera Janacopulos (De Strelecki)


Jacques Thibaud (Kesslere)

TRANS. SEPT. 8.

SYMPHONY SOLOISTS ANNOUNCED

The complete list of soloists for the coming season of Boston Symphony concerts, now announced, is more attractive than for several seasons past. As usual there are one or two names that do not seem quite explicable. But the proportion of first-rate newcomers is unusually high.

Many among the local public interested in music will be especially glad to see Roland Hayes' name in the list, where it might well have appeared several seasons back. He is as great a musician as Boston has yet produced, and now not without honor in his own country.

He has sung with several leading European orchestras, and won the highest praise everywhere, not as a negro singer, but as one of the few really fine tenors to be heard in this generation, regardless of racial and National considerations.

Another name of especial interest to Bostonians is that of Mitja Nikisch, son of the former conductor of the orchestra, who is to make his American debut after attaining eminence as a pianist in Germany and England.

Of the other artists making their first appearances as soloists at these concerts Sigrid Onegin, the contralto of the Metropolitan Opera, whose voice is all that the passionate press agent claims it to be, as those who heard her recital here last season will testify, will be awaited eagerly by many.

Pablo Casals is again to be a soloist. He is the one and only 'cellist who ever made a concerto for violoncello and orchestra really enjoyable to the present writer.

Who They Are to Be

Moritz Rosenthal, a pianist known only by name to most of the younger generation in America, is coming back. Carl Flesch, whom some will recall as an excellent violinist heard in recital and with the Symphony in 1914, is another artist in the list better known in Europe than hereabouts.

Harold Bauer and Jacques Thibaud are the only players in the list who have played much with the Symphony, and most people are always glad to hear either of them, especially on their "good days."

The other singers, besides Roland Hayes and Mme Onegin, are to be Eva Gauthier, whose devotion to ultra modern song, and distinctive interpretations are more responsible than her voice for her fame; Elizabeth Rethberg, a soprano new to the Metropolitan last year and well though not extravagantly spoken of by those who have heard her, Vera Janocoupolos and Marya Freund, the last two practically unknown here, even by name. These two are sopranos and reputed famous in Europe.

An interesting novelty will be the appearance as soloist of Lionel Tertis, an Englishman who has won reputation as a viola player.

E. Robert Schmitz, the French pianist often heard here in recital, is again to be a soloist. His name completes the list.

No information is at hand as to what pieces the soloists and conductor may agree upon as best suited to display their respective talents without disturbing the dignity of the Symphony programs.

If anybody else chooses "Vissi d'Arte," from "La Tosca," by Puccini, as one soprano did last year, there is one reviewer not disposed to let the lowering of the standard pass without any comment, as he did last time. It was the first performance of that aria at a Boston Symphony concert, and the first of any work by Puccini.

Vocalists have a far easier choice of numbers for orchestral performance than pianists or violinists. Most concertos are inferior specimens of the work of fourth-rate composers, like Vieuxtemps, Popper, Saint-Saens, and innumerable Teutons of the caliber of Raff.

What They Might Play

Beethoven, Brahms, Schumann, Mozart and some still older composers like Bach, have indeed given us a few concertos worth listening to. Beethoven's violin concerto is still the best, but most concert goers know it almost by heart and long for something else. Not so the writer, who prefers the good things heard before to the dubious things as yet unheard.

If we must have pianists, violinists and occasionally harpists and other virtuosi as soloists, is not there still something to be said for lettting them play a few short pieces without encores to piano accompaniment. When we be- [illegible] devoted to music for its own sake our orchestral concerts will not advertise soloists at all, and will only employ them when it is desired to play a composition absolutely requiring their services.

But this is expecting too much from poor human nature. Meanwhile, if we must have soloists, to make sure that enough people will come to the concerts, why disguise the fact that they are there as window dressing? With some of them a mere appearance on the stage without any performance would suffice to give the audience its money's worth, and the supposedly indispensable relaxation from the somber nobility of symphonic music. Only when a Melba comes and sings "Vo' che sapete," a Paderewski plays the "Emperor" concerto, or a Kreisler, the violin concerto of Beethoven, does one listener feel that the soloist really added to the pleasure, the musical pleasure of the afternoon at the Symphony.

The list of soloists for the Monday concerts is not yet announced, though the series is to be given as for the past two years, and seats are to be had. This series offers a good chance for younger and less illustrious artists of high caliber and established position to appear. If the management could afford it the highest fees ought to go to the soloists at these concerts. Their public is less accustomed to orchestral music and much more disposed than that of the regular series to make a fuss over the soloist and over nothing else in the concert.

No details are yet forthcoming about the Symphony programs, nor about the general concert prospects, save a few scattered hints, and the announcement of Shuro Cherkassky for Sept 30, McCormack for Oct 7 at Symphony Hall. The following attraction will be Chaliapin Oct 14, de Pachmann Oct 21 and Schumann-Heink Oct 28.

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GLOBE SEPT. 9

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The pianists to appear include Harold Bauer, and E. Robert Schmitz, the distinguished French musician. There will also be two pianists of high European renown, Moris Rosenthal and Mitja Nikisch, son of Arthur Nikisch, former conductor of the Boston Symphony Orchestra, who died last year.

Pablo Casals, the supreme master of the cello, will likewise be one of the soloists. The violinists will include Jacques Thibaud, Carl Flesch and Lionel Tertis, the famous English viola player, who is to come to this country for the first time.

TELEGRAM SEPT

Famous Soloists for Symphony Season

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Conspicuous among the pianists to appear with the orchestra in the course of the season is Moriz Rosenthal, foremost apostle of the romantic tradition of Liszt. A newcomer to this country will be Mitja Nikisch, son of Arthur Nikisch, former conductor of the Symphony Orchestra, who died last year. The other two pianoists will be Harold Bauer and E. Robert Schmitz.

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SYMPHONY CONCERT STARS

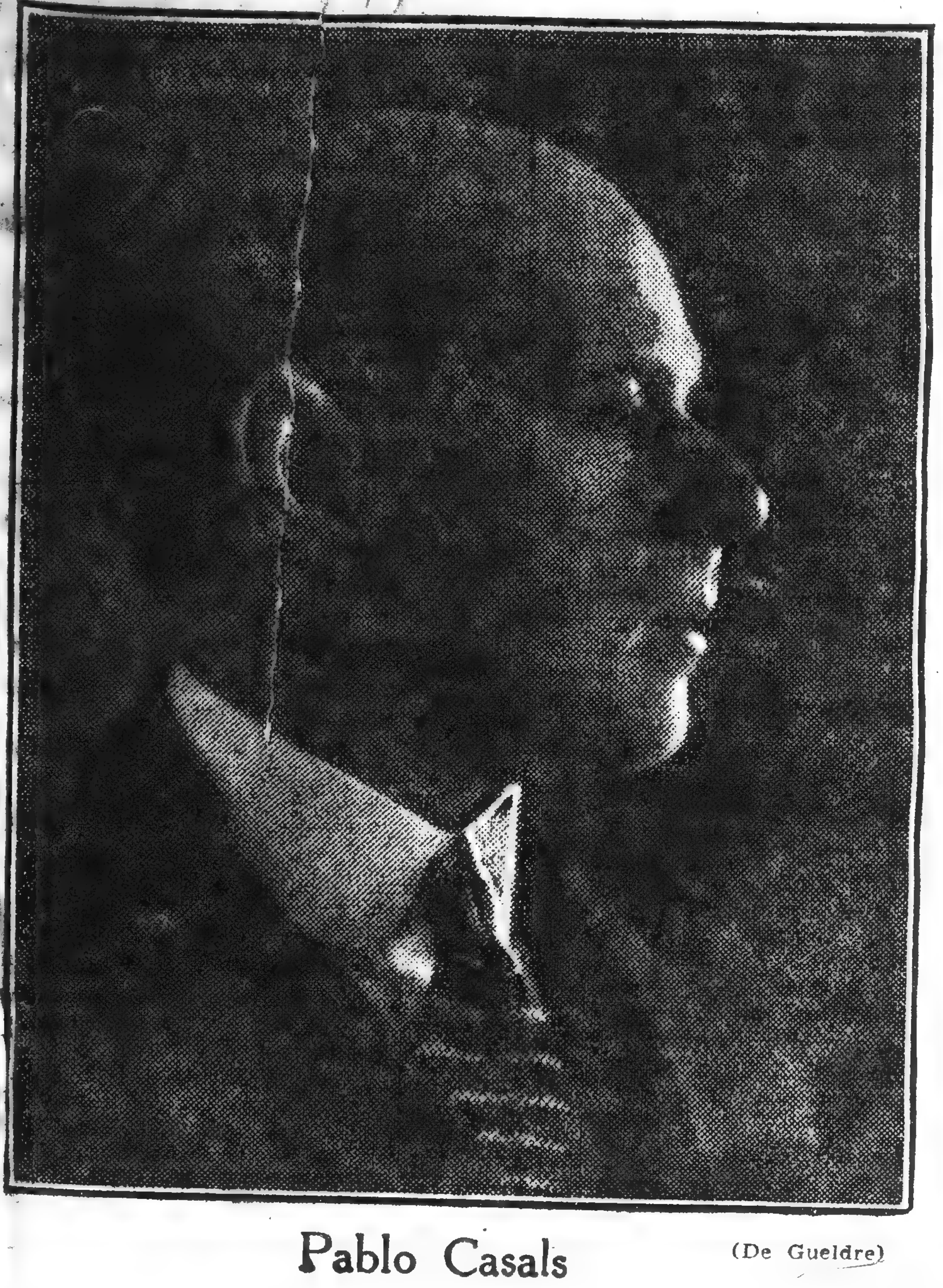
Sigrid Onegin

Elizabeth Rethberg

Eva Gauthier

ADVTSR - SEPT 9

Newcomer and Old Favorites---Soloists With the Symphony This Season


Pablo Casals (De Gueldre)

Vera Janacopulos (De Strelecki)

Jacques Thibaud (Kesslere)

T[illegible] SEPT. 8

SYMPHONY SOLOISTS ANNOUNCED

The complete list of soloists for the coming season of Boston Symphony concerts, now announced, is more attractive than for several seasons past. As usual there are one or two names that do not seem quite explicable. But the proportion of first-rate newcomers is unusually high.

Many among the local public interested in music will be especially glad to see Roland Hayes' name in the list, where it might well have appeared several seasons back. He is as great a musician as Boston has yet produced, and now not without honor in his own country.

He has sung with several leading European orchestras, and won the highest praise everywhere, not as a negro singer, but as one of the few really fine tenors to be heard in this generation, regardless of racial and National considerations.

Another name of especial interest to Bostonians is that of Mitja Nikisch, son of the former conductor of the orchestra, who is to make his American debut after attaining eminence as a pianist in Germany and England.

Of the other artists making their first appearances as soloists at these concerts Sigrid Onegin, the contralto of the Metropolitan Opera, whose voice is all that the passionate press agent claims it to be, as those who heard her recital here last season will testify, will be awaited eagerly by many.

Pablo Casals is again to be a soloist. He is the one and only 'cellist who ever made a concerto for violoncello and orchestra really enjoyable to the present writer.

Who They Are to Be

Moritz Rosenthal, a pianist known only by name to most of the younger generation in America, is coming back. Carl Flesch, whom some will recall as an excellent violinist heard in recital and with the Symphony in 1914, is another artist in the list better known in Europe than hereabouts.

Harold Bauer and Jacques Thibaud are the only players in the list who have played much with the Symphony, and most people are always glad to hear either of them, especially on their "good days."

The other singers, besides Roland Hayes and Mme Onegin, are to be Eva Gauthier, whose devotion to ultra modern song, and distinctive interpretations are more responsible than her voice for her fame; Elizabeth Rethberg, a soprano new to the Metropolitan last year and well though not extravagantly spoken of by those who have heard her, Vera Janocoupolos and Marya Freund, the last two practically unknown here, even by name. These two are sopranos and reputed famous in Europe.

An interesting novelty will be the appearance as soloist of Lionel Tertis, an Englishman who has won reputation as a viola player.

E. Robert Schmitz, the French pianist often heard here in recital, is again to be a soloist. His name completes the list.

No information is at hand as to what pieces the soloists and conductor may agree upon as best suited to display their respective talents without disturbing the dignity of the Symphony programs.

If anybody else chooses "Vissi d'Arte," from "La Tosca," by Puccini, as one soprano did last year, there is one reviewer not disposed to let the lowering of the standard pass without any comment, as he did last time. It was the first performance of that aria at a Boston Symphony concert, and the first of any work by Puccini.

Vocalists have a far easier choice of numbers for orchestral performance than pianists or violinists. Most concertos are inferior specimens of the work of fourth-rate composers, like Vieuxtemps, Popper, Saint-Saens, and innumerable Teutons of the caliber of Raff.

What They Might Play

Beethoven, Brahms, Schumann, Mozart and some still older composers like Bach, have indeed given us a few concertos worth listening to. Beethoven's violin concerto is still the best, but most concert goers know it almost by heart and long for something else. Not so the writer, who prefers the good things heard before to the dubious things as yet unheard.

If we must have pianists, violinists and occasionally harpists and other virtuosi as soloists, is not there still something to be said for lettting them play a few short pieces without encores to piano accompaniment. When we become really devoted to music for its own sake our orchestral concerts will not advertise soloists at all, and will only employ them when it is desired to play a composition absolutely requiring their services.

But this is expecting too much from poor human nature. Meanwhile, if we must have soloists, to make sure that enough people will come to the concerts, why disguise the fact that they are there as window dressing? With some of them a mere appearance on the stage without any performance would suffice to give the audience its money's worth, and the supposedly indispensable relaxation from the somber nobility of symphonic music. Only when a Melba comes and sings "Vo' che sapete," a Paderewski plays the "Emperor" concerto, or a Kreisler, the violin concerto of Beethoven, does one listener feel that the soloist really added to the pleasure, the musical pleasure of the afternoon at the Symphony.

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SYMPHONY CONCERT STARS

Sigrid Onegin

Elizabeth Rethberg

Eva Gauthier

ADVER- SEPT 7

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HAROLD BAUER

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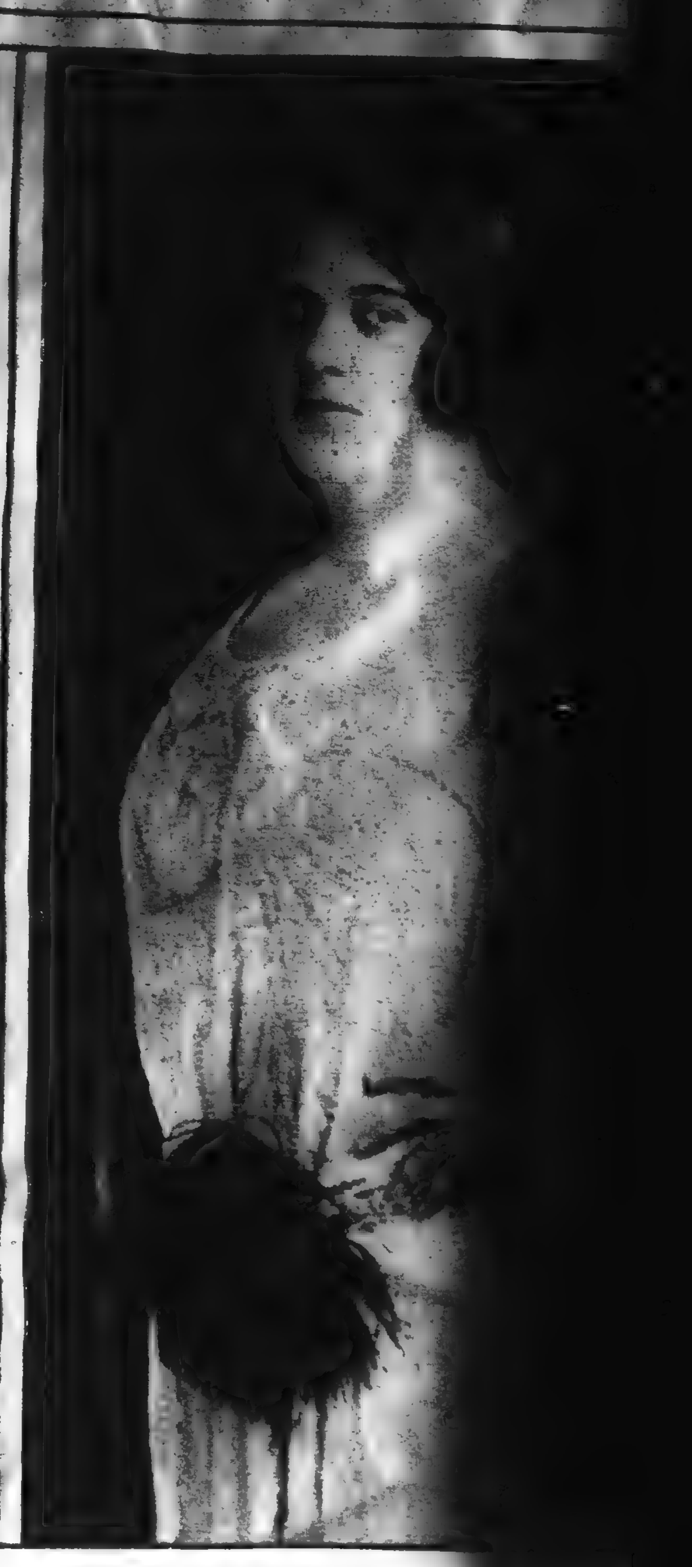
MORIZ ROSENTHAL

His Return to America After an Absence of 17 Years Is Expected to Create Much Interest in Musical Circles.



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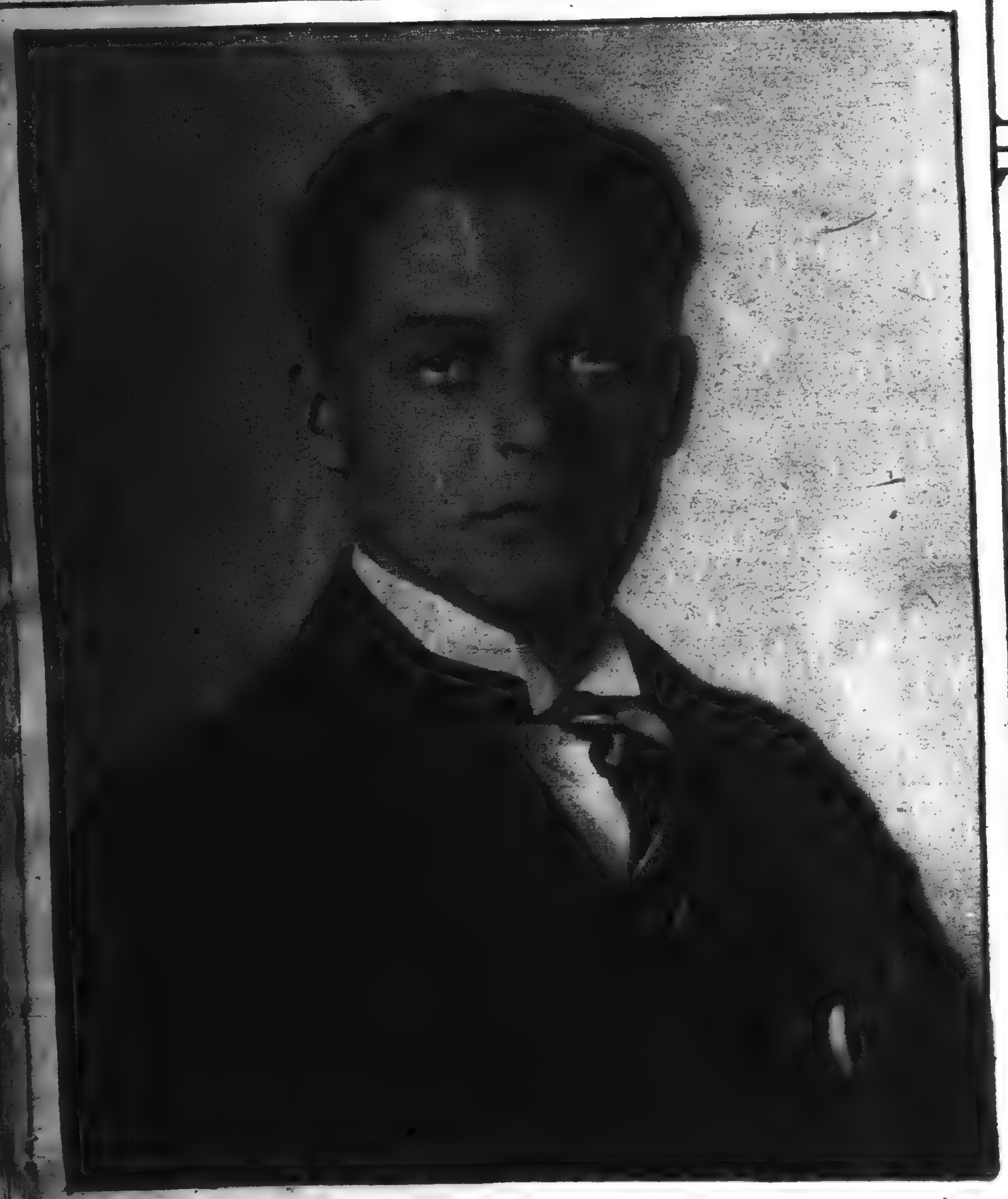

MITJA NIKISCH

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PIERRE MONTEUX, CONDUCTOR

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PABLO CASALS

[illegible] Patrons of the Symphony Concerts Will Remember This Great Spanish Violoncellist Who Appeared Here Several Years Ago.

CARL FLESCH

This Virtuoso Is a Hungarian. He Is Not Entirely a New Comer to America, for He Began a Tour of This Country in the Spring of 1914. The War Compelled Him to Return to Europe.

JACQUES THIBAUD

One of the Greatest Violinists of France. In the Past He Has Appeared Several Times as Soloist with the Boston Symphony Orchestra, and His Return Will Be Welcomed by Many Boston Music Lovers.

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SEPTEMBER 9, 1923

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EVENTFUL SYMPHONY SEASON IS ASSURED

Noted Soloists Announced for Concerts Beginning on Oct. 12

Announcement is now made of particulars of the regular series of 24 Friday afternoon and 24 Saturday evening concerts by the Boston Symphony Orchestra, including the soloists who will appear. These concerts, which will comprise the bulk of the 43d season of the Boston Symphony Orchestra, will begin on Oct. 12 and 13, and extend through the following April.

This will be the fifth season in which Mr. Monteux has conducted the orchestra. He is expected to return from Europe late in September to begin rehearsing. His summer has been in part devoted to searching for and inspecting new scores by composers of various nations.

The orchestra will retain the same illustrious personnel as before, with the addition of new horn players, to make a complete double quartet. The leaders of various sections will be as before.

The demand for subscription seats for these concerts is even greater than last year, judging by the renewals. In fact, there will be no public sale of the seats for the Friday afternoon concerts, the increased waiting list of 300 having been more than sufficient to exhaust the few seats given up by former subscribers. A very limited number of seats for the Saturday evening concerts are now placed on public sale.

PIANISTS

Conspicuous among the pianists to appear with the orchestra is Moriz Rosenthal, the great European apostle of the romantic tradition of Liszt. This foremost living pupil of Liszt and Joseffy has long been eminently esteemed in Europe. His absence for 17 years from America will lend additional importance to his coming. A newcomer to this country will be Mitja Nikisch, the talented son of Arthur Nikisch, formerly the conductor of the Symphony Orchestra. This young man has made his mark on the European continent and in England as an artist of the first degree. It is particularly fitting that he should appear with this orchestra, once led brilliantly by his father. The other two pianists will be Harold Bauer and E. Robert Schmitz, both of whom are remembered from noteworthy previous appearances.

SINGERS

Prominent among the singers are two artists who came from Europe last autumn to join the Metropolitan Opera Company, Sigrid Onegin and Elisabeth Rethberg. The former, a Swedish contralto, is now regarded in New York as second to none in opera or in concert. This verdict was seconded here when she appeared at a pension fund concert here and in a concert of her own. Elisabeth Rethberg had long been leading soprano of the Dresden opera and had been chosen by Strauss and Nikisch for especially difficult interpretation. She has sung leading roles at the Metropolitan with the highest success. This will be her first appearance in Boston. A singer better known in Boston, by a number of recitals, is Eva Gauthier, the French Canadian mezzo-soprano, famed as the courageous exponent of modern songs.

Two singers, beter known in Europe than America, are Vera Janacopulos, the Greco-Brazilian soprano, and Marya Freund, the French soprano, the former known for her personal beauty, vocal charm and interpretation, has been giving recitals in France, Belgium and Spain. She has sung a few times in this country, but Marya Freund, a prominent singer in Paris, is to come here for the first time. The only tenor in the list of soloists will be Roland Hayes, the negro singer, who, born in America and trained in Boston, has won the adulation of Europe by the supreme beauty of his voice. He has given innumerable recitals in London, where Ernest Newman proclaimed him the finest tenor of the day. In Paris he has appeared with the Colonne orchestra in recitals, and he has also given recitals in Vienna.

VIOLINISTS, ETC.

The violinists will include Carl Flesch, Hungarian, and Jacques Thibaud, the greatest virtuoso of France. Mr. Flesch began a tour of this country in the spring of 1914 and was forced to return to Europe by the war. He then played here with the orchestra. The remaining soloists will be Pablo Casals, 'cellist, and Lionel Tertis, the English musician who has been likened to Casals as a creative interpreter upon the viola. Mr. Tertis is coming to this country for the first time. He is famous in England and continental Europe, particularly as a soloist with orchestra.

HERALD-SEPT. 9.

BO[illegible]N SYMPHONY GETS KUSSEVITZKY

Russia's Most Famous Orchestra Director Engaged to Succeed Monteux Next Spring.

Compatriot of Chaliapin, some of whose early adventures he shared, and himself unique as a bass viol virtuoso before he became Russia's most celebrated orchestra director, Serge Kussevitzky has at last acepted a contract to come to America. Judge Frederick P. Cabot announced from Boston yesterday the engagement of Mr. Kussevitzky as conductor of the Boston Symphony Orchestra for the season beginning in 1924. Unlike many such long-distance negotiations, this was the first intimation in Kussevitzky's case to reach those who will be among his future audiences both in New England and New York.

Pierre Monteux, due this month from France, will complete with the coming season a full term of five years in Boston. His family have already reestablished their home in Paris, where Mr. Monteux will rejoin them next Spring.

Serge Kussetvitzky, who directly succeeds him then, will be the first Russian to lead the Boston Orchestra, and, as Manager W. H. Brennan believes, the only great European conductor whose performances as yet Americans have not heard, save on tours abroad.

Kussevitzky, long conspicuous in Russia, has since the war been active in Western Europe. His engagements this Winter will begin in Berlin and Prague, then a series at the Paris Opera, where he directs "Pique Dame," "Prince Igor," "Boris Godunov" and "Khovantchina," and finally an orchestra tour of England and Scotland.

Born June 30, 1874, at Vyshny-Volotchok, Province of Tver, Russia, he went as a musical prodigy to Moscow Conservatory where, the only free scholarship then open being one for double-bass, he accepted it and made both the instrument and himself famous.

He played in the Imperial Opera, became professor of Conservatory in 1900, and later, at Berlin, founded the Union for Advancement of Russian Composers. He also gave the first symphony concerts heard in many towns to which he sailed with his orchestra on the Volga River.

N.Y. TIMES-SEPT. 10

PIERRE MONTEUX, French conductor of the Boston Symphony Orchestra, who will be succeeded after this season by Serge Koussevitzky, Russian leader, never heard in America.

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Monteux to Bring New Scores

Mr Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the Summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, Oct 12. His family has left Boston and is at home once more in Paris. Mr Monteux will rejoin his family there at the conclusion of the coming season.

Mr Koussevitzky was born in Tver (in Northern Russia) in 1874. He was first taught music by his parents, and at 12 conducted the orchestra in the Municipal Theatre of his native town. He was graduated from the Moscow Conservatory, having made a particular study of the double bass. It was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe.

At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded; he subsidized them, that his hand might be entirely free and his enterprise entirely artistic.

It was here that Mr Koussevitzky first extensively revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new.

Traveled Throughout Russia

He gave series of concerts in Moscow and Petrograd and traveled throughout Russia with his orchestra. He even chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music.

Each Spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern, and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer. He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works.

The revolution deprived Koussevitzky of his own orchestra, but not of his energies; he was appointed for a considerable time conductor of the Russian State Orchestra, which superseded the Imperial Orchestra of the old regime.

Concerts in Paris and London

It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky Concerts." These he has given for the last three years.

In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris.

His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera, and thence take him to England and Scotland.

GLOBE. SEPT. 10.

RUSSIAN WILL LEAD BOSTON ORCHESTRA

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N.Y. HERALD-SEPT. 1

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ADVTSR. SEPT. 10

N.Y. AMERICAN SEPT

[12c]

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The orchestra will retain the same illustrious personnel as before, with the addition of new horn players, to make a complete double quartet. The leaders of various sections will be as before.

The demand for subscription seats for these concerts is even greater than last year, judging by the renewals. In fact, there will be no public sale of the seats for the Friday afternoon concerts, the increased waiting list of 300 having been more than sufficient to exhaust the few seats given up by former subscribers. A very limited number of seats for the Saturday evening concerts are now placed on public sale.

PIANISTS

Conspicuous among the pianists to appear with the orchestra is Moriz Rosenthal, the great European apostle of the romantic tradition of Liszt. This foremost living pupil of Liszt and Joseffy has long been eminently esteemed in Europe. His absence for 17 years from America will lend additional importance to his coming. A newcomer to this country will be Mitja Nikisch, the talented son of Arthur Nikisch, formerly the conductor of the Symphony Orchestra. This young man has made his mark on the European continent and in England as an artist of the first degree. It is particularly fitting that he should appear with this orchestra, once led brilliantly by his father. The other two pianists will be Harold Bauer and E. Robert Schmitz, both of whom are remembered from noteworthy previous appearances.

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Two singers, beter known in Europe than America, are Vera Janacopulos, the Greco-Brazilian soprano, and Marya Freund, the French soprano, the former known for her personal beauty, vocal charm and interpretation, has been giving recitals in France, Belgium and Spain. She has sung a few times in this country, but Marya Freund, a prominent singer in Paris, is to come here for the first time. The only tenor in the list of soloists will be Roland Hayes, the negro singer, who, born in America and trained in Boston, has won the adulation of Europe by the supreme beauty of his voice. He has given innumerable recitals in London, where Ernest Newman proclaimed him the finest tenor of the day. In Paris he has appeared with the Colonne orchestra in recitals, and he has also given recitals in Vienna.

VIOLINISTS, ETC.

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HERALD-SEPT. 9.

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N.Y. TIMES. SEPT. 10

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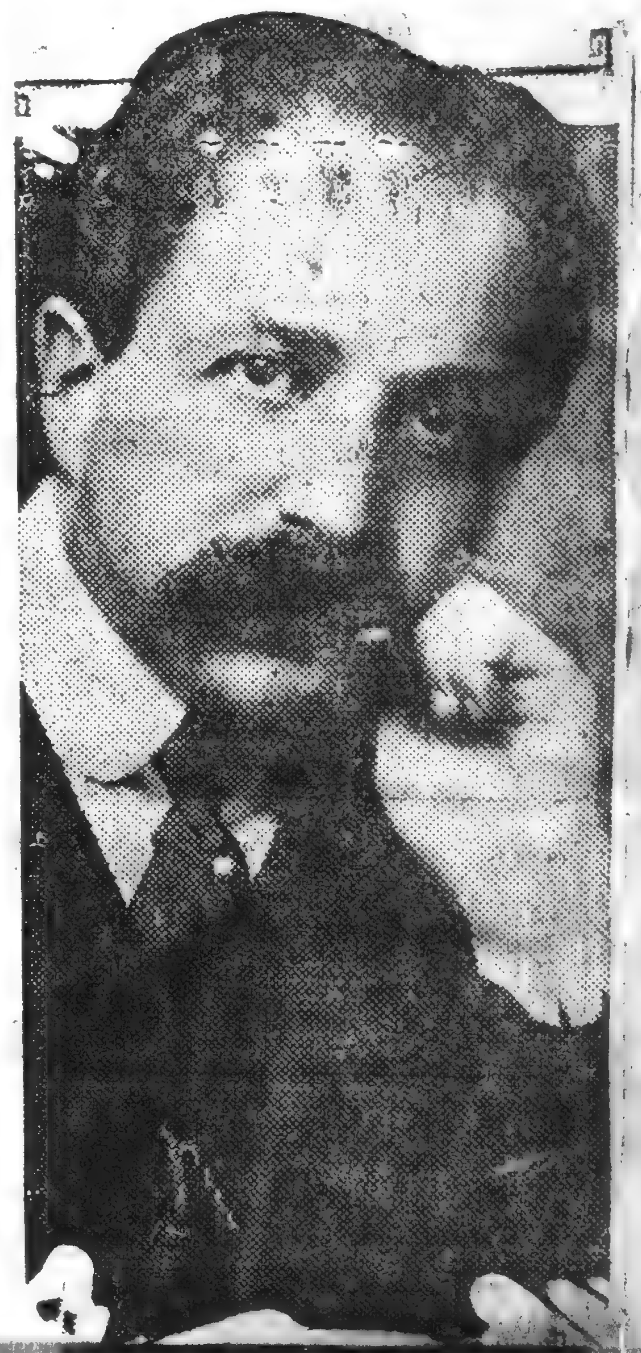

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Monteux to Return to Paris at End of This Season

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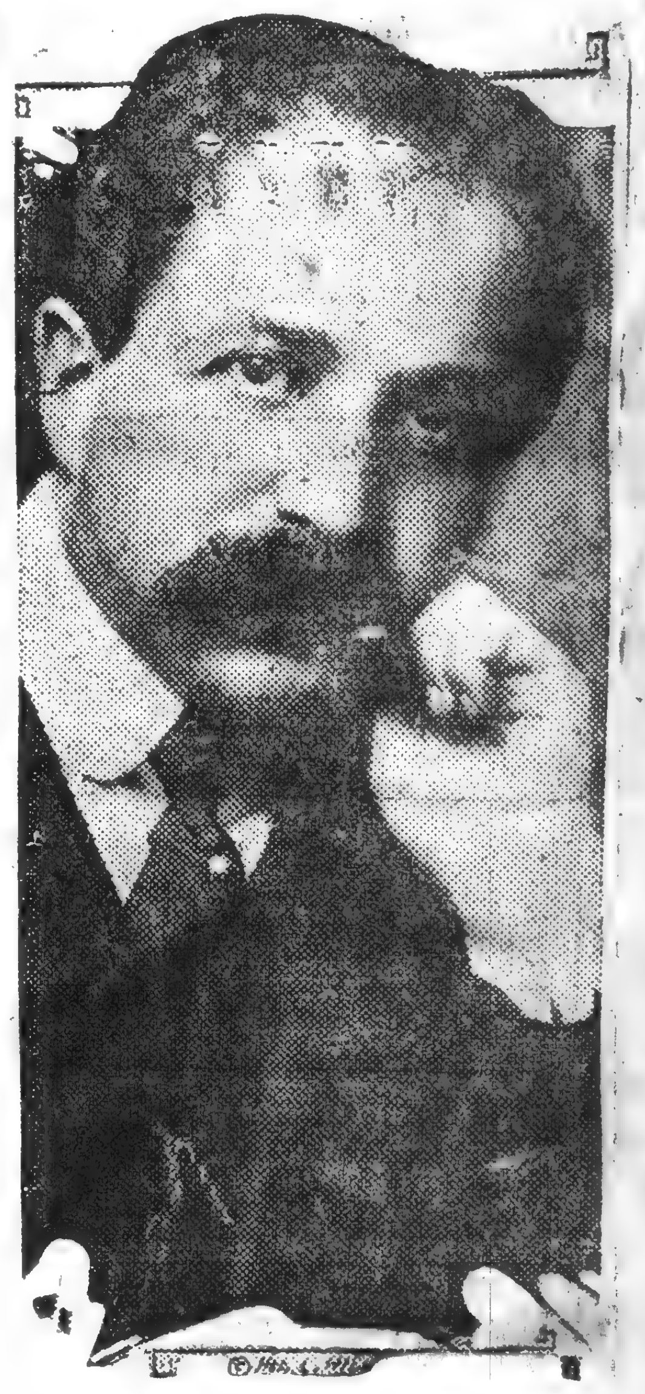

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Mr. Monteux has established his family in Paris where he will join them at the end of the coming season. He has spent the summer in Europe and is expected to return the latter part of this month with a number of new scores. Rehearsals for the season which opens on Oct. 12, will be begun upon his arrival.

FIRST RUSSIAN LEADER

Mr. Koussevitzky, who will be the first Russian to lead the Boston Symphony Orchestra, has long been an outstanding figure in his native country, and during the last three years had made a name for himself in western Europe. He has never been seen nor heard in America.

Born in Tver, in the northern part of Russia in 1874, his early musical education was given him by his parents. At the age of 12 he conducted the orchestra in the Tver municipal theatre. He studied at the Philharmonic Music school in Moscow and was a professor there in 1900.

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In 1910 he founded a Russian musical edition to aid composers. He has written concerts for double bass and smaller pieces.

After the revolution in Russia, he was conductor of the Russian State Orchestra. During the coming season he has engagements in Berlin, Prague, and Paris, and in England and Scotland.

TRAV. SE

RUSSIAN MUSICIAN WILL LEAD BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, one of the most conspicuous conductors in Europe, will lead the Boston Symphony orchestra beginning in the autumn of 1924, it was learned today.

M. Koussevitzky is described as a leader of rare magnetism. He will be the first Russian to lead the Boston Symphony orchestra. He will succeed Pierre Monteux, the present leader, to whom much credit is due for the high quality of music of the orchestra.

TELE. SEPT

[121]

After Monteux, Koussevitzky --- Art

TO BOSTON COMES KOUSSEVITZKY AS NOTED CONDUCTOR

TO SUCCEED MR. MONTEUX A YEAR HENCE

A Career Stretching from Russia Through Western Europe—Classicist and Modernist Both—Open Mind and Vitalizing Spirit—The New Leader of the Symphony Orchestra as Various Hearers Record Him

CONTRARY to much precedent, the Trustees of the Boston Symphony Orchestra announce a succeeding conductor a full year before the succession begins. Mr. Monteux's term as present director will end in May of next year. In the following autumn, Serge Koussevitzky, cosmopolitan Russian, will take over the band. Usually such tidings have been withheld until the spring in which the departing leader takes leave. In this instance "unavoidable circumstances" have altered cases. Engagements into which Mr. Koussevitzky long since entered in Paris will compel the speedy announcement there of his departure a year hence to Boston. Forthwith the news of his accession to the Symphony Orchestra would be broadspread. Wisely the powers of Symphony Hall preferred to do their own heralding in their own way. Hence the publishing in September, 1923, of an event of October, 1924. In their haste some will question the fairness to Mr. Monteux of such long anticipation of his successor. Yet the glamor of departure and the fervor of farewell may warm both him and his audiences. In Boston and in other familiar cities he will amply deserve them.

Whether Mr. Monteux wished another term as conductor at Symphony Hall, none but him may confidently say. As some of his friends began to repeat last winter, he is minded to return to Paris; to live at leisure for a while; ultimately to resume work in Parisian concert-halls or opera houses. As some of his more ardent and exclamatory partisans will aver, he should have been retained under all conditions and costs. Other points of view have prevailed in the councils of the trustees and similar "high quarters." Possibly, they counted five successive years sufficient term, as often in the past, for any conductor of the Symphony Orchestra. At the end of that time, even under Dr. Muck, came audible decline in the reciprocal energies of conductor and players. Possibly again, it seemed advisable to mate the restored orchestra with the ablest and the most applauded of the middle generation of conductors in Europe.

After the quiet abilities and devotions of Mr. Monteux, wisdom may have pointed the way to a more vivid, vehement and generally more salient figure upon the stages of Symphony and Carnegie Halls. Above all, audiences in the United States court in conductors what they call "personality." Therein Mr. Koussevitzky abounds. It plays over his versions of the classics. It expands warmly upon the "modernists." It is stirred by much music betwixt and between. Furthermore: a certain disposition is discoverable in Paris to regard the Boston Symphony Orchestra as one of the incidental conquests of the late war and to count it as a dependency, henceforth and forever, of Parisian conductors. The cosmopolitan Monteux, free from every Gallic limitation, did much to dissipate this illusion. With the choice of the Russian, Koussevitzky, the last tatter vanishes. To Paris, as well as to Berlin, it is good to proclaim our free and independent choice.

Hereunder much is printed in description, in praise and in more reserved judgment of Mr. Koussevitzky. With allowance for every doubt and distaste, there is no questioning his high fitness for the new post. His reputation as a conductor of the first rank now runs the length and breadth of Europe. To general and particular plaudits he has exercised his powers upon many orchestras before many audiences. The more conservative and the more radical musicians and amateurs have joined hands and voices to extol him. Quickly he sways and moulds players. As swiftly hearers react to him. Beyond peradventure, he is vivid and vitalizing upon all things and all men that he touches. It is possible to question this or that intensity, but never the sincere energies that have heated and winged it. Beyond aught else, by every sign of his past, he will accept, continue and maintain the standards that Dr. Muck and Mr. Monteux set for the orchestra. Mr. Koussevitzky has ear and force. He knows both strength and sensibility. He is as eager for the newest and boldest modern piece as for the oldest and most venerated classic. He knows variety. He is aware of balance. The conductor of the Boston Orchestra enjoys a nearly perfect freedom. As free is Mr. Koussevitzky's musical mind. As freely will run the scope of his concerts. To a "modernist" in the best sense of the word succeeds another "modernist." There is no step backward.

H. T. P.

In Paris

In the desert of routine concerts in Paris [wrote Mr. Vergil Thomson to the Transcript] there sprang up in the winter of 1921-22 a tree bearing fruit—six "orchestral evenings" at the Opéra with Serge Koussevitzky conducting. Koussevitzky, known on the continent for many years as a virtuoso of the double-bass, founded in 1910 the Concerts Koussevitzky at Moscow and Petrograd, which brought him immediate recognition for able performances and catholic taste. In the spring of 1921 he gave a series in London and Paris, and the Concerts Koussevitzky are presumably a semi-annual event now in continental music, unless some enterprising American should induce the conductor to come over into Macedonia and let us help him make his fortune.

The orchestra was composed of musicians selected from the established orchestras of Paris, individually excellent players. Without unlimited rehearsals no orchestra can play unanimously. However, Koussevitzky in a few weeks' time prepared six programmes containing not a little novel music, and gave them a performance unequalled anywhere in Paris, for balance, precision and commanding force. When the soft chords of flutes and clarinets which introduce Weber's overture to "Oberon" opened the first concert, we knew that the evening was to contain not merely playing, but music. The threadbare old piece was something we had not heard before. The subtle arrangement of the woodwind chords, the mysterious horn notes, were Debussyan. We were in the shining dark greens of a German forest. When the strings played alone the balance was so perfect that each line disengaged itself and became audible by a difference in quality as slight as that between a violin and a viola. And the great swinging movement toward the close showed itself as something quite different from the finale of operetta it sometimes resembles. With a longer rhythmic sewep, it was dignified and noble, almost grand.

Down the Line

One would like to dwell on the vitality of the old pieces as Koussevitzky played them—pieces, many of them that we have grown to loathe, as children loathe the Bible through much clerical mouthing of it, and some of them pieces so lacking in romantic sensationalism that few conductors dare to play them at all nowadays. Bach's Brandenburg Concerto in G for string orchestra, as played by Koussevitzky, was so clear in outline and so lively in rhythm that the orchestral embellishments of modern music seemed effeminate and silly. The Symphony in E minor of Karl Philip Emmanuel Bach was even more moving, particularly the second movement with long lines of melancholy, a restrained and tender sadness. Haydn's Symphony in G was as honest and jovial as the composer himself and as fresh as a blooming cheek. Beethoven's Overture to "Egmont" seemed more symphonic in sweep than many of his Symphonies, and the great Fifth became a sheer contrast in forces—the repeated chords at the end falling like blows from a pugilistic Prometheus, who cries to Fate, "Take that! and that! And that!!"

Wagner, too, came in for a resurrection at Koussevitzky's hands. Before the Prelude to "Parsifal" and the Funeral Music from "Götterdämmerung," to mention only two pieces, the sheer simplicity of the music and the grandeur of the effect made any quarreling about theories ridiculous. Modern French classics, like Debussy's "Nocturnes" and Ravell's songs of "Shéhérazade" received an equally clairvoyant reading. Everywhere, by expressing music in terms of rhythmic periods rather than of measures, the conductor reanimated and newly characterized the music. Malipiero's "Pauses of Silence," Honegger's "Horatius Tiumphant" (both remembered in Boston) and a tone-poem, "The Dream," by Florent Schmitt, were Koussevitzky's conspicuous numbers from the modernists.

Koussevitzky devoted one whole evening to Russian music, most of it unheard before, including the Prelude to Musorgsky's "Khovantchina," and his "Defeat of Sennacherib," a piece with chorus, neither of them too thrilling; a war mass by Kastalsky called "Commémoration Fraternelle," effective choral writing in modal harmony but rather sugary like most Russian church music; several bits of fascinating orchestral virtuosity by Rimsky-Korsakov from his opera, "The Legend of the Invisible City of Kitiej and the Virgin Fevronia"; the infernally clever "Flight of the Drone Bee"; and some delicate arrangements of Russian folk-tunes under the title of "Doubinouchka." Skriabin's "Poem of Ecstasy" was superbly played and delighted the high-brows. And a piece in four movements, about death, by Prokofiev, written at the age of twenty-three, surprised by the subtlety and daring of the color and by the sheer ecstasy of the final passage, in which three trumpets, very high, flash and conflict until the ear can scarcely bear it, as if blinding sunlight were become audible.

Brahms's "Song of Destiny," heard for the first time in Paris from Koussevitzky, fell flat. It was badly sung. The Concerts Koussevitzky closed with a performance of Beethoven's Ninth Symphony. The Andante was taken slowly enough and the double basses in the Finale were as soft as a whisper. Even the sopranos of the chorus seemed to sustain their dangerous altitude without great difficulty. But criticism, either detailed or general, is of no avail before such music. As one musician said: "I never have an opinion about the Ninth Symphony, because I always forget myself before the introduction is over."

Taking His Own Way

Another American, Mr. Lawrence Gilman, the quick-eared and broad-minded reviewer of music and musicians for The New York Tribune, heard Mr. Koussevitzky in Paris as recently as last spring. He then wrote to that newspaper:

> The contrast [to the dull routine of mediocrity in the symphony concerts of Paris] was Mr. Koussevitzky, leading an orchestra assembled for his own concerts from various established bands. The Russian is incapable of dulness; nor has he the depressing habit of being invariably right. He is a man of impassioned convictions, erratic and capricious, and sometimes he is gloriously wrong. We heard his performance of the "Unfinished Symphony" of Schubert, during which Schubert, like General Sheridan on a certain occasion, was at least twenty miles away. Mr. Koussevitzky conceived this tender and wistful music, with its subdued undertone of tragic brooding, as the product of a Viennese Chaikovsky, full of violent dynamic contrasts, vehement, highly colored, unrestrained. It was exhilarating to hear; and a good case might be made out for the contention that Schubert, with his keen sense of the dramatic, would have liked it—after he got used to it. But it is not easy to believe that he intended it to sound that way. Undoubtedly, though, it sounds that way to Mr. Koussevitzky, whose artistic sincerity is unimpeachable. This brilliant Russian is a conductor of singular magnetism. Some of his confrères dismiss him as an amateur. But to anyone who has watched him at close range as he conducts through a score like Stravinsky's "Chant du Rossignol" (which now, in its third incarnation, exists as a concert-piece that aspersion will seem merely stupid. His judgment is sometimes questionable, but he is a technican of skill and resource, and in such music as Musorgsky's, Stravinsky's, or Honegger's, he is exceedingly persuasive.

To a Parisian

Again, in Le Figaro, Monsieur Brussel, its reviewer of concerts sang the praises a few months ago of Koussevitzky as orchestral conductor: "He is virtuoso in all that he undertakes. He courts overmuch strokes that surprise his hearers; yet at every turn he vitalizes the music in hand. He may transport or he may vex; but not for a moment does he leave the listener indifferent or bored. His every power, from temperamental energy downward, he lavishes upon the music of the moment, whatever if may be, from wherever it may come—if only there be life in it. Usually he chooses wisely, but if his choice is mistaken he cloaks his misjudgments with his skill. He may be over-elaborate or over-ornate; his eagerness for 'new finds' may lead him astray; but he moves forward so quickly to the next thing that the hearer forgets these accidents. Equally he cultivates all music from the oldest to the newest. His programmes do not seem heavy, yet invariably they are substantial. . . ." The footnote to these sayings of Monsieur Brussel may be the programme of Mr. Koussevitzky's final spring concert in Paris, viz.: Mozart's "Little Night Music"; Beethoven's Overture to "Egmont"; Beethoven's Concerto for Violin; Stravinsky's "Rite of the Spring" as tone-poem.

Praise—and Doubt

When Mr. Koussevitzky has visited England, his hearers in London and in Manchester have been similarly impressed. No longer ago than last March the discerning and discreet Mr. Langford wrote of him in The Manchester Guardian:

> When we are asked to regard Mr. Koussevitzky as the greatest of continental conductors, we may at least in that regard speak freely of him. If we are to judge by his actions and directions as a conductor, his demands are that almost all music should be made intense, vivid and vibrant. It might be said of the late Mr. Nikisch that almost all music in his hands had intensity. Mr. Koussevitzky appears to carry this intensity a stage further and insist that it shall be of the vibrant kind. In such music as the "Francesca da Rimini" of Chaikovsky we feel this vibrancy to be essentially right. . . . That Mr. Koussevitzky did stimulate the player to a mood of intensity and virtuosity in the concert generally is beyond question. He himself, we think, was enraptured with the results in the little scherzo movement from Rimsky-Korsakov's opera, "Tsar Saltan"—a movement which represents "the flight of a bumble bee." In England we have learned that the smile never dies wholly from the heart of Hans Sachs, but Mr. Koussevitzky, in the prelude to the third act of "The Mastersingers," intensifies the music to the point of pure solemnity. A little slowness crept in and infected, too, the solemn opening of the Overture to "Tannhäuser," which took on an absolute success only with the Venusberg section. A lovely close was that of the prelude from the opera, "Khovantchina," by Musorgsky, where Mr. Koussevitzky procured from the horns and wood-wind instruments, as also in the opening of the "Oberon" Overture, a softness of half-tones to which we are unaccustomed. These were much admired by the general public, but for our own part we questioned their validity in Weber's overture, as the contrasts became, as we thought, unnatural.

Vigor and Vehemence

A few days earlier, watching Mr. Koussevitzky as visiting conductor to the London Symphony Orchestra, Mr. Wortham of The Morning Post sketched him vividly, as a year hence Bostonian audiences will see and hear him. "Queen's Hall at eight o'clock," the reviewer begins. "For once in a way the stalls and grand circle are the best filled parts of the house. The tightly wedged ring of humanity in the upper circle which usually marks a 'gala night' is absent. The many are not interested in conductors. A pianist is their god. All sorts of distinguished persons below make up for this apathy. Three, four noted conductors, many composers, and virtuosi season an audience that has a strong Russian tinge.

"The orchestra are in their seats. A minute elapses, in which latecomers wrestle with refractory coats and tread on your toes without so much as a word of apology. Then you are aware that a man of middle height and age, with a deliberate and slightly stooping walk, is making his way past the desks of the first violins to the conductor's platform. He mounts it leisurely, and acknowledges with grave bows the plaudits of audience and orchestra. You notice the strongly marked features, the straight hair of the Slav, now turning slightly gray, the well-knit but unathletic figure. A sedate and reserved man, you would say, with nothing in his dress or appearance, except, perhaps, the expression about the eyes, which business men do not have, to show the artist and the musician.

"The clapping ceases. He looks round the orchestra, then slowly lifts up his stick, lightly poised between his forefinger and thumb. Some conductors, like speakers who clear their throats to give themselves courage, rap the desk. Koussevitzky seems to think this too much trouble. At this moment of silence, when he is ready to loose more thunders than Jove ever had in his armory, he stands without any attitude to indicate the fires that are ready to burst forth. Mr. Coates on such occasions is Michael-Angelesque. Not so Koussevitzky; he is quiet and subdued, giving the impression of a musical Bonar Law, occupying a position of responsibility against his own predilection. You know he is a Russian, and therefore has imponderable qualities. But a Russian in a white tie and a tailcoat is much like anybody else—a mere man with a tailor.

"Then suddenly the transformation comes, as he plunges into the seething unrest of Chaikovsky's 'Francesca da Rimini' The real Koussevitzky has emerged from its corporeal case, and become an elemental force inspiring the will of every one of the hundred or so musicians who are known collectively as the London Symphony Orchestra Or rather he stands there, the incarnation of forceful energy, urging, driving, encouraging, and arguing with every muscle of his body and every line of his face. His gestures are extraordinary. At one moment he will lift his upturned palms in a pose that is Hellenic in everything except its passion; at another with a sweeping motion of the shoulders he will raise his arms high above his head for some great climax. Not that he is all Sturm und Drang. But even when flute and clarinet are engaged in some tranquil conversation, and the rest of the orchestra is acting up to the precept that 'seul

Russian Savior

(Photograph by Manuel)

Serge Koussevitzky

Conductor of the Boston Symphony Orchestra From the Autumn of 1924 Onward [illegible] concentrated strength of will which has raised Koussevitzky to eminence amongst conductors is always there

"Thus it was that he breathed a new note of tragedy into the wild passages of the strings, and made rather a second-rate music pulsate with a new passion, until at the end he had widened the sum of our experience and made even those who do not read Dante, or sympathize, as a rule, with Chaikovsky, realize more clearly the grandeur of human despair. Before the audience had had time to free itself from the grip of this tour-de-force, but not before Koussevitzky had relapsed into a bland passivity, and was mopping his brow to reassure us of his common humanity. A lady behind me, with a touch that Mr Shaw would have envied, remarked sweetly to her companion 'What an amazing contortionist!'"

TRANS. SEPT. 10

RUSSIAN TO LEAD BOSTON SYMPHONY

Trustees Announce the Engagement of Serge Koussevitzky for 1924.

CONDUCTOR NOW IN FRANCE

Previous to War Was a Great Patron of Composers in Native Country.

Judge Frederick P. Cabot, President of the Trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924.

Long the most conspicuous conductor in Russia, Mr. Koussevitzky has in the last three seasons bee nactive in Western Surope. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a leader of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra. He is the only truly great conductor whom as yet America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longer terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the symphony concerts are attributed to Mr. Monteux's abilities and his indefatigable efforts through four seasons.

Will Return From France.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the Summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12. His family have left Boston and made their home once more in Paris, where Mr. Monteux will rejoin them at the conclusion of the coming season.

Mr. Koussevitzky was born in Tver in Northern Russia) in 1874. He was first taught music by his parents, and at 12 conducted the orchestra in the Municipal Theatre of his native town. He graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as virtnoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe. At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin, and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded: he subsidized them, that his hand might be entirely free and his enterprise entirely artistic. It was here that Mr. Koussevitzky first extensively revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new. He gave series of concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He even chartered a steamer, and, sailing the length of the Volga, gave town after town an introduction to symphonic music. Each Spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern, and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer.

Encouraged Composers.

He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. The revolution deprived Koussevitzky of his orchestra, but not of his energies; he wa sappointed for a sonciderable time conductor of the Russian State Orchestra which superseded the Imperial Orchestra of the old regime.

It was in 1920 that circumstances took him westward and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky concerts," and which he has given for the last three years. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera and then take him to England and Scotland.

What shall be done with that irreverent conductor on Hun [illegible] avenue cars who announces our temple of music as "Some-funny hall"?

TRAVELER - SEPT. 20

NY. TELE. SEPT. 10

KOUSSEVITZKY FOR SYMPHONY

Russian Conductor Will Succeed Pierre Monteux with Orchestra

WILL TAKE CHARGE IN FALL OF 1924

The engagement of Serge Koussevitzky of Russia as conductor of the Boston Symphony Orchestra, beginning with the autumn of 1924, has been announced by Judge Frederick P. Cabot, president of the trustees of the orchestra. He will succeed Pierre Monteux, who with the completion this winter of his fifth season, will have filled one of the longer terms in the succession of conductors of the orchestra.

Mr. Monteux has established his family in Paris where he will join them at the end of the coming season. He has spent the summer in Europe and is expected to return the latter part of this month with a number of new scores. Rehearsals for the season which opens on Oct. 12, will be begun upon his arrival.

FIRST RUSSIAN LEADER

Mr. Koussevitzky, who will be the first Russian to lead the Boston Symphony Orchestra, has long been an outstanding figure in his native country, and during the last three years had made a name for himself in western Europe. He has never been seen nor heard in America.

Born in Tver, in the northern part of Russia in 1874, his early musical education was given him by his parents. At the age of 12 he conducted the orchestra in the Tver municipal theatre. He studied at the Philharmonic Music school in Moscow and was a professor there in 1900.

His particular study was of the double bass. He became a member of the Moscow Imperial Opera Orchestra and toured Europe.

CONCENTRATED ON CONDUCTING

His magnetic personality and constructive ability led him to concentrate on conducting. He organized an orchestra in Berlin and another in Moscow in 1909. This organization gave concerts in Moscow and Petrograd and sailed the length of the Volga, giving concerts in the towns on its banks.

In spring festivals which he instituted, each concert was devoted to the works of a single composer, from Bach and Beethoven to the more modern.

In 1910 he founded a Russian musical edition to aid composers. He has written concerts for double bass and smaller pieces.

After the revolution in, Russia, he was conductor of the Russian State Orchestra. During the coming season he has engagements in Berlin, Prague, and Paris, and in England and Scotland.

HERALD' SEPT.

RUSSIAN TO CONDUCT SYMPHONY ORCHESTRA

Serge Koussevitsky Will Come to Boston Next Year

Monteux to Return to Paris at End of This Season

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the Autumn of 1924.

Long the most conspicuous conductor in Russia, Mr Koussevitzky has in the last three seasons been active in Western Europe. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a leader of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra. He is the only truly great conductor whom America has not heard.

Mr Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longer terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the Boston Symphony concerts are attributed to Mr Monteux' abilities and his indefatigable efforts through four seasons.

Monteux to Bring New Scores

Mr Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the Summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, Oct 12. His family has left Boston and is at home once more in Paris. Mr Monteux will rejoin his family there at the conclusion of the coming season.

Mr Koussevitzky was born in Tver (in Northern Russia) in 1874. He was first taught music by his parents, and at 12 conducted the orchestra in the Municipal Theatre of his native town. He was graduated from the Moscow Conservatory, having made a particular study of the double bass. It was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe.

At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded; he subsidized them, that his hand might be entirely free and his enterprise entirely artistic.

It was here that Mr Koussevitzky first extensively revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new.

Traveled Throughout Russia

He gave series of concerts in Moscow and Petrograd and traveled throughout Russia with his orchestra. He even chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music.

Each Spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern. and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer. He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works.

The revolution deprived Koussevitzky of his own orchestra, but not of his energies; he was appointed for a considerable time conductor of the Russian State Orchestra, which superseded the Imperial Orchestra of the old regime.

Concerts in Paris and London

It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky Concerts." These he has given for the last three years.

In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris.

His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera, and thence take him to England and Scotland.

GLOBE. SEPT. 10

RUSSIAN TO DIRECT THE SYMPHONY

Koussevitzky Engaged —Succeeds Monteux in 1924

OPERA CONDUCTOR

Won Renown in Europe as Director of Moscow Band

Serge Koussevitzky, celebrated leader of the Moscow Imperial Orchestra, who stirred the capitals of Europe with his music following the Russian revolution, will succeed Pierre Monteux as conductor of the Boston Symphony Orchestra next fall.

Judge Frederick P. Cabot, president of the board of trustees, last night announced the engagement of the famed Russian orchestra leader, whose engagements for the coming season will take him to Berlin, Prague, Paris, London and other European musical centres before he makes his first American appearance in this city.

Mr. Monteaux is expected to return from France within a few weeks to immediately begin rehearsals for the season's opening at Symphony Hall Columbus Day. His family has left this city and made their home once more in Paris, where Mr. Monteux will rejoin them at the conclusion of the coming season.

A Double Bass Virtuoso

The newly engaged leader of the Symphony orchestra has had a colorful career. Born at Tver, in Northern Russia, in 1874, he was given his first music lessons by his parents and at the age of 12 conducted the orchestra in the Municipal Theatre of his birthplace.

Having made a particular study of the double bass, Mr. Koussevitzky was graduated from the Moscow Conservatory to become a virtuoso of this instrument in the Moscow Imperial Opera Orchestra. He toured the concert stages of Europe and organized an orchestra in Berlin.

Later, in 1909, he assembled the best players in Russia, and subsidized them so that he might have freedom in his great experiment as a conductor. He gave series of concerts in Moscow and Petrograd and then to promulgate the best music, old and new, among rich and poor, he chartered a special steamer and sailing the length of the Volga, gave town after town an introduction to symphonic music.

The revolution deprived Koussevitzky of his own orchestra, but he was appointed conductor of the Russian State Orchestra, which superseded the Imperial orchestra of the old regime.

In 1920 he became a leading figure in Paris and London orchestral concerts. In the French capital he established three years ago what came to be popularly known as the Koussevitzky concerts. Occasionally he has conducted opera in Paris with such success that he has been engaged to officiate there for the coming season. After which he will go to England and Scotland previous to his arrival here next year.

POST. SEPT. 10.

THE FIRST RUSSIAN

From Russia—from the new Russia, it is to be observed—is coming next year the first conductor of the Boston Symphony Orchestra to hail from that land of fire and flame in the musical art.

It may be thought curious that we have had no Russian director of the great band before. Russian composers' names have abounded on our programmes: Borodin, Tschaikowsky, Mussorgsky, Rachmaninoff and others, but the conductors of their music have been German, Austrian, Hungarian and French. For years it was a sort of gospel to believe that none but a German was capable of leading the orchestra in right and proper ways. The several seasons past have shattered that fiction. The brilliant and temperamental Nikisch, a Magyar, was the nearest approach in race to the Slav, Serge Koussevitzky, who is to take up the Symphony baton when the competent hand of Pierre Monteux has laid it down.

Koussevitzky has won a great reputation abroad as a conductor of genius and solid attainments. His coming to Boston will be a notable event in our musical annals.

POST - SEPT. 11.

NOTES and LINES

By PHILIP HALE

So Mr. Kussevitzky will conduct the Boston Symphony Orchestra during the season of 1924-25. Many will be interested in the exact pronunciation of his name.

When Arthur Nikisch appeared at the first rehearsal of his first season he expressed his delight at the technical proficiency and euphony of the orchestra. "Why, all I'll have to do will be to poetize," he exclaimed. Mr. Kussevitsky will be equally, if not more, fortunate, for he will have for his instrument the superb orchestra that is wholly the work of Mr. Pierre Monteux.

[illegible] vic. He is said to be rather sensational in the concert hall, a man of now imposing, now wild gestures. If this is so, he will surely please all those who attend concerts to see a conductor and incidentally to hear his interpretations. His programs in London and Paris have been of a catholic and interesting nature. As was to be expected, he favors Stravinsky and other ultra-modern composers, but not exclusively.

The list of soloists is a strong one. Moriz Rosenthal will return, the witty Moriz, bringing no doubt his dazzling technic with him. Some of his witticisms have passed into history. When a Vienna pianist returned from a concert tour, he told a group in a cafe how he had triumphed gloriously. "How much do you think I made on the trip, Rosenthal? To which Moriz answered: "Half."

We remember Rosenthal and the late Henry Wolfsohn, his manager, talking together in Symphony hall after a recital. The audience was a comparatively small one.

"I suppose, Moriz, you were counting the house during that slow movement of Chopin's Sonata."

"No, I did that in the grim, frolic scherzo."

Mr. Rosenthal is a man of wide reading and original views. When he was last in Boston he complained of the translations of Nietsche as inadequate.

The name of Vladimir de Pachmann is not on the list. He is not to be trusted in a Symphony concert. To him it would be a recital with the assistance of the orchestra.

Mr. Leon Henry Zach, the son of the late Max Zach, writes: "Was my father's unfortunate tiff with De Pachmann at a St. Louis Symphony concert of more than local interest? After 'rendering' his solo and his one permitted encore with his more or less customary concomitant comments to the audience during the playing, De Pachmann was quite unsatisfied. He kept returning to bow and to amuse the audience, doubtless in the hope that he might be given opportunity, not to say permission, to give one more exhibition of his admitted talent. Father finally gave the signal for the orchestra to leave the stage, and the last number of the program was not played. He was, of course, backed up by the Symphony society. I've forgotten whether this happened at a Friday afternoon concert, and if it did, I have forgotten what happened Saturday night. At any rate, I believe De Pachmann has not played with the St. Louis orchestra since."

We remember De Pachmann playing additional pieces after a concerto at a Boston Symphony orchestra concert in the old Music Hall. Arthur Nikisch was then conducting, if we are not mistaken. The breaking of the rule was not wholly De Pachmann's fault. The audience was wildly enthusiastic. It called him out again and again. Nor was it satisfied with one "encore."

We also remember when Chickering hall on Tremont street was crowded at his recitals. Two staid Boston ladies were anxious to meet him. They were taken to the "artist's room." There stood the pianist, mopping his neck and brow with a handkerchief. The ladies expressed their rapture. When they paused, De Pachmann said: "Yes. It's terribly hot. My shirt is all wet."

This singular man and most accomplished pianist—one of the few to whom we listened gladly—carried in his pocket a box of precious stones. He said they suggested colors to him while he was playing Chopin's music. He was interested in philosophy and liked to discuss the theories of various metaphysicians. His wife, a pianiste, who once played in Boston, was formerly his pupil. An attractive woman, she left him, obtained a divorce and married M. Labori, the distinguished French lawyer, who was conspicuous as the defender of Dreyfus. The three were good friends until the death of Labori. When he and Madame Labori were in this country some years ago they asked many questions about De Pachmann's reputation in the United States. M. Labori said that he had only recently heard him play—it was in London—and that to him he was the most pleasing of pianists. De Pachmann's two sons were cared for by the Laboris, and the father was in the habit of sending them large sums of money. One became a lawyer of no mean repute.

Marya Freund, the singer, unknown here, is recommended by M. Monteux. Vera Janacopulos has been applauded of late years in Paris. We have a vague recollection of her singing here. Was it at one of Mrs. Hall McAllister's morning concerts? She is said to be very beautiful, and that is half the battle. Carl Flesch has fiddled at a Symphony concert. A serious fiddler, delighting in the long-winded concertos of Beethoven and Brahms. He is a great

HERALD - SEPT. 11

[122]

...concentrated strength of will which has raised Koussevitzy to eminence amongst conductors is always there

"Thus it was that he breathed a new note of tragedy into the wild passages of the strings, and made rather a second-rate music pulsate with a new passion, until at the end he had widened the sum of our experience and made even those who do not read Dante, or sympathize, as a rule, with Chaikovsky, realize more clearly the grandeur of human despair Before the audience had had time to free itself from the grip of this tour-de-force, but not before Koussevitzky had relapsed into a bland passivity, and was mopping his brow to reassure us of his common humanity. A lady behind me, with a touch that Mr Shaw would have envied, remarked sweetly to her companion 'What an amazing contortionist!'"

TRANS. SEPT. 10

RUSSIAN TO LEAD BOSTON SYMPHONY

Trustees Announce the Engagement of Serge Koussevitzky for 1924.

CONDUCTOR NOW IN FRANCE

Previous to War Was a Great Patron of Composers in Native Country.

Judge Frederick P. Cabot, President of the Trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924.

Long the most conspicuous conductor in Russia, Mr. Koussevitzky has in the last three seasons bee nactive in Western Surope. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a leader of rare magnetism and forcefulness, as an *artist* of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra. He is the only truly great conductor whom as yet America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longer terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the symphony concerts are attributed to Mr. Monteux's abilities and his indefatigable efforts through four seasons.

Will Return From France.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the Summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12. His family have left Boston and made their home once more in Paris, where Mr. Monteux will rejoin them at the conclusion of the coming season.

Mr. Koussevitzky was born in Tver (in Northern Russia) in 1874. He was first taught music by his parents, and at 12 conducted the orchestra in the Municipal Theatre of his native town. He graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe. At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin, and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded: he subsidized them, that his hand might be entirely free and his enterprise entirely artistic. It was here that Mr. Koussevitzky first extensively revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new. He gave series of concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He even chartered a steamer, and, sailing the length of the Volga, gave town after town an introduction to symphonic music. Each Spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern, and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer.

Encouraged Composers.

He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. The revolution deprived Koussevitzky of his orchestra, but not of his energies; he wa sappointed for a sonciderable time conductor of the Russian State Orchestra which superseded the Imperial Orchestra of the old regime.

It was in 1920 that circumstances took him westward and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky concerts," and which he has given for the last three years. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony...

What shall be done with that irreverent conductor on Huntington avenue cars who announces our temple of music as "Some-funny hall"?

TRAVELER - SEPT. 20

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phony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera and then take him to England and Scotland.

NY. TELE. SEPT. 1

KOUSSEVITZKY FOR SYMPHONY

Russian Conductor Will Succeed Pierre Monteux with Orchestra

WILL TAKE CHARGE IN FALL OF 1924

The engagement of Serge Koussevitzky of Russia as conductor of the Boston Symphony Orchestra, beginning with the autumn of 1924, has been announced by Judge Frederick P. Cabot, president of the trustees of the *orchestra*. He will succeed Pierre Monteux, who with the completion this winter of his fifth season, will have filled one of the longer terms in the succession of conductors of the orchestra.

Mr. Monteux has established his family in Paris where he will join them at the end of the coming season. He has spent the summer in Europe and is expected to return the latter part of this month with a number of new scores. Rehearsals for the season which opens on Oct. 12, will be begun upon his arrival.

FIRST RUSSIAN LEADER

Mr. Koussevitzky, who will be the first Russian to lead the Boston Symphony Orchestra, has long been an outstanding figure in his native country, and during the last three years had made a name for himself in western Europe. He has never been seen nor heard in America.

Born in Tver, in the northern part of Russia in 1874, his early musical education was given him by his parents. At the age of 12 he conducted the orchestra in the Tver municipal theatre. He studied at the Philharmonic Music school in Moscow and was a professor there in 1900.

His particular study was of the double bass. He became a member of the Moscow Imperial Opera Orchestra and toured Europe.

CONCENTRATED ON CONDUCTING

His magnetic personality and constructive ability led him to concentrate on conducting. He organized an orchestra in Berlin and another in Moscow in 1909. This organization gave concerts in Moscow and Petrograd and sailed the length of the Volga, giving concerts in the towns on its banks.

In spring festivals which he instituted, each concert was devoted to the works of a single composer, from Bach and Beethoven to the more modern.

In 1910 he founded a Russian musical edition to aid composers. He has written concerts for double bass and smaller pieces.

After the revolution in, Russia, he was conductor of the Russian State Orchestra. During the coming season he has engagements in Berlin, Prague, and Paris, and in England and Scotland.

HERALD. SEPT.

RUSSIAN TO CONDUCT SYMPHONY ORCHESTRA

Serge Koussevitsky Will Come to Boston Next Year

Monteux to Return to Paris at End of This Season

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the Autumn of 1924.

Long the most conspicuous conductor in Russia, Mr Koussevitzky has in the last three seasons been active in Western Europe. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is de-

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scribed as a leader of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra. He is the only truly great conductor whom America has not heard.

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Monteux to Bring New Scores

Mr Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the Summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, Oct 12. His family has left Boston and is at home once more in Paris. Mr Monteux will rejoin his family there at the conclusion of the coming season.

Mr Koussevitzky was born in Tver (in Northern Russia) in 1874. He was first taught music by his parents, and at 12 conducted the orchestra in the Municipal Theatre of his native town. He was graduated from the Moscow Conservatory, having made a particular study of the double bass. It was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe.

At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded; he subsidized them, that his hand might be entirely free and his enterprise entirely artistic.

It was here that Mr Koussevitzky first extensively revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new.

Traveled Throughout Russia

He gave series of concerts in Moscow and Petrograd and traveled throughout Russia with his orchestra. He even chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music.

Each Spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern, and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer. He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works.

The revolution deprived Koussevitzky of his own orchestra, but not of his energies; he was appointed for a considerable time conductor of the Russian State Orchestra, which superseded the Imperial Orchestra of the old regime.

Concerts in Paris and London

It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky Concerts." These he has given for the last three years.

In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris.

His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera, and thence take him to England and Scotland.

GLOBE. SEPT. 10

RUSSIAN TO DIRECT THE SYMPHONY

Koussevitzky Engaged —Succeeds Monteux in 1924

OPERA CONDUCTOR

Won Renown in Europe as Director of Moscow Band

Serge Koussevitzky, celebrated leader of the Moscow Imperial Orchestra, who stirred the capitals of Europe with his music following the Russian revolution, will succeed Pierre Monteux as conductor of the Boston Symphony Orchestra next fall.

Judge Frederick P. Cabot, president of the board of trustees, last night announced the engagement of the famed Russian orchestra leader, whose engagements for the coming season will take him to Berlin, Prague, Paris, London and other European musical centres before he makes his first American appearance in this city.

Mr. Monteaux is expected to return from France within a few weeks to immediately begin rehearsals for the season's opening at Symphony Hall Columbus Day. His family has left this city and made their home once more in Paris, where Mr. Monteux will rejoin them at the conclusion of the coming season.

A Double Bass Virtuoso

The newly engaged leader of the Symphony orchestra has had a colorful career. Born at Tver, in Northern Russia, in 1874, he was given his first music lessons by his parents and at the age of 12 conducted the orchestra in the Municipal Theatre of his birthplace.

Having made a particular study of the double bass, Mr. Koussevitzky was graduated from the Moscow Conservatory to become a virtuoso of this instrument in the Moscow Imperial Opera Orchestra. He toured the concert stages of Europe and organized an orchestra in Berlin.

Later, in 1909, he assembled the best players in Russia, and subsidized them so that he might have freedom in his great experiment as a conductor. He gave series of concerts in Moscow and Petrograd and then to promulgate the best music, old and new, among rich and poor, he chartered a special steamer and sailing the length of the Volga, gave town after town an introduction to symphonic music.

The revolution deprived Koussevitzky of his own orchestra, but he was appointed conductor of the Russian State Orchestra, which superseded the Imperial orchestra of the old regime.

In 1920 he became a leading figure in Paris and London orchestral concerts. In the French capital he established three years ago what came to be popularly known as the Koussevitzky concerts. Occasionally he has conducted opera in Paris with such success that he has been engaged to officiate there for the coming season. After which he will go to England and Scotland previous to his arrival here next year.

POST. SEPT. 10.

THE FIRST RUSSIAN

From Russia—from the new Russia, it is to be observed—is coming next year the first conductor of the Boston Symphony Orchestra to hail from that land of fire and flame in the musical art.

It may be thought curious that we have had no Russian director of the great band before. Russian composers' names have abounded on our programmes: Borodin, Tschaikowsky, Mussorgsky, Rachmaninoff and others, but the conductors of their music have been German, Austrian, Hungarian and French. For years it was a sort of gospel to believe that none but a German was capable of leading the orchestra in right and proper ways. The several seasons past have shattered that fiction. The brilliant and temperamental Nikisch, a Magyar, was the nearest approach in race to the Slav, Serge Koussevitzky, who is to take up the Symphony baton when the competent hand of Pierre Monteux has laid it down.

Koussevitzky has won a great reputation abroad as a conductor of genius and solid attainments. His coming to Boston will be a notable event in our musical annals.

POST-SEPT. 11.

NOTES and LINES

By PHILIP HALE

So Mr. Kussevitzky will conduct the Boston Symphony Orchestra during the season of 1924-25. Many will be interested in the exact pronunciation of his name.

When Arthur Nikisch appeared at the first rehearsal of his first season he expressed his delight at the technical proficiency and euphony of the orchestra. "Why, all I'll have to do will be to poetize," he exclaimed. Mr. Kussevitsky will be equally, if not more, fortunate, for he will have for his instrument the superb orchestra that is wholly the work of Mr. Pierre Monteux.

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The list of soloists is a strong one. Moriz Rosenthal will return, the witty Moriz, bringing no doubt his dazzling technic with him. Some of his witticisms have passed into history. When a Vienna pianist returned from a concert tour, he told a group in a cafe how he had triumphed gloriously. "How much do you think I made on the trip, Rosenthal? To which Moriz answered: "Half."

We remember Rosenthal and the late Henry Wolfsohn, his manager, talking together in Symphony hall after a recital. The audience was a comparatively small one.

"I suppose, Moriz, you were counting the house during that slow movement of Chopin's Sonata."

"No, I did that in the grim, ironic scherzo."

Mr. Rosenthal is a man of wide reading and original views. When he was last in Boston he complained of the translations of Nietsche as inadequate.

The name of Vladimir de Pachmann is not on the list. He is not to be trusted in a Symphony concert. To him it would be a recital with the assistance of the orchestra.

Mr. Leon Henry Zach, the son of the late Max Zach, writes: "Was my father's unfortunate tiff with De Pachmann at a St. Louis Symphony concert of more than local interest? After 'rendering' his solo and his one permitted encore with his more or less customary concomitant comments to the audience during the playing, De Pachmann was quite unsatisfied. He kept returning to bow and to amuse the audience, doubtless in the hope that he might be given opportunity, not to say permission, to give one more exhibition of his admitted talent. Father finally gave the signal for the orchestra to leave the stage, and the last number of the program was not played. He was, of course, backed up by the Symphony society. I've forgotten whether this happened at a Friday afternoon concert, and if it did, I have forgotten what happened Saturday night. At any rate, I believe De Pachmann has not played with the St. Louis orchestra since."

We remember De Pachmann playing additional pieces after a concerto at a Boston Symphony orchestra concert in the old Music Hall. Arthur Nikisch was then conducting, if we are not mistaken. The breaking of the rule was not wholly De Pachmann's fault. The audience was wildly enthusiastic. It called him out again and again. Nor was it satisfied with one "encore."

We also remember when Chickering hall on Tremont street was crowded at his recitals. Two staid Boston ladies were anxious to meet him. They were taken to the "artist's room." There stood the pianist, mopping his neck and brow with a handkerchief. The ladies expressed their rapture. When they paused, De Pachmann said: "Yes. It's terribly hot. My shirt is all wet."

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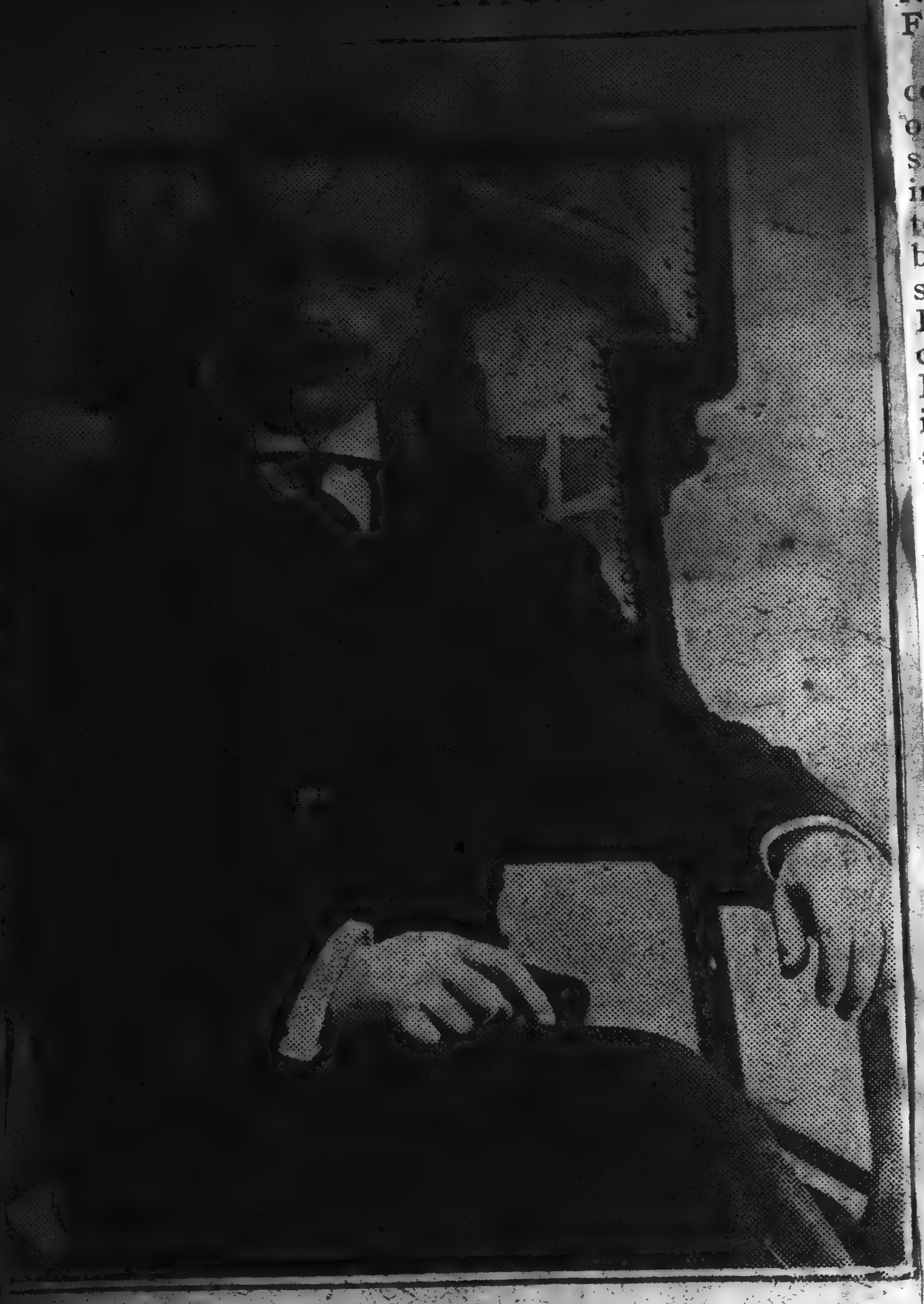
HERALD - SEPT. 11

[122]

PHONY LEADER



(Photo by Bains News Service)
SERGEI KOUSSEWITSKY

HERALD - SEPT. 12.

A well deserved "croix" of the Legion of Honor was that awarded to Pierre Monteux. He began his career of chef d'orchestre at Paris in creating at the Ballets Russes the difficult "Petrouchka" and "Sacre du Printemps." He directed the French repertory at the Metropolitan Opéra of New York and then became conductor of the Boston Symphony Orchestra. French masters have found in Pierre Monteux a brilliant interpreter of their works, and everybody rejoices at the honor which has been conferred upon him.

MONITOR. SEPT. 12

WILL CONDUCT BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY,
Who Will Come to Boston in Autumn of 1924.

GLOBE - SEPT. 13

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oussevitzky to Lead Boston Symphony

First Russian to Conduct That Orchestra—To Come Next Season

Serge Koussevitzky will succeed Pierre Monteux as conductor of the Boston Symphony Orchestra beginning in the fall of 1924. Monteux will return from Paris the latter part of this month for his fifth and last season with the orchestra, bringing with him a number of new scores, and will begin at once rehearsals for the opening concert in Symphony Hall, Boston, October 12.

Koussevitzky, who is the first Russian to lead this orchestra, has been active in western Europe the last three seasons. He was born in Tver in [illegible] was taught music by his parents, [illegible] the age of twelve conducted [illegible] orchestra of the Municipal Theatre [illegible] native town. Then he attended [illegible] Moscow Conservatory, where he [illegible] the double bass, which he [illegible] the Moscow Imperial [illegible] 1909 he organized an [illegible] Moscow and travelled [illegible] After the revolu- [illegible] conductor of the [illegible]

POST - SEPT

NEW CONDUCTOR FOR BOSTON

Announcement that Mr. Cabot had engaged Sergei Koussevitzky as conductor of the Boston Symphony Orchestra occasioned no surprise. The report that he was slated for the position was published recently in these columns. Mr. Koussevitzky is known to Americans principally as a contra-bass player, but there is not sufficient literature for this instrument to warrant specialization as a soloist. In Europe the Russian artist is well known as a conductor, and he should justify his engagement. Mr. Koussevitzky is a man of colossal musical intelligence, and routine should make him persona grata with the musicians of the orchestra, which is not at all the same personnel as that of a decade ago. There was a time when the Boston Symphony was the most famous orchestral organization in America, but the disclosures of 1917, when the conductor and twenty-seven of the men were dismissed, almost led to disintegration. The way since has not been easy, for the several conductors could not please everyone. Despite handicaps, however, the manager, William Brennam, has contrived to bring the orchestra again to a foremost position. Under Mr. Koussevitzky's direction it should regain all its old-time prestige. Mr. Cabot, from all accounts, has made a very wise choice.

MUSICAL-LEADER. SEPT. 13.

KOUSSEWITZKY

A modest paragraph of stop-press news, tucked in the corner of page 17 of last week's issue, stated, in the form of a cable from our Paris correspondent, that Serge Koussewitzky had been chosen conductor of the Boston Symphony Orchestra, to succeed Pierre Monteux in the fall of 1924; and this week the exclusive bit of news is confirmed by the official announcement of the orchestra's trustees. Once again the MUSICAL COURIER hit the nail on the head in advance of all other papers. Nothing is easier than to publish "rumors," and the name of Koussewitzky has been bandied about in connection with the Boston position for a year or more, as well as several other names. But the accuracy and promptness of the MUSICAL COURIER's information is shown by the fact that it preceded the official announcement by five days. The story was published in this paper on September 6 and the official announcement issued on September 11.

Koussewitzky is entirely an unknown quantity here, as he has never visited this country. In the ante-revolution days in Russia he had his own orchestra, but it was as a virtuoso on the double bass that he was known throughout Europe. The last few years he has made his headquarters in Paris conducting there and in London and various other places gaining a decided reputation for himself, especially in London. His coming will be awaited with great interest.

The passing of Pierre Monteux as conductor of the Boston Symphony Orchestra calls for an appraisal of his work. Granted that his qualities as a conductor did not excite the general admiration that was the lot of leaders like Gericke, Nikisch and Muck—to name the most illustrious of his predecessors—Mr. Monteux's contribution to the musical history of Boston was nevertheless significant. When he came to Boston he found the symphony orchestra disrupted by the war and he spared no pains to reorganize it. No sooner, however, did the new orchestra begin to function smoothly, than it was again disorganized by a strike which resulted in the elimination of a third of the personnel. Again Mr. Monteux set to work to rebuild the Boston Symphony Orchestra and it was the consensus of critical opinion that the early glories of the famous symphony orchestra had been restored, and there were not a few who claimed for it the leadership among orchestras that it enjoyed for many years.

Of Mr. Monteux's abilities it may fairly be said that he has made decided strides as a conductor and that as a program maker he might well serve as a model for many other orchestral leaders. His departure from Boston next spring will be regretted by a considerable part of the orchestra's following in Boston. On the other hand, the time was ripe for a change and the coming of Mr. Koussewitzky will be welcomed by the orchestra's well wishers not only in Boston, but also in New York and the other cities visited by this organization.

MUSICAL-COURIER.

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gladly agreed to, with the result that the usual summer inactivity (barring the annual Music Festival) was relieved by an evening of musical enjoyment.

Edward Johnson will sing here under the auspices of the Asheville Kiwanis Club.

Weekly concerts have been given in the music room of the Battery Park Hotel. Many well known Southern artists have appeared on programs made up principally of American compositions. Some of the most successful American compositions have had their premiére at the Battery Park,

SERGE ALEXANDROVITCH KOUSSEVITZKY

of the Boston Symphony Orchestra, beginning with the autumn of 1924.

Koussevitzky was born at Vishny Volotchk, northern Russia, on June 30, 1874. He studied at the conservatory at Moscow, his specialty being the double bass. In 1900 he was appointed a professor of that school and at the same time was a member of the Imperial Theater Orchestra. Becoming possessed of great means he went to Berlin, founding there in 1910 a Union for the Advancement of Russian Composers. He also travelled extensively throughout Europe giving recitals on the double bass. With his own private means he maintained a symphony orchestra in Russia and did pioneer work by travelling with it through various districts of the great land that knew nothing of symphonic music.

Koussevitzky remained in Russia during the war and revolution and, like all other prominent figures, was lost to the sight of the outside world for a long time. Then there came the report that he had been elected conductor of the orchestra which was formerly the Czar's private string

MUSICAL-COURIER - SEPT. 13

Pierre Monteux's Successor

SERGEI KOUSSEVITZKY, or some other Russian, was perhaps the inevitable choice of those who had the duty of appointing a conductor for the Boston Symphony Orchestra, to succeed Pierre Monteux in 1924. For the man selected to head the organization which Henry L. Higginson founded forty years ago would, without doubt, require to have something to recommend him besides mere technical capacity and professional standing. He would need, in truth, to belong to the land that enjoyed the highest artistic repute of any; or at least he would be picked, in all logic and necessity, from that country which, on musical considerations, ranked first in the world.

To put the case the other way around, Bostonians, in fixing upon Mr. Koussevitzky as the director of their Symphony Concerts, may be said to have expressed the opinion that Russia, rather than any other European nation, is the orchestral hope of the present generation. Then, to regard matters from a historic standpoint, Bostonians have already tested the value of British, German, Austrian, and French ideals, and must, to make their æsthetic experimentation complete, put the Russian ideal to the test. When they established their famous Handel and Haydn Society chorus early in the nineteenth century, they began the pursuit of the beautiful after a manner that had been the vogue of London for decades. When they set up their great organ in Music Hall in the sixties, they affected the aspirations of the people of Leipzig. When they took the Higginson orchestra to their bosom in the eighties, they palpitated, in turn, with a Viennese enthusiasm. Not long after building Symphony Hall, they sought to realize the emotions of the twentieth century, and accordingly tuned their ears to the song of the superman, as sung in Berlin. Upon the conclusion of the war, they yearned for the artificial pipings of Paris and the morbid overtones of the Salle Gaveau. Now, seeking an elemental basis for appreciation, they are fain to listen to the airs, in minor keys, that represent the heart of Moscow.

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MONITOR. - SEPT. 15.

BOSTON SYMPHONY SEASON

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Other instrumentalists will be Pablo Casals, the great 'cellist; Jacques Thibaud and Carl Flesch, violinists, and Lionel Tertis, the English viola virtuoso, who is coming to America for the first time.

POST - SEPT. 16.

NEW BOSTON SYMPHONY LEADER

(Photo by Bains News Service)
SERGEI KOUSSEWITSKY

HERALD - SEPT

A well-deserved "croix" of the Legion of Honor was that awarded to Pierre Monteux. He began his career of chef d'orchestre at Paris in creating at the Ballets Russes the difficult "Petrouchka" and "Sacre du Printemps." He directed the French repertory at the Metropolitan Opéra of New York and then became conductor of the Boston Symphony Orchestra. French masters have found in Pierre Monteux a brilliant interpreter of their works, and everybody rejoices at the honor which has been conferred upon him.

MONITOR

WILL CONDUCT BOSTON SYMPHONY ORCHESTRA

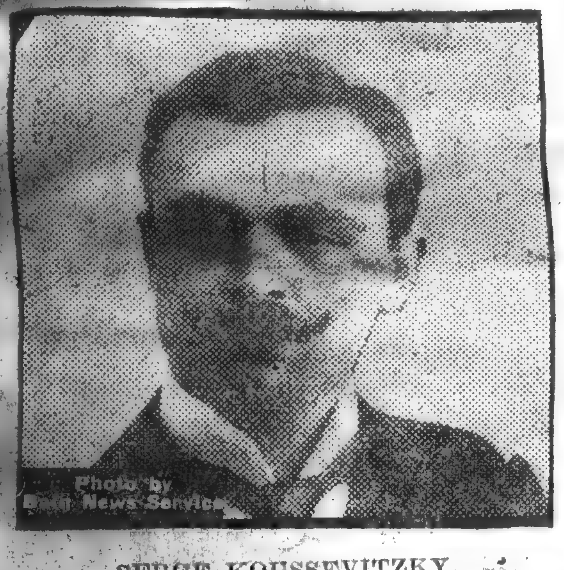

Photo by Bain News Service

SERGE KOUSSEVITZKY.
Who Will Come to Boston in Autumn of 1924.

GLOBE SEPT. 13

Koussevitzky to Lead Boston Symphony

First Russian to Conduct That Orchestra—To Come Next Season

Serge Koussevitzky will succeed Pierre Monteux as conductor of the Boston Symphony Orchestra beginning in the fall of 1924. Monteux will return from Paris the latter part of this month for his fifth and last season with the orchestra, bringing with him a number of new scores, and will begin at once rehearsals for the opening concert in Symphony Hall, Boston, October 12.

Koussevitzky, who is the first Russian to lead this orchestra, has been active in western Europe the last three seasons. He was born in Tver in 1874, was taught music by his parents, and at the age of twelve conducted the orchestra of the Municipal Theatre in his native town. Then he attended the Moscow Conservatory, where he studied the double bass, which he played in the Moscow Imperial Orchestra. In 1909 he organized an orchestra in Moscow and travelled over Russia with it. After the revolution he was made conductor of the [illegible] State Orchestra and in 1920 [illegible] in Paris and London, and [illegible] Grand Opera in

N.Y. EV. POST. SEPT 10

NEW CONDUCTOR FOR BOSTON

Announcement that Mr. Cabot had engaged Sergei Koussevitzky as conductor of the Boston Symphony Orchestra occasioned no surprise. The report that he was slated for the position was published recently in these columns. Mr. Koussevitzky is known to Americans principally as a contra-bass player, but there is not sufficient literature for this instrument to warrant specialization as a soloist. In Europe the Russian artist is well known as a conductor, and he should justify his engagement. Mr. Koussevitzky is a man of colossal musical intelligence, and routine should make him persona grata with the musicians of the orchestra, which is not at all the same personnel as that of a decade ago. There was a time when the Boston Symphony was the most famous orchestral organization in America, but the disclosures of 1917, when the conductor and twenty-seven of the men were dismissed, almost led to disintegration. The way since has not been easy, for the several conductors could not please everyone. Despite handicaps, however, the manager, William Brennam, has contrived to bring the orchestra again to a foremost position. Under Mr. Koussevitzky's direction it should regain all its old-time prestige. Mr. Cabot, from all accounts, has made a very wise choice.

MUSICAL LEADER. SEPT. 13.

KOUSSEVITZKY

gladly agreed to, with the result that the usual summer inactivity (barring the annual Music Festival) was relieved by an evening of musical enjoyment.

Edward Johnson will sing here under the auspices of the Asheville Kiwanis Club.

Weekly concerts have been given in the music room of the Battery Park Hotel. Many well known Southern artists have appeared on programs made up principally of American compositions. Some of the most successful American compositions have had their premiére at the Battery Park.

SERGE ALEXANDROVITCH KOUSSEVITZKY

of the Boston Symphony Orchestra, beginning with the autumn of 1924.

Koussevitzky was born at Vishny Volotchk, northern Russia, on June 30, 1874. He studied at the conservatory at Moscow, his specialty being the double bass. In 1900 he was appointed a professor of that school and at the same time was a member of the Imperial Theater Orchestra. Becoming possessed of great means he went to Berlin, founding there in 1910 a Union for the Advancement of Russian Composers. He also travelled extensively throughout Europe giving recitals on the double bass. With his own private means he maintained a symphony orchestra in Russia and did pioneer work by travelling with it through various districts of the great land that knew nothing of symphonic music.

Koussevitzky remained in Russia during the war and revolution and, like all other prominent figures, was lost to the sight of the outside world for a long time. Then there came the report that he had been elected conductor of the orchestra which was formerly the Czar's private [illegible]

MUSICAL [illegible] - SEPT

KOUSSEWITZKY

A modest paragraph of stop-press news, tucked in the corner of page 17 of last week's issue, stated, in the form of a cable from our Paris correspondent, that Serge Koussewitzky had been chosen conductor of the Boston Symphony Orchestra, to succeed Pierre Monteux in the fall of 1924; and this week the exclusive bit of news is confirmed by the official announcement of the orchestra's trustees. Once again the Musical Courier hit the nail on the head in advance of all other papers. Nothing is easier than to publish "rumors," and the name of Koussewitzky has been bandied about in connection with the Boston position for a year or more, as well as several other names. But the accuracy and promptness of the Musical Courier's information is shown by the fact that it preceded the official announcement by five days. The story was published in this paper on September 6 and the official announcement issued on September 11.

Koussewitzky is entirely an unknown quantity here, as he has never visited this country. In the ante-revolution days in Russia he had his own orchestra, but it was as a virtuoso on the double bass that he was known throughout Europe. The last few years he has made his headquarters in Paris conducting there and in London and various other places gaining a decided reputation for himself, especially in London. His coming will be awaited with great interest.

The passing of Pierre Monteux as conductor of the Boston Symphony Orchestra calls for an appraisal of his work. Granted that his qualities as a conductor did not excite the general admiration that was the lot of leaders like Gericke, Nikisch and Muck—to name the most illustrious of his predecessors—Mr. Monteux's contribution to the musical history of Boston was nevertheless significant. When he came to Boston he found the symphony orchestra disrupted by the war and he spared no pains to reorganize it. No sooner, however, did the new orchestra begin to function smoothly, than it was again disorganized by a strike which resulted in the elimination of a third of the personnel. Again Mr. Monteux set to work to rebuild the Boston Symphony Orchestra and it was the consensus of critical opinion that the early glories of the famous symphony orchestra had been restored, and there were not a few who claimed for it the leadership among orchestras that it enjoyed for many years.

Of Mr. Monteux's abilities it may fairly be said that he has made decided strides as a conductor and that as a program maker he might well serve as a model for many other orchestral leaders. His departure from Boston next spring will be regretted by a considerable part of the orchestra's following in Boston. On the other hand, the time was ripe for a change and the coming of Mr. Koussewitzky will be welcomed by the orchestra's well wishers not only in Boston, but also in New York and the other cities visited by this organization.

MUSICAL COURIER.

Pierre Monteux's Successor

Sergei Koussevitzky, or some other Russian, ~~was~~ perhaps the inevitable choice of those who had the duty of appointing a conductor for the Boston Symphony Orchestra, to succeed Pierre Monteux in 1924. For the man selected to head the organization which Henry L. Higginson founded forty years ago would, without doubt, require to have something to recommend him besides mere technical capacity and professional standing. He would need, in truth, to belong to the land that enjoyed the highest artistic repute of any; or at least he would be picked, in all logic and necessity, from that country which, on musical considerations, ranked first in the world.

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MONITOR. - SEPT. 13.

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POST-SEPT. 16.

[123]

KOUSSEVITZKY SUCCEDERA A PIERRE MONTEUX

Boston, 9 septembre. — Le Juge Frederick P. Cabot, président du bureau de régie de la Boston Symphony, vient d'annoncer l'engagement de Serge Koussevitzky comme successeur de Pierre Monteux à partir de l'automne 1924. Assez singulièrement, personne n'avait eu vent des démarches qui ont abouti à cet événement imprévu et la nouvelle a créé toute une sensation parmi les habitués de l'orchestre.

Pierre Monteux est attendu de France au cours du mois, apportant plusieurs nouveautés ; il commencera aussitôt ses répétitions pour la saison qui sera la cinquième consécutive de sa direction musicale ici et qui commencera le 12 octobre à Symphony Hall. Sa famille est de nouveau établie à Paris et il l'y rejoindra au printemps prochain.

M. Koussevitzky naquit à Tver, dans le nord de la Russie en 1874. Ses premières leçons de musique lui furent données par ses parents ; à douze ans il dirigea l'orchestre du Théâtre Municipal de sa ville natale. Il obtint ses diplômes au Conservatoire de Moscou où il étudia principalement la contrebasse dont il devint un virtuose, ce qui lui valut d'entrer à l'orchestre de l'Opéra Impérial de Moscou.

Il forma un orchestre à Berlin et un autre, plus important, à Moscou en 1909. Il donna des concerts dans cette dernière ville, à Petrograd et à travers la Russie. C'est à cette époque que Koussevitzky loua un bateau et parcourut la Volga pour faire entendre les oeuvres symphoniques à toute la population riveraine qui n'avait jamais entendu rien de pareil.

Depuis 1920, Paris et Londres l'ont vu presque sans interruption, dirigeant le London Symphony Orchestra, des concerts symphoniques à l'Opéra et des représentations lyriques au palais Garnier. Pendant l'hiver qui s'en vient, M. Koussevitzky sera occupé à Berlin et à Prague, puis il conduira une série d'opéras au Théâtre National de l'Opéra à Paris : *Pique Dame, le Prince Igor, Boris Godunov* et *la Khovantchina*. Eusuite il fera une tournée de l'Angleterre et de l'Ecosse à la tête d'un orchestre.

LE CANADA-MOSGL. SEPT. 15

The Star from the East

By its capture of the Russian conductor, Serge Kusevitsky, for a term beginning in 1924 and continuing thereafter, the Boston Symphony Orchestra has opened a prospect of far-reaching interest to concert-goers in America. This singular virtuoso of the bass-viol, who made himself a welcome guest-conductor in the capitals of Europe, has been "heard," or his performances have been heard, by American travellers who have brought back no common report of the man and his activities. His coming in the flesh next year should introduce a personality of potential appeal unmatched since the departure of Toscanini or the rise of Stokowski—to name but two recent eminences of the baton. [The New York Times

It is most welcome news that Kusevitsky is to conduct the Boston Symphony. We heard him at a single concert in Paris last May in a curiously mixed programme of classic and modern music. From a single hearing, we felt he is the leading conductor of today—a great conductor, the like of which has not been heard since Nikisch. We may be wrong, but there is no doubt he is head and shoulders above anyone now in America. [In a Private Letter from An Amateur

TRANS. SEPT. 17

SYMPHONY SEASON

Pierre Monteux has just sailed from France and will begin rehearsals immediately on arriving in preparation for the opening of the Boston Symphony Orchestra season, which is to take place Oct. 12.

The string section of the orchestra will retain the same personnel as last year save for the addition of Paul Cherkassy, a Russian virtuoso, who has recently arrived from Russia to join the first violins. Mr. Cherkassy has been concert master of the orchestra at Helsingfors, Finland, since Richard Burgin left that post to be concert master of the Boston Symphony Orchestra. He is a cousin of Shura Cherkassky, the boy pianist, who is shortly to give a recital here.

TRAV. SEPT. 22

KOUSSEVITZKY APPOINTED CONDUCTOR

The most important item of musical news in Boston during the entire season now beginning will probably turn out in the end to have been the announcement last Monday that Serge Koussevitzky is to succeed Pierre Monteux as conductor of the Boston Symphony Orchestra, beginning in October, 1924. Of course, if some philanthropist were to establish a permanent opera company here that fact would be bigger musical news. But otherwise the simple statement from the trustees that they have already settled what would otherwise have been the much-vexed question of the new conductor is about the only "front-page stuff," in newspaper office language, likely to come in 1923-24.

It was understood a year ago, when Mr Monteux was reappointed for two more seasons, that this year was to be the last of his conductorship. No official statement has been made, or in all probability will be made, as to whether he would have liked to remain permanently here.

It is reasonable, as well as courteous, to assume that, like most Frenchmen, he prefers to pass most of his life in his native land. Mme Monteux was in bad health last Winter here. This year the conductor has left his family in Paris, which doubtless indicates a well-founded fear of the New England climate, something few foreigners enjoy.

Since he is to conduct the concerts this season, it is too soon to indulge in polite farewells to Mr Monteux. But it is in season to repeat what has so often been urged by this department of the Globe, that every one who cares at all about the Boston Symphony Orchestra, is deeply indebted to Mr Monteux's patient and painstaking endeavors for the rebuilding of an intrument more nearly shattered by the two crushing blows of war and strike than most of us cared to admit at the time. The past two seasons have made the Boston Symphony again an orchestra of the first rank, and to Mr Monteux must go the lion's share of the credit.

What Boston Owes to Monteux

There has been not infrequent occasion to differ with Mr Monteux on questions of interpretation of music played under his direction. Some things he has done well, others less well, in the opinion of the Globe reviewer. But no thinking person can fail to see that both as conductor and as a man Mr Monteux deserves respect. During this season the audiences will enjoy the benefits of his unusually broad and fair-minded program making and of his always honest, sometimes brilliant, interpretations. Mr Koussevitzky will owe Mr Monteux a greater debt than he may realize for the state in which he will doubtless find the orchestra.

Mr Koussevitzky will come to Boston with a great reputation in Europe as a vivid interpreter of modern and ancient music. Except Dr Muck, no other leader the orchestra has had has come to it with such conspicuous renown already won. Nikisch, of course, won an astonishing reputation after he left us.

This is the impression Mr Koussevitzky made on one interviewer last Summer, as recorded in The Musical Digest of July 24. When met at his home the conductor "was simple, approachable, with the charm of most cultured Russians. Specifically we noticed dark, graying hair, a florid complexion, compelling green eyes, a somewhat ascetic mouth. But the outstanding impression was of character rather than of appearance; of unmistakable sincerity and an immense courage."

He will need all his courage if he intends, as he doubtless does, to make Boston audiences sit through programs featuring works of Honegger, Milhaud, Prokofiev, Stravinsky, Bartok.

Something About Koussevitzky

Asked to define good music he said "I can only answer, music which speaks to the heart. Many people make the superficial mistake of classifying modern music as all intellect and no emotion. Yet what could be more thrilling than Stravinsky's "Sacre du Printemps" or Honegger's "Horace Victorieux." The latter work elicited many letter of protest from subscribers when Mr Monteux played it last season. It got an icy reception from all but a few of the audience.

Mr Koussevitzky remarked of "Sacre du Printemps" that he first played it from manuscript 10 years ago in Paris. "And the audience laughed from the very first bar to the closing chord! So you may judge how pleased I was at the reception it got the other night" (speaking of one of his highly successful series of symphony concerts at the Opera in Paris.)

Koussevitzky's programs always contain a due proportion of classics. He seems to play chiefly the great masterpieces and the fairly recent novelties, without very much of the Grieg-MacDowell period. Yet he often plays Tchaikovsky!

His career has won him European reputation first as a soloist on the double bass, for which he wrote a concerto, and then as conductor in Russia and as a visitor everywhere else in Europe. He is a Russian, born in 1874.

He does not know American music, except jazz. Ernest Bloch's name was the only one among American living composers that caught his attention, and he was quite naturally amused at hearing a Swiss Jew proudly claimed as an American. He remarked that he would not come to America, where he has never conducted, "for a few show concerts. Too many visiting conductors turn orchestras into circuses." The last sentence might well be taken to heart in New York. He was careful not to hint that overtures had then been made to him from Boston, as they must have been by last July.

There will be keen and anxious curiosity at the first few concerts Koussevitzky conducts here. The audience has bought a pig in a poke, for all most of it knows. One hopes that the trustees have chosen wisely. At any rate it is hard to see where they could have chosen any one likely to prove a better conductor here, and induced him to come.

GLOBE. SEPT. 16

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HERALD-SEPT. 16.

Mr Monteux is on his way here from Paris, to begin rehearsals for the last season of his conductorship here. He is planning, as usual, a number of interesting novelties for the programs.

"By its capture of the Russian conductor, Serge Kussevitzky, for a term beginning 1924 and thereafter, the Boston Symphony Orchestra has opened a prospect of far-reaching interest to concertgoers in America. The singular virtuoso of bass-viol, who made himself a welcome guest-conductor in the capitals of Europe, has been "heard," or his performances have been heard, by American travelers, who have brought back no common report of the man and his activities. His coming here in person next year should introduce a personality of potential appeal unmatched since the departure of Toscanini or the rise of Stokowski, to name but two recent stars of the baton."—Richard Al-

GLOBE. SEPT. 23.

MILWAUKEE
WIS.
LEADER

SEP 23 1923

Cabot-Koussevitzky.

Consider these two names: Frederick P. Cabot and Serge Alexandrovitch Koussevitzky. They outline the current musical situation in America as well as it can be outlined. The first is president of the trustees of the Boston Symphony orchestra, and announced recently the appointment of the second to the conductorship of that orchestra commencing 1924.

The Cabots, than which there is no purer American stock, on the one hand; the Koussevitzkys, born in Vishny Volotchk, one the other. The two names are symbolic of where the old world meets the new, musically. The Cabots hire the Koussevitzkys. America has the money and the inclination. Europe has the talent. We supply the audience; for genius we look abroad. It would be lamentable were it not that the Koussevitzkys always have so much genius.

SIX FAMOUS SINGE

By MARGARET BELL

SIGRID ONEGIN

SIGRID ONEGIN.

SYMPHONY HALL was gathering its audience within its decorous doors. No great excitement was evident in the vestibule, nor in the auditorium. Up in the gallery women in ones and twos scrutinized their programs and watched the other arrivals.

One of these leaned over and spoke to another, "How is it that there is not a greater crowd? Out in Minneapolis, where I come from, we've been just wild to hear Onegin." The other answered, with an eloquent smile, "O, you know Boston never takes anyone's word for anything; she must see and hear for herself."

Then lights faded, doors flew shut. A moment's tension, a fluttering of youthful hearts . . . another bell, a straining forward by those in the balconies . . . and the opening of the side stage door.

All in white came the vision that Boston was waiting to see, white and shimmering silver, which made her black hair glow even blacker. The seeing was so blended with the feeling that no definite feature could be analyzed.

Straight From the Gods

The moment Sigrid Onegin stood on the stage she had her audience absolutely with her. Something swooped across the place, some force which knit each individual to each other individual and made of all the diverse personalities a single unit, a thousand times more alive than in its individual parts, alert, eager, pulsating.

A fugitive sigh went out unconsciously, the tribute to grace and graciousness, beauty and magnetism. Then followed applause, the only outlet for all the suddenly conceived emotion. . . .

At her first note Boston sighed again and settled back in its seats. A teacher of singing in the first row of the balcony turned to the woman next to her, "That's a voice straight from the gods!"

Someone else along the line whispered, "She recalls Schuman-Heink in her beginning days. But dear old Schuman-Heink never had such beauty as this."

Well—Boston heard. And Boston responded to the great modesty of the new singer, who showed her appreciation more graciously and more humbly than any one could remember for a long time.

Then the questions that flew around during the intermission. Was she really Scandanavian? She looked so Spanish. That hair and those wonderful dark eyes. Why had we never heard more about her? Where had she been hiding herself? Etc, etc, etc.

There were those who knew that she had arrived Oct 25 and had sung with the Philadelphia Symphony Orchestra in Carnegie Hall six days later; that Gatti-Casazza had found her at the Royal Opera House in Munich while he was over combing Europe for new singers.

Learning English Now

New York really did wake up when she sang Amneris in the Metropolitan Opera House on Nov 22, and a little later on, in her own recital, New York humbly laid its flowers at her feet. We here in Boston waited, and on Feb 8 she came—and we laid more than our flowers at her feet.

Yes, in spite of her dark beauty, Madame Onegin is Swedish. Stockholm had the privilege of being her birthplace, not so many years ago, and then Paris listened to her first efforts to bring her wonderful voice under control. That is why her French is so good. Her German came a little later when she went to that country. Italian she learned as a matter of musical course.

"And I hope to add English to the list. I have made a little progress with the language since coming to America, and whatever I have learned is the result of hard work. I am much interested in American songs and if you could see my piano at this moment you would see it heaped with them."

By the way, her name is pronounced On-yeh-gin, with the accent on the second syllable.

GLOBE. SEPT. 28

The World of Music

Competition in Music, Movie Accompaniments, Frederick P. Cabot and Serge Koussevitzky

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Boston, 9 septembre. — Le Juge Frederick P. Cabot, président du bureau de régie de la Boston Symphony, vient d'annoncer l'engagement de Serge Koussevitzky comme successeur de Pierre Monteux à partir de l'automne 1924. Assez singulièrement, personne n'avait eu vent des démarches qui ont abouti à cet événement imprévu et la nouvelle a créé toute une sensation parmi les habitués de l'orchestre.

Pierre Monteux est attendu de France au cours du mois, apportant plusieurs nouveautés ; il commencera aussitôt ses répétitions pour la saison qui sera la cinquième consécutive de sa direction musicale ici et qui commencera le 12 octobre à Symphony Hall. Sa famille est de nouveau établie à Paris et il l'y rejoindra au printemps prochain.

M. Koussevitzky naquit à Tver, dans le nord de la Russie en 1874. Ses premières leçons de musique lui furent données par ses parents ; à douze ans il dirigea l'orchestre du Théâtre Municipal de sa ville natale. Il obtint ses diplômes au Conservatoire de Moscou où il étudia principalement la contrebasse dont il devint un virtuose, ce qui lui valut d'entrer à l'orchestre de l'Opéra Impérial de Moscou.

Il forma un orchestre à Berlin et un autre, plus important, à Moscou en 1909. Il donna des concerts dans cette dernière ville, à Petrograd et à travers la Russie. C'est à cette époque que Koussevitzky loua un bateau et parcourut la Volga pour faire entendre les oeuvres symphoniques à toute la population riveraine qui n'avait jamais entendu rien de pareil.

Depuis 1920, Paris et Londres l'ont vu presque sans interruption, dirigeant le London Symphony Orchestra, des concerts symphoniques à l'Opéra et des représentations lyriques au palais Garnier. Pendant l'hiver qui s'en vient, M. Koussevitzky sera occupé à Berlin et à Prague, puis il conduira une série d'opéras au Théâtre National de l'Opéra à Paris : *Pique Dame, le Prince Igor, Boris Godunov* et *la Khovantchina.* Eusuite il fera une tournée de l'Angleterre et de l'Ecosse à la tête d'un orchestre.

LE CANADA-MOSGL. SEPT. 15.

KOUSSEVITZKY APPOINTED CONDUCTOR

The most important item of musical news in Boston during the entire season now beginning will probably turn out in the end to have been the announcement last Monday that Serge Koussevitzky is to succeed Pierre Monteux as conductor of the Boston Symphony Orchestra, beginning in October, 1924. Of course, if some philanthropist were to establish a permanent opera company here that fact would be bigger musical news. But otherwise the simple statement from the trustees that they have already settled what would otherwise have been the much-vexed question of the new conductor is about the only "front-page stuff," in newspaper office language, likely to come in 1923-24.

It was understood a year ago, when Mr Monteux was reappointed for two more seasons, that this year was to be the last of his conductorship. No official statement has been made, or in all probability will be made, as to whether he would have liked to remain permanently here.

It is reasonable, as well as courteous, to assume that, like most Frenchmen, he prefers to pass most of his life in his native land. Mme Monteux was in bad health last Winter here. This year the conductor has left his family in Paris, which doubtless indicates a well-founded fear of the New England climate, something few foreigners enjoy.

Since he is to conduct the concerts this season, it is too soon to indulge in polite farewells to Mr Monteux. But it is in season to repeat what has so often been urged by this department of the Globe, that every one who cares at all about the Boston Symphony Orchestra, is deeply indebted to Mr Monteux's patient and painstaking endeavors for the rebuilding of an intrument more nearly shattered by the two crushing blows of war and strike than most of us cared to admit at the time. The past two seasons have made the Boston Symphony again an orchestra of the first rank, and to Mr Monteux must go the lion's share of the credit.

What Boston Owes to Monteux

There has been not infrequent occasion to differ with Mr Monteux on questions of interpretation of music played under his direction. Some things he has done well, others less well, in the opinion of the Globe reviewer. But no thinking person can fail to see that both as conductor and as a man Mr Monteux deserves respect. During this season the audiences will enjoy the benefits of his unusually broad and fair-minded program making and of his always honest, sometimes brilliant, interpretations. Mr Koussevitzky will owe Mr Monteux a greater debt than he may realize for the state in which he will doubtless find the orchestra.

Mr Koussevitzky will come to Boston with a great reputation in Europe as a vivid interpreter of modern and ancient music. Except Dr Muck, no other leader the orchestra has had has come to it with such conspicuous renown already won. Nikisch, of course, won an astonishing reputation after he left us.

This is the impression Mr Koussevitzky made on one interviewer last Summer, as recorded in The Musical Digest of July 24. When met at his home the conductor "was simple, approachable, with the charm of most cultured Russians. Specifically we noticed dark, graying hair, a florid complexion, compelling green eyes, a somewhat ascetic mouth. But the outstanding impression was of character rather than of appearance; of unmistakable sincerity and an immense courage."

He will need all his courage if he intends, as he doubtless does, to make Boston audiences sit through programs featuring works of Honegger, Milhaud, Prokofiev, Stravinsky, Bartok.

Something About Koussevitzky

Asked to define good music he said "I can only answer, music which speaks to the heart. Many people make the superficial mistake of classifying modern music as all intellect and no emotion. Yet what could be more thrilling than Stravinsky's "Sacre du Printemps" or Honegger's "Horace Victorieux." The latter work elicited many letter of protest from subscribers when Mr Monteux played it last season. It got an icy reception from all but a few of the audience.

Mr Koussevitzky remarked of "Sacre du Printemps" that he first played it from manuscript 10 years ago in Paris, "And the audience laughed from the very first bar to the closing chord! So you may judge how pleased I was at the reception it got the other night" (speaking of one of his highly successful series of symphony concerts at the Opera in Paris.)

Koussevitzky's programs always contain a due proportion of classics. He seems to play chiefly the great masterpieces and the fairly recent novelties, without very much of the Grieg-MacDowell period. Yet he often plays Tchaikovsky!

His career has won him European reputation first as a soloist on the double bass, for which he wrote a concerto, and then as conductor in Russia and as a visitor everywhere else in Europe. He is a Russian, born in 1874.

He does not know American music, except jazz. Ernest Bloch's name was the only one among American living composers that caught his attention, and he was quite naturally amused at hearing a Swiss Jew proudly claimed as an American. He remarked that he would not come to America, where he has never conducted, "for a few show concerts. Too many visiting conductors turn orchestras into circuses." The last sentence might well be taken to heart in New York. He was careful not to hint that overtures had then been made to him from Boston, as they must have been by last July.

There will be keen and anxious curiosity at the first few concerts Koussevitzky conducts here. The audience has bought a pig in a poke, for all most of it knows. One hopes that the trustees have chosen wisely. At any rate it is hard to see where they could have chosen any one likely to prove a better conductor here, and induced him to come.

GLOBE. SEPT. 16

BOSTON SYMPHONY

A Boston Symphony Orchestra season of unusual interest and high artistic importance is anticipated. This will be the 43d year of the orchestra, and the regular series of 24 Friday afternoon and 24 Saturday evening concerts will open on Oct. 12 and 13. The sale of subscription tickets now being held shows a greater demand than ever before: all of the Friday afternoon seats were re-engaged, and only a few for the Saturday evenings are still available. This season will be the fifth and last under the leadership of Pierre Monteux, the celebrated conductor, who is shortly expected to return from Europe.

The soloists engaged to appear at the regular concerts will be as follows:

The singers: Sigrid Onegin and Elisabeth Rethberg of the Metropolitan Opera Company; Eva Gauthier, the mezzo soprano; Marya Freund and Vera Janacopulos, sopranos widely known and celebrated in Europe, and Roland Hayes, the colored tenor, whose European fame is now of the very highest.

The pianists will include Moriz Rosenthal, the great pupil of Liszt, who has not been in this country for some seasons; Mitja Nikisch, son of Arthur Nikisch, the former conductor of the orchestra; Harold Bauer and E. Robert Schmitz.

Other instrumentalists will be Pablo Casals, the great 'cellist; Jacques Thibaud and Carl Flesch, violinists, and Lionel Tertis, the English viola virtuoso, who is coming to America for the first time.

HERALD-SEPT. 16.

The Star from the East

By its capture of the Russian conductor, Serge Kusevitsky, for a term beginning in 1924 and continuing thereafter, the Boston Symphony Orchestra has opened a prospect of far-reaching interest to concert-goers in America. This singular virtuoso of the bass-viol, who made himself a welcome guest-conductor in the capitals of Europe, has been "heard," or his performances have been heard, by American travellers who have brought back no common report of the man and his activities. His coming in the flesh next year should introduce a personality of potential appeal unmatched since the departure of Toscanini or the rise of Stokowski—to name but two recent eminences of the baton. [The New York Times

It is most welcome news that Kusevitsky is to conduct the Boston Symphony. We heard him at a single concert in Paris last May in a curiously mixed programme of classic and modern music. From a single hearing, we felt he is the leading conductor of today—a great conductor, the like of which has not been heard since Nikisch. We may be wrong, but there is no doubt he is head and shoulders above anyone now in America. [In a Private Letter from An Amateur

TRANS. SEPT. 17.

SYMPHONY SEASON

Pierre Monteux has just sailed from France and will begin rehearsals immediately on arriving in preparation for the opening of the Boston Symphony Orchestra season, which is to take place Oct. 12.

The string section of the orchestra will retain the same personnel as last year save for the addition of Paul Cherkassy, a Russian virtuoso, who has recently arrived from Russia to join the first violins. Mr. Cherkassy has been concert master of the orchestra at Helsingfors, Finland, since Richard Burgin left that post to be concert master of the Boston Symphony Orchestra. He is a cousin of Shura Cherkassky, the boy pianist, who is shortly to give a recital here.

TRAV. SEPT. 22.

Mr Monteux is on his way here from Paris, to begin rehearsals for the last season of his conductorship here. He is planning, as usual, a number of interesting novelties for the programs.

"By its capture of the Russian conductor, Serge Kussevitzky, for a term beginning 1924 and thereafter, the Boston Symphony Orchestra has opened a prospect of far-reaching interest to concertgoers in America. The singular virtuoso of bass-viol, who made himself a welcome guest-conductor in the capitals of Europe, has been 'heard,' or his performances have been heard, by American travelers, who have brought back no common report of the man and his activities. His coming here in person next year should introduce a personality of potential appeal unmatched since the departure of Toscanini or the rise of Stokowski, to name but two recent stars of the baton."—Richard Al-

GLOBE. SEPT. 23.

MILWAUKEE
WIS.
LEADER

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Cabot-Koussevitzky.

Consider these two names: Frederick P. Cabot and Serge Alexandrovitch Koussevitzky. They outline the current musical situation in America as well as it can be outlined. The first is president of the trustees of the Boston Symphony orchestra, and announced recently the appointment of the second to the conductorship of that orchestra commencing 1924.

The Cabots, than which there is no purer American stock, on the one hand; the Koussevitzkys, born in Vishny Volotchk, one the other. The two names are symbolic of where the old world meets the new, musically. The Cabots hire the Koussevitzkys. America has the money and the inclination. Europe has the talent. We supply the audience; for genius we look abroad. It would be lamentable were it not that the Koussevitzkys always have so much genius.

SIX FAMOUS SINGERS

By MARGARET BELL

SIGRID ONEGIN

SIGRID ONEGIN.

SYMPHONY HALL was gathering its audience within its decorous doors. No great excitement was evident in the vestibule, nor in the auditorium. Up in the gallery women in ones and twos scrutinized their programs and watched the other arrivals.

One of these leaned over and spoke to another, "How is it that there is not a greater crowd? Out in Minneapolis, where I come from, we've been just wild to hear Onegin." The other answered, with an eloquent smile, "O, you know Boston never takes anyone's word for anything; she must see and hear for herself."

Then lights faded, doors flew shut. A moment's tension, a fluttering of youthful hearts . . . another bell, a straining forward by those in the balconies . . . and the opening of the side stage door.

All in white came the vision that Boston was waiting to see, white and shimmering silver, which made her black hair glow even blacker. The seeing was so blended with the feeling that no defiite feature could be analyzed.

Straight From the Gods

The moment Sigrid Onegin stood on the stage she had her audience absolutely with her. Something swooped across the place, some force which knit each individual to each other individual and made of all the diverse personalities a single unit, a thousand times more alive than in its individual parts, alert, eager, pulsating.

A fugitive sigh went out unconsciously, the tribute to grace and graciousness, beauty and magnetism. Then followed applause, the only outlet for all the suddenly conceived emotion. . . .

At her first note Boston sighed again and settled back in its seats. A teacher of singing in the first row of the balcony turned to the woman next to her, "That's a voice straight from the gods!"

Someone else along the line whispered, "She recalls Schuman-Heink in her beginning days. But dear old Schuman-Heink never had such beauty as this."

Well—Boston heard. And Boston responded to the great modesty of the new singer, who showed her appreciation more graciously and more humbly than any one could remember for a long time.

Then the questions that flew around during the intermission. Was she really Scandanavian? She looked so Spanish. That hair and those wonderful dark eyes. Why had we never heard more about her? Where had she been hiding herself? Etc, etc, etc.

There were those who knew that she had arrived Oct 25 and had sung with the Philadelphia Symphony Orchestra in Carnegie Hall six days later; that Gatti-Casazza had found her at the Royal Opera House in Munich while he was over combing Europe for new singers.

Learning English Now

New York really did wake up when she sang Amneris in the Metropolitan Opera House on Nov 22, and a little later on, in her own recital, New York humbly laid its flowers at her feet. We here in Boston waited, and on Feb 8 she came—and we laid more than our flowers at her feet.

Yes, in spite of her dark beauty, Madame Onegin is Swedish. Stockholm had the privilege of being her birthplace, not so many years ago, and then Paris listened to her first efforts to bring her wonderful voice under control. That is why her French is so good. Her German came a little later when she went to that country. Italian she learned as a matter of musical course.

"And I hope to add English to the list. I have made a little progress with the language since coming to America, and whatever I have learned is the result of hard work. I am much interested in American songs and if you could see my piano at this moment you would see it heaped with them."

By the way, her name is pronounced On-yeh-gin, with the accent on the second syllable.

GLOBE. SEPT. 28

The World of Music

Competition in Music, Movie Accompaniments, Frederick P. Cabot and Serge Koussevitzky

Consider these two names: Frederick P. Cabot and Serge Alexandrovitch Koussevitzky. They outline the current musical situation in America as well as it can be outlined. The first is president of the trustees of the Boston Symphony Orchestra, and announced recently the appointment of the second to the conductorship of that orchestra commencing 1924.

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N.Y. MAIL. ?

[124]

FILMED AS BOUND

New Conductor of Boston Symphony Rose From Bull-Fiddle to Baton

How You Pronounce Kussewitsky

Long u—w as v—accent on "wit" so that name sounds like this: Koo-se-VIT-skee.

BY OLIN DOWNES

Precedent will be broken when Sergei Alexandrovitch Kussewitsky, the first Russian conductor to lead concerts by the Boston Symphony Orchestra, arrives here next season. And Kussewitsky himself is a man contemptuous of precedent.

Of medium height, powerfully built, a dramatic figure on the concert platform, Kussewitsky, a man of 49, with a most brilliant future before him, can look back on a singularly variegated career.

He was born poor, as all great musicians are his art, acquired such a mastery of the double-bass, otherwise called by the irreverent the bull-fiddle, one of the humblest, though by no means the least important instruments of the orchestra.

Ordinarily the double-bass player pumps along on such salary as he can command and dies leaving a large and penniless family behind him, and a few debts to commemorate his departure. Kussewitsky, instead, with an intense passion for his art, acquired such a master of the double-bass that he left the ranks of the orchestra and very soon made a remarkable reputation for himself as player of an instrument seldom heard alone on the concert platform.

But his real leap into fame occurred after his marriage to a very wealthy girl, Natalie Oushkoff by name, the daughter of a famous Russian merchant, who dearly loved her husband and whose fortune made possible, or at least, much more rapid her husband's rise to fame.

Finding himself in the possession of means, Kussewitsky, instead of turning into an idler, as too many musicians in such circumstances have done, worked the harder at his art.

He knew the double-bass. He wanted to master other instruments of the orchestra. "I shall know this and this and this one," he said, "if it takes me a year or ten years or a lifetime. I have now the opportunity and I shall use it."

Then came the idea of orchestral conducting, the dream of most musicians of personality and imagination, who think in terms of more than a single instrument.

Kussewitsky's methods were characteristic of himself and to the point. He began studying his scores. Then he would place empty chairs before him, in the positions occupied by players of the orchestra, raise his baton and, with score before him, go through a complete performance with his invisible band.

Again, he said, "I have time to learn these scores thoroughly before I conduct them. Most musicians don't. I shall take my time till I understand my music."

He hired the Berlin Philharmonic Orchestra to rehearse once a week with him, and after actual acquaintance with the practical problems of directing an orchestra, announced that he would give concerts.

Kussewitsky notified the foremost concert managers of Berlin, important and experienced gentlemen, ready to laugh at the wealthy amateur of the baton, of his intentions. He summoned the foremost concert manager of Berlin. "I want my concert well advertised," he said; "very well advertised. I want billboards on every corner."

"Very pretty, Mr. Kussewitsky," said the manager, "but who is going to read these billboards?"

"Who?" replied the prospective conductor, promptly. "I am going to read them.

"I am going to get up every morning at 8, tramp round the whole town and read word by word all my advertisements!"

The first concert was given in Berlin in 1907, when Kussewitsky made his initial appearance as conductor. At the same time Sergei Rachmaninoff, the Russian composer, now in this country, made his first appearance in Berlin, with orchestra, playing his own concerto in C minor, under Kussewitsky's baton. The concert was an unqualified success, and Kussewitsky had fairly started on a great conductor's career.

His musical activities were not confined to conducting, nor to his personal interest. He helped innumerable Russian musicians, great and small, to come into their own. Both Scriabine and Gliere were indebted to Kussewitsky for material and artistic assistance.

Then came the institution of the music publishing society which Kussewitsky founded. This society, when it discovered a composer of talent, made with him arrangements which included putting the composer immediately on salary, also giving him a handsome royalty on the sale of his works.

Not only this: The publishing venture, for which certain ruin was, of course, predicted by reactionaries and rival interests—those who boasted of being "practical" men—flourished and later established important combinations with other leading Russian houses of the kind.

One of these was the house of Gutheil, which published many of Rachmaninoff's compositions. Kussewitsky bought of Gutheil the rights to the Rachmaninoff compositions which Gutheil had published. He took the contracts to Rachmaninoff.

"To my mind,'" he said, "these are very poor contracts. With your leave I shall tear them up." Suiting action to the word, he tore up the contracts in Rachmaninoff's presence, then gave that composer, who had sold his celebrated Prelude in C-sharp minor for the sum of $20, better terms than he had ever received.

Kussewitsky, a man of a generosity and idealism which dismissed precedent and disdained petty interests, made as a condition of music published by his firm that the composition must first pass muster by a board of some of the most distinguished musicians in Russia. This board, which embraced musicians of the most widely varying tendencies, included in its membership Rachmaninoff, Scriabine, Medtner and Struve as judges.

Sergei Alexandrovitch Kussewitsky, at the beginning of his career (left and insert), as a player on the "bull-fiddle," and (right) as he is today. He is considered one of the most fiery and energetic of the great modern conductors. Kussewitsky has been retained by the trustees of the Symphony to be the next leader of that noted orchestra. (Photos by Bain News Service.)

OTHER SYMPHONY CONDUCTORS

Sergei Kussewitsky will be the 9th conductor of the Boston Symphony Orchestra. His predecessors have been the following:

George Henschel	1881-1884
Wilhelm Gericke	1884-1889
Arthur Nikisch	1889-1893
Emil Paur	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908-1912
Karl Muck	1912-1918
Pierre Monteux and Henri Robaud	1918-1919

In the fall of 1918, Mr. Monteux conducted several concerts of the orchestra until Mr. Rabaud arrived here from Paris to take the position for which he had been belatedly engaged, and in the fall of 1919, Mr. Monteux was appointed conductor the position he will hold until the end of the season of 1923-24, next May.

Kussewitsky himself composes, and it was predicted, not unnaturally, that the new publishing house would regularly issue his compositions. On the contrary, he never submitted a single one of his compositions for consideration, and rigorously kept away as a composer from the institution which could so easily have furthered his success in this field.

In 1909 came the extraordinary concerts given in a four months' tour at the cities that border on the Volga River.

For this purpose, Kussewitsky secured a large boat, with a raised concert platform in the stern. He took with him 75 selected orchestra players and at each landing they gave performances. The concerts were so successful that they became a yearly institution until the outbreak of the World war.

During the war, intensely patriotic so far as the success of the Russian cause was concerned, Kussewitsky nevertheless drew a clear and complete distinction between art and fighting. Hearing suggestions that German music should be disbarred from performances in Russia, he promptly organized concerts of the music of Beethoven and Wagner.

In his musical tastes, Kussewitsky has always been extremely broad. Music of all countries appeals to him. It is said today that his firm has not only exclusive rights to the compositions of the Russian Strawinsky, but also to the later works of the Frenchman, Maurice Ravel. No nation, no period or style of worthwhile musical compositions has escaped the curiosity and the sympathetic interpretation of this musician.

Hans Ebell, the Russian pianist of this city, speaks of Kussewitsky in the highest terms. "I cannot imagine a conductor better fitted," he said. "by experience and temperament for the position of leader of the Boston Symphony. Kussewitsky is a man of a most striking musical personality, with strong convictions of his own, and a manner native to him of impressing his convictions powerfully on those who follow his baton. As an artist he is afraid of nothing. He is always eager to understand and to reveal to his audiences the qualities of music, no matter how strange or revolutionary its content. At the same time he has profound admiration for the great classics."

Alexander Steinert, the young Boston composer, has heard Kussewitsky conduct in Paris. He describes him as a highly dramatic interpreter whose personal force and imagination are felt the instant he appears.

As Seen by Mr. Steinert

Mr. Steinert's impression of Kussevitzky as conductor are borne out by the account of Mr. Wortham, of the London Morning Post, o one of his concerts in Queen's Hall.

"Queen's Hall at eight o'clock. For once in a way the stalls and grand circle are the best filled parts of the house. That tightly wedged ring of humanity in the upper circle which usually marks a 'gala night' is absent. The many are not interested in conductors. A pianist is their god. All sorts of distinguished persons below make up for this apathy. Three, four noted conductors, many composers, and virtuosi season an audience that has a strong Russian tinge.

"The orchestra are in their seats. A minute elapses, in which latecomers wrestle with refractory coats and tread on your toes without so much as a word of apology. Then you ar aware that a man of middle height and ag with a deliberate and slightly stooping walk is making his way past the desks of the firs violins to the conductor's platform. He mount it leisurely, and acknowledges with grave bow the plaudits of audience and orchestra. You notice the strongly marked features, the straight hair of the Slav, now turning slightly gray, the well-knit but unathletic figure. A sedate and reserved man, you would say, with nothing in his dress or appearance, except, perhaps, the expression about the eyes, which business men do not have, to show the artist and the musician.

"The clapping ceases. He looks round the orchestra, then slowly lifts up his stick, lightly poised between his forefinger and thumb. Some conductors, like speakers who clear their throats to give themselves courage, rap the desk. Kussevitzky seems to think this to much trouble. At this moment of silence, whe he is ready to loose more thunders than Jove ever had in his armory, he stands without an attitude to indicate the fires that are ready to burst forth. Mr. Coates on such occasions is Michael-Angelesque. Not so Kussevitzky; he is quiet and subdued, giving the impression of a musical Bonar Law, occupying a position o responsibility against his own predilection. You know he is a Russian and therefore has imponderable qualities. But a Russian in a white tie and a tailcoat is much like anybody else—a mere man with a tailor.

The Incarnation of Energy

"Then suddenly the transformation come as he plunges into the seething unrest o Chaikovsky's 'Francesca da Rimini'. The rea Kussevitzky has emerged from its corporea case, and becomes an elemental force inspiring the will of every one of the hundred or so musicians who are known collectively as the London Symphony Orchestra or rather stands there, the incarnation of forceful energ urging, driving, encouraging, and arguing w every muscle of his body and every line his face. His gestures are extraordinary. one moment he will lift his upturned pal in a pose that is Hellenic in everything exce its passion; at another with a sweeping moti of the shoulders he will raise his arms hi above his head for some great climax. N that he is all Sturm und Drang. But eve when flute and clarinet are engaged in so tranquil conversation, and the rest of the o chestra is acting up to the precept that 'seul silence est grand,' that concentrated streng of will which has raised Kussevitzky to em nence amongst conductors is always there.

"Thus it was that he breathed a new n of tragedy into the wild passages of strings, and made rather a second-rate mu pulsate with a new passion, until at the e he had widened the sum of our experien and made even those who do not read Da or sympathise, as a rule, with Chaikovsk realize more clearly the grandeur of hu despair. Before the audience had had time free itself from the grip of this tour-de-fo but not before Kussevitzky had relapsed a bland passivity, and was mopping his b to reassure us of his common humanity, a lady behind me, with a touch that Mr. Shaw would have envied, remarked sweetly to her companion, 'What an amazing contortionist!'"

Appointment Marks New Era

There is another reason why the appointment of Kussevitsky as leader of the Boston Symphony is welcome to music lovers of this city. His coming marks the end of a period in which the musical destines of the orchestra were dominated first by Germans, and then the French.

the Hungarian Nikisch, all the Symphony conductors were German. Since the war they have been French. It is even stated, in reliable quarters, that Paris had much to do in 1919 with stopping negotiations begun with a view of bringing the great Italian, Arturo Toscanini, to Symphony Hall. It was intimated from Paris, it seems, that it would be a shame to injure by ever so little the "cordiale entente" between France and America through bringing an Italian to lead the celebrated orchestra.

It is true that the Frenchmen, Rabaud and Monteux, have shown themselves as musicians and men infinitely broader in their point of view, infinitely less chauvinistic, than

[illegible] it is time that no nation [illegible] color, musical affairs at Symph[illegible] in native breadth of view, enthu[illegible] receptivity to new ideas, from wherever they spring, the Russian is most like the American.

There are not lacking good grounds for the belief that artistically he is the man of the future, while European nations tend far more to the spirit of the past. In a period when Russian art of every kind, Russian literature, drama, painting, dancing are coming into their own here by strides and leaps, a musician of Mr. Kussevitsky's nationality and personal powers should find a particularly sympathetic public and prove at least a leader of striking characteristics and excitements.

POST - SEPT. 16

SYMPHONY SEASON

Pierre Monteux has just sailed from France and immediately upon his arrival in Boston will start rehearsals for the opening of the Boston Symphony season on Oct. 12th.

A new violin virtuoso from Russia, Paul Cherkassky, has arrived in Boston to be one of the first violins, and his engagement will be the only change from last year in the string section of the orchestra. Paul Cherkassky succeeded Richard Burgin as concertmaster of the Helsingfors Symphony Orchestra in Finland and has held that post until his Boston engagement. Born in Odessa in 1891, he graduated from Petrograd Conservatory, has toured as soloist in a number of cities, conducted opera in Saratoff and Helsingfors. Sibelius has dedicated to him six impromptus for the violin. Mr. Cherkassky is the cousin of Shura Cherkassky, the boy pianist, who is soon to play here.

The soloists for the coming season of 24 Friday afternoon and 24 Saturday evening Boston Symphony concerts at Symphony Hall will include, as singers, Sigrid Onegin, Elisabeth Rethberg, Eva Gauthier, Marya Freund, Vera Janacopulos, and Roland Hayes. The pianist are to be Moriz Rosenthal, Harold Bauer, Mitja Nikisch, and E. Robert Schmitz. Pablo Casals, the 'cellist, and Lionel Tertis, the English master of the viola, will also appear; and, as violinists, Jacques Thibaud and Carl Flesch.

POST. SEPT. 23

SYMPHONY SEASON

Pierre Monteux has just sailed from France and immediately upon his arrival in Boston, will start rehearsals for the opening of the Boston Symphony season on Oct. 12.

A new violin virtuoso from Russia, Paul Cherkassky, has arrived in Boston to be one of the first violins, and his engagement will be the only change from last year in the string section of the orchestra. Paul Cherkassky succeeded Richard Burgin as concertmaster of the Helsingfors Symphony Orchestra in Finland and has held that post until his Boston engagement. Born in Odessa in 1891, he graduated from Petrograd Conservatory, has toured as soloist in a number of cities and conducted opera in Saratoff and Helsingfors. Sibelius has dedicated to him six impromptus for the violin. Mr. Cherkassky is the cousin of Shura Cherkassky, the boy pianist, who is soon to play here.

The soloists for the coming season of Boston Symphony concerts, at Symphony hall, include as singers Sigrid Onegin, Elisabeth Rethberg, Eva Gauthier, Marya Freund, Vera Janacopulos, and Roland Hayes. The pianists are to be Moriz Rosenthal, Harold Bauer, Mitja Nikisch and E. Robert Schmitz. Pablo Casals, the 'cellist, and Lionel Tertis, the English master of the viola, will also appear; and, as violinists, Jacques Thibaud and Carl Flesch.

HERALD. SEPT. 23

Monteux Coming for Symphony Season

PIERRE MONTEUX has sailed from France and will soon be in Boston to start rehearsals for the opening of the Symphony season on October 12.

A new violin virtuoso from Russia, Paul Cherkassky, has arrived in Boston to be one of the first violins. This will be the only change from last year in the string section of the orchestra. Cherkassky succeeded Richard Burgin as concertmaster of the Helsingfors Symphony Orchestra and has held that post until now. He is a cousin of Shura Cherkassky, the boy pianist, who is soon to play here.

The soloists for the coming Symphony season will include Sigrid Onegin, Elisabeth Rethberg, Eva Gauthier, Marya Freund, Vera Janacopulos, Roland Hayes, Moriz Rosenthal, Harold Bauer, Mitja Nikisch, E. Robert Schmitz, Pablo Casals, Lionel Tertis, Jacques Thibaud and Carl Flesch.

NITJA NIKISCH, pi[illegible] one of the soloists [illegible]gaged for the coming [illegible]phony season.

ADVTSR. SEPT. 23.

A sensitive and practised amateur of symphonic music heard Mr. Kusevitzky conduct in Paris last spring through a concert including Berlioz's Overture, "Roman Carnival;" Schubert's "Unfinished Symphony;" a rearranged fragment of Stravinsky's opera, "The Nightingale;" and Musorgsky's "Picture-Show" as lately scored for orchestra by Ravel. The amateur recalls his impressions as follows:

Berlioz's overture was played with all the freshness and spirit of a composition just off the press, a buoyancy and life that were cheering. And we who love Schubert were delighted that the conductor played Schubert, not himself, and this does not mean that he was afraid to make Schubert joyous, clear and free of pedantry. It was as though Schubert were siging today. Kusevitzky had regard for detail without destroying the symmetrical balance of the whole. We had heard Stravinsky's "Rossignol" in London before the war and found it again mildly interesting, but the Musorgsky number in Ravel's arrangement sounded most important—under Kusevitzky's baton.

Mr. Monteux took ship last Saturday on his way from Paris to New York and is expected in Boston at the end of the current week. Before long, he will make known the novel numbers with which he is likely to sprinkle his programmes in the free hand of a final year. Among them should surely be Stravinsky's ballet, "The Rite of the Spring" as tone-poem. Even the Philharmonic Society of New York is risking it.

TRANS. SEPT. 24.

ROLAND HAYES, COLORED SINGER, FIRST OF RACE TO SING IN SYMPHONY

For the first time a colored singer is to appear as soloist with the Boston Symphony Orchestra.

Roland Hayes, a Boston boy, has won his way to honor by this distinguished organization which extends engagements only to those artists who have "arrived."

And his mother was a slave.

Today she tells for the Sunday Post the story of her son's rise to fame, in which she makes light of her struggle against adversity that Roland might bring honor to the race.

By Olin Downes

They say that every man's life has material for at least one good book. There is certainly a drama in the career of the colored tenor singer, Roland Hayes.

He returns in a few days to this city from his third and most successful European tour to new honors.

Roland Hayes, Boston Tenor, who sang before Royalty. (C) Bachrach

He has sung, not only Negro folk-songs, but classics of Schumann, Brahms, Wolf and other masters, before immense and distinguished audiences in many countries, including an appearance by royal command before the English King and Queen.

His first appearance here will be as soloist of the Boston Symphony Orchestra, a distinction never before achieved by a colored musician.

When Hayes reaches Boston he will hurry to the home of his mother, Fanny Hayes, who, much against the wishes of the son, takes in washing and ironing at her house on Arnold street, owns through her own labor a 10-acre lot in Georgia, fears only God, and remembers well the brutal beatings given her by her master when she was a slave.

Doesn't Want to Loaf

"I'm helping him," she said to her visitor, "that's what I'm doing right here. I don't want to loaf and I'm ready any day the Lord calls me.

"If I went over there with him, same's he wants me, I should be idle and no happier than I am right here."

The Mother's Message

And when her son wrote her of the royal "command" to appear at Buckingham Palace, Fanny Hayes replied, "Remember where you are and where you came from and give credit where it belongs."

She stopped her ironing to show some new photographs of Roland whom she calls "Rollin'" and a picture of a bust just done of him by a sculptress in Dublin.

"The only thing, I don't want him to worry," she said. "He's always asking about my health. My health's all right. I haven't been feeling so awful good lately, but I'm not going to doctors about it, though I do laundry for several of them.

"The only thing the trouble with my health is old age, and I haven't heard yet of any cure for that. I've passed the 'three score and ten' the Good Book says is man's life-time, and I'm going to get every day and hour that is intended for me. I'm not worrying and I don't want him to.

Wants Him to Marry

"I do wish Roland would get married. When a man's young and successful he's popular, and if he's popular he's going to have temptations. The Lord says to increase and multiply. When I said that to Roland he said he thought the Lord intended him to remain single and do his work.

"Reckon he was fooling. Don't know, though. Anyway, his life's his own. Everybody's life is meant just especially for them, and they've got to live it.

"Of course, the good Lord made us women just especially worried about our own particular children. I've lost five, and don't see why they should go and me stay as long as I have. But that's the Plan. The more I see Roland getting along, the more pleased I'll be.

"But if he'll just believe half as much as I do, I won't have one mortal worry when I go."

She stood erect. Her eyes flashed and glistened.

That is the mother of Roland Hayes.

Early Days

Roland and his brother Robert, who also lives in Boston today, went to school three or four months in a year, between harvesting and planting time, in Curryville, Ga.

That was their birthplace. At Chattanooga they alternated in studying and working, one working a year and earning money, while the other studied, then turn about, as is the manner of fair play.

Robert remembers that at school Roland, when called on to get up and speak his piece, used to get so nervous beforehand that he would put his head down on his desk and cry.

"And it was the same thing at Sunday school," said his sister-in-law, Margaret Hayes. "It's funny to think of, isn't it? Roland stands up now to any audience without a quiver, but in those days I guess you'd have said he could never hope to stand up to an audience anywhere."

At the Chattanooga school a certain number of the pupils were trained each year to sing. The brother of one of the teachers was Arthur Calhoun of Oberlin Conservatory. Roland accepted his offer to teach him singing with a degree of indifference, but—he began to sing.

Foreman in Foundry

He became foreman in an iron foundry, read at night school and continued his singing lessons. After nine months had gone by he became "aroused," to use his own word, about singing.

With $50 in his pocket he set out for Oberlin, planning to pay his way by singing. In Nashua every concert he gave was a flat failure. His $50 was gone, but meanwhile he had learned about Fiske University in Nashua. He presented himself there, sang "Beyond the Gates of Paradise," a song he now sings as an encore after practically all of his programmes, to the woman who questioned him there, and was given a month's probation as a student, to find out whether he was serious, at the university.

No one showed any particular interest or favoritism, but he was given his chance. He waited on table for board and lodging and sang whenever the university required it, in return for tuition in literature and music. He was accepted as a student and remained at Fiske four years. Then he went to Louisville, where he became a waiter at a rich man's club, and was heard there by H. H. Putnam of Boston.

A band of Fiske University singers brought Hayes to Boston with them to take part in a spectacle, "The World in Boston," given in Mechanics Hall in 1911. When the other singers left Boston Hayes remained.

An audution was arranged for him, when he sang before Arthur Foote, Morris Parker and Arthur Hubbard.

After this test Mr. Putnam told Hayes that he would pay for his singing lessons.

Symphony Hall Debut

Hayes became a pupil of Arthur Hubbard, and worked at the Republican Club as a messenger while studying. He gained employment in the office of the late D. H. Sutherland and brought his mother from the South the next year. It was while he was technically on leave of absence as messenger from Sutherland's office that he gave his first concert, attended by 900 of the officers and clerks of his company, in Symphony Hall, Nov. 15, 1917.

"I cannot tell to save my life," Mr. Hayes has said, describing that event, "how I felt that night. The only thing I remember is that as the usher opened the door to me and I saw that vast audience, the stage absolutely jammed, aisles, everything, and I was told 500 people were turned away—I felt like nothing.

"I didn't realize the effect of anything I did. I was so enveloped, taken away with the magnitude of the whole thing that when I saw the reports the next day in the papers I could hardly believe them to be true, for I felt I had actually failed, miserably.

"I have never forgotten. That was my first real shove-off. From that time things have gone very, very well. It might be called the end of the first epoch."

First European Tour

Nevertheless, it was not wholly smooth running.

In 1920 Hayes went to Europe. At first in London, he had poor luck. The critics had not expected serious things of a colored singer and it was a time before they would take him as an artist of substantial aims. Hayes had invested all his available funds in his trip and his concerts. He faced not only failure but absolute need.

Everything depended on the success of a last concert for which he had engaged Wigmore Hall.

On this he had wagered everything, even shortening his food supply and giving up every luxury, and mortally in fear of a deficit when the concert was over. As a final blow, there was a coal shortage—a matter which New Englanders will understand—because the Welsh coal miners, and city authorities had ordered that public halls should be closed. What would become of Hayes' concert?

He was sitting brooding over all this in his hotel room, fairly sick with physical strain and worry, when the telephone rang. He feared he was being dunned, but picked up the receiver. It was a summons, a "command" to sing for the King and Queen.

This put heart into the singer. To add to this encouragement, Lloyd George succeeded in ending the coal miners' strike, so that the concert took place as per schedule in Wigmore Hall. That night Hayes finally persuaded the London critics of his worth and his musical position was well secured in the capital, although at that time no one knew of the command to sing to royalty.

Arriving at Buckingham Palace, where he was to appear for exactly 30 minutes before the King and Queen, Mr. Hayes and his accompanist, a colored boy named Lawrence Brown, had an amusing experience in being instructed, according to the official custom and precaution, in their behavior before the royal pair. Questions were to be answered, "Yes, Your Majesty," and "No, Your Majesty," and "Would it please Your Majesty," and when Majecty entered they were to bow as low as possible from the waist down, "like the English soldiers."

At 5:30 to the minute Their Majesties were announced. Hayes and company began bowing like mad. What did the British monarch do? He glanced at them in a worried manner and said: "That isn't necessary!"

The half hour went into two hours. Hayes says that the King seemed more interested in what he had to say in conversation than in his singing! He told the King then, as he has told it since to others, of his desire to express the serious music and illustrate the creative genius of his race in the musical art.

At Home

"When Roland comes back to Boston," said his sister-in-law, Mrs. Robert Hayes, "he'll come in here the same old way, just like brother and sister. If I'm washing dishes he'll get a towel and wipe them. If I've to go down cellar for coal he'll grab the bucket himself. If I try to get him up a good meal he'll get mad and say, 'Sis,'—I call him 'Buddy' and he calls me 'Sis'—'if you make one mite of fuss about me, I'll be going.'

"And he'll mean it. He won't do all that for show. And if he goes to the cupboard to get a glass to fill with water he'll likely as not take a jelly glass instead of one of the fine glasses he'll say, 'Jelly glass is just as good, isnt it?'

"That's Roland. Reason we're so proud of him isn't just his singing. It's the fact that he's never got a swelled head. A little success is hard to stand, you know, especially with a fellow like him who hasn't had many advantages growing up. But Roland's got a head on him, and—well, you better go over and talk to Roland's mother."

POST SEPT 23

Does Monteux Fear Radicals in Music?

Will Mr. Monteux allow Mr. Kussewitsky to take from him the reclame—laudatory or condemnatory as it may be—of producing for the first time at the Boston Symphony concerts the very "ultra" music of Strawinsky's "Sacre de printemps" and the still more ultra score of the same composer's ballet, "Noces," given last summer by the Ballet Russe at the Gaite Lyrique in Paris?

For seasons Mr. Monteux has hesitated about the score of "Sacre de printemps" (Rites of Spring). He conducted the premiere of this work at Paris, where it raised a riot between conservatives and radicals in the theatre. Perhaps Mr. Monteux, remembering the hisses of outraged Bostonians at the time of the Fradkin episode in Symphony Hall, fears a still more outraged expression when the music of "Sacre de printemps" falls upon their ears. But it is well that there should be hot discussion and disagreement in matters of art, and we in Boston are far behind the times as concerns this music.

As for "Noces," the "scenario of the ballet depicts in symbolic style a Russian marriage ceremony, the dressing of the hair of the bride, the benediction of the bridegroom, the adieux of the girl to her home and the marriage supper . . . The revolutionary composer has scored his work for a group of pianos, a battery of kettle-drums, xylophone, rattle, tympani, tambourine, triangle and a metal tube, to which are added a chorus and vocal soloists." At the Paris performance Mr. Ansermet, who conducted for the first season of the Ballet Russe in this country, led an orchestra which included as principal performers a number of "ultra" composers. Among them was Georges Auric, of the Satie "Groupe des Sixes." Was Satie present? He would have laughed in reminiscence of the outcries of the orthodox when Debussy and Ravel made known to the public the composer of the "Gymopedies."

POST SEPT 23

[126]

GETS KUSSEVITZKY

Russia's Most Famous Orchestra Director Engaged to Succeed Monteux Next Spring.

Compatriot of Chaliapin, some of whose early adventures he shared, and himself unique as a bass viol virtuoso before he became Russia's most celebrated orchestra director, Serge Kussevitzky has at last accepted a contract to come to America. Judge Frederick P. Cabot announced from Boston yesterday the engagement of Mr. Kussevitzky as conductor of the Boston Symphony Orchestra for the season beginning in 1924. Unlike many such long-distance negotiations, this was the first intimation in Kussevitzky's case to reach those who will be among his future audiences both in New England and New York.

Pierre Monteux, due this month from France, will complete with the coming season a full term of five years in Boston. His family have already re-established their home in Paris, where Mr. Monteux will rejoin them next Spring.

Serge Kussevitzky, who directly succeeds him then, will be the first Russian to lead the Boston Orchestra, and, as Manager W. H. Brennan believes, the only great European conductor whose performances as yet Americans have not heard, save on tours abroad.

Kussevitzky, long conspicuous in Russia, has since the war been active in Western Europe. His engagements this Winter will begin in Berlin and Prague, then a series at the Paris Opéra, where he directs "Pique Dame," "Prince Igor," "Boris Godunov" and "Khovantchina," and finally an orchestra tour of England and Scotland.

Born June 30, 1874, at Vyshny-Volotchok, Province of Tver, Russia, he went as a musical prodigy to Moscow Conservatory where, the only free scholarship then open being one for double-bass, he accepted it and made both the instrument and himself famous.

He played in the Imperial Opera, became a professor of Moscow Conservatory in 1900, and later, at Berlin, founded the Union for Advancement of Russian Composers. He also gave the first symphony concerts heard in many towns to which he sailed with his orchestra on the Volga River.

N.Y. TIMES SEPT. 10.

Koussevitzky to Lead Boston Symphony

First Russian to Conduct That Orchestra—To Come Next Season

Serge Koussevitzky will succeed Pierre Monteux as conductor of the Boston Symphony Orchestra beginning in the fall of 1924. Monteux will return from Paris the latter part of this month for his fifth and last season with the orchestra, bringing with him a number of new scores, and will begin at once rehearsals for the opening concert in Symphony Hall, Boston, October 12.

Koussevitzky, who is the first Russian to lead this orchestra, has been active in western Europe the last three seasons. He was born in Tver in 1874, was taught music by his parents, and at the age of twelve conducted the orchestra of the Municipal Theatre in his native town. Then he attended the Moscow Conservatory where he studied the double bass, which he played in the Moscow Imperial Orchestra. In 1909 he organized an orchestra in Moscow and travelled over Russia with it. After the revolution he was made conductor of the Russian State Orchestra and in 1920 conducted in Paris and London, and also opera at the Grand Opéra in Paris.

N.Y. EV. POST. SEPT. 10

SERGE KOUSSEVITZKY TO CONDUCT IN BOSTON.

He Will Be First Russian to Lead Symphony Orchestra There—Begins Next Year.

BOSTON, Sept. 9.—Serge Koussevitzky has been engaged as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924, so announced Judge Frederick P. Cabot, President of the Trustees of the organization to-day.

Mr. Koussevitzky, long the most conspicuous conductor in Russia, has, in the last three years, become the dominant figure in the orchestral concerts of London and Paris. He will be the first Russian to lead the Boston Symphony Orchestra and is the only great conductor whom America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, who, at the end of the pending season, will have conducted the Boston Symphony Or-

N.Y. WORLD. SEPT. 10

Koussevitzky First Russian To Lead Boston Symphony

BOSTON, Sept. 9.—Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announced to-day that Serge Koussevitzky had been engaged as conductor for the season beginning with the fall of 1924. He will succeed Pierre Monteux and will be the first Russian to lead the Boston Symphony Orchestra.

Mr. Koussevitzky was born in Tver (in northern Russia) in 1874. He was taught music by his parents, and at the age of twelve conducted the orchestra in the Municipal Theater of his native town. He was graduated from the Moscow Conservatory, where he made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra.

N.Y. TRIBUNE SEPT. 10

RUSSIAN WILL LEAD BOSTON ORCHESTRA

Serge Koussevitzky Engaged for Autumn of 1924.

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, has announced the engagement of Serge Koussevitzky as conductor of the orchestra, beginning with the autum of 1924. Mr. Koussevitzky, who has in the last three seasons been active in western Europe, will be the first Russian to lead this orchestra. He will succeed Pierre Monteux, whose coming season as conductor will be his fifth.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores. He will immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12.

Mr. Koussevitzky was born in Tver, Northern Russia, in 1874. He was first taught music by his parents, and at twelve conducted the orchestra in the Municipal Theater of his native town. He was graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra and toured Europe.

He organized an orchestra in Berlin and in 1909 a more important one in Moscow. He gave concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. The revolution deprived Koussevitzky of his orchestra, and he was appointed conductor of the Russian State Orchestra, which superseded the Imperial Orchestra.

In 1920 he went westward, and became an important figure in orchestral concerts in Paris and London. He was guest conductor of the London Symphony Orchestra, and has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera, and thence take him to England and Scotland.

N.Y. HERALD. SEPT. 10.

RUSSIAN TO CONDUCT BOSTON'S ORCHESTRA

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N.Y. EV. SUN. SEPT. 10.

[127]

BOSTON
MASS.
~~EVENING~~ GLOBE
SEP 19 1923

...ired an apartment at the capital.

Have you advanced so that you can pronounce and spell the name of Sergei Koussevitzky, appointed conductor for the Boston Symphony Orchestra, to succeed Pierre Monteux in 1924?

PHILADELPHIA
PA.
RECORD
SEP 23 1923

—Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924. Long the most conspicuous conductor in Russia, Koussevitzky has in the last three seasons been active in Western Europe. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a leader of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra.

—Public lecture-recitals will be given by C. Ferdinand Jackson, assisted by Helen Hunt Jackson, at No. 1708 Chestnut street each Tuesday and Friday evening. The lectures will include exposition of the schools of bel-canto, Porpora, Manuel Garcia and of the present day. No cards are required for admission.

BOSTON
MASS.
~~EVENING~~ GLOBE
23 1923

"By its capture of the Russian conductor, Serge Koussevitzky, for a term beginning 1924 and thereafter, the Boston Symphony Orchestra has opened a prospect of far-reaching interest to concertgoers in America. The singular virtuoso of bass-viol, who made himself a welcome guest-conductor in the capitals of Europe, has been "heard," or his performances have been heard, by American travelers, who have brought back no common report of the man and his activities. His coming here in person next year should introduce a personality of potential appeal unmatched since the departure of Toscanini or the rise of Stokowski, to name but two recent stars of the baton."

PROVIDENCE
R. I.
JOURNAL
P 23 1923

Boston Symphony Starts Oct. 12

The Boston Symphony starts its regular series of Friday afternoon and Saturday night concerts in Boston, Oct. 12 and 13. This is the orchestra's 43rd year. The soloists engaged for the season number Sigrid Onegin, Eva Gauthier, Elisabeth Rothberg, Marya Freund, Vera Janacopulos and Roland Hayes, for singers. For instrumentalists there will be Moriz Rosenthal, Mitja Nikish, Harold Bauer, Robert Schmitz, Paplo Casals, Jacques Thibaud, Carl Fresch and Lionel Tertis.

OPENING SYMPHONY

The season of regular Boston Symphony concerts in Symphony hall will open a week from next Friday and Saturday, (Oct. 12 and 13). Pierre Monteux is expected to arrive from Europe Monday and will start rehearsals for the opening.

TRAV. SEPT. 29.

FIRST SYMPHONY PROGRAM

Pierre Monteux will arrive from Europe on the Paris tomorrow morning and later in the week will assemble the Boston Symphony Orchestra for rehearsal in preparation for the opening of the symphony season in Symphony Hall a week from next Friday afternoon and Saturday evening, Oct. 12 and 13. The opening programme will include Beethoven's Seventh Symphony, Brahms' Variations on a Theme, by Haydn, "La Peri," by Eukas, and Solome's Dance from Richard Strauss' opera, "Salome."

POST. SEPT. 30.

Pierre Monteux, conductor of the Boston Symphony orchestra, has brought with him from Europe many new scores of interest from which a number will be played in the course of his fifth and last season as conductor of the orchestra. Other scores to be featured on the programs of the season are Beethoven's Choral Symphony, the First Spmphony of Maher, and Richard Strauss's "Symphonia Domestica".

The season will open next Friday afternoon and Saturday evening, Oct. 12 and 13, in Symphony Hall. The opening program will include Beethoven's Seventh Symphony, Brahms's Variations on a Theme by Haydn, "La Peri," the "Danced Poem" of Dukas, and the dances from Richard Strauss's opera, "Salome."

TRAV. OCT. 10

FIRST SYMPHONY PROGRAM ANNOUNCED

Pierre Monteux will arrive from Europe tomorrow and assemble the Boston Symphony Orchestra for rehearsal later in the week. The opening Symphony concerts will take place a week from next Friday afternoon and Saturday evening. The program will include Bethoven's Seventh Symphony, Brahms' "Variation on a Theme, by Haydn," Dukas' "La Peri" and the Dances from Richard Strauss' opera "Salome."

This season will be the fifth and last under Mr. Monteux's leadership. Among the soloists engaged are Sigrid Onegin, Eva Gauthier, Roland Hayes, Moriz Rosenthal, Harold Bauer, Mitja Nikisch, E. Robert Schmitz, Pablo Casals and Jacques Thibaud.

October 8 the Russian dance star will open her American tour. On October 29 Pavlowa and her Ballet Russe will come to the Boston Opera House for eight performances, the repertoire to include her most popular ballets and divertissements.

JACQUES THIBAUD, French violinist, to appear as Symphony soloist.

ADVTSR. SEPT. 30.

Symphony Rush Seats

The recent advertisements of the coming Boston Symphony season announce the price of admission to the rush seats in the second balcony for Friday afternoons as 50 cents instead of a quarter. The hundreds of people who wait patiently on the Huntington av steps of Symphony Hall every Friday of the season will no doubt regret the increase, which to not a few of them represents a real hardship.

The trustees and the management of the orchestra are, of course, more than justified in asking a higher price. They could easily sell everyone of the 505 seats now unreserved for the entire season at a price much greater than $12. Last May but 200 seats for Friday were available for new subscribers and these were absorbed by persons who had applied for them far in advance and gotten their names on a waiting list.

The Symphony Orchestra is not, has never been, and in the nature of things can never be a money-making organization. There has been a deficit of thousands of dollars in every one of the 41 seasons. This deficit has always been met by the generosity of a very few wealthy and public spirited citizens.

The late Maj Higginson, who for 36 years bore most of the burden, spent over a million on the Symphony. His successors, the present trustees and guarantors, have in a single season paid out of their own pockets $130,000. It is a standing reproach to the civic spirit of Boston that the burden of founding and sustaining our great orchestra has been left to so few people.

If, therefore, even the many among the "Symphony Line," to whom a quarter is a sum to be spent only after anxious consideration of ways and means, are now asked to contribute more largely, the request cannot be held unwarranted or unfair by any thinking person.

It seems to the present writer, who remembers five seasons as a needy student not so many years ago, when he could spent but $5 a month on what the budgets call "incidentals," (which include most of the things that make life worth living), that the management might have been more generous to the occupants of the "rush seats." A quarter apiece, $251.25 per concert, is not a great item in the annual accounts, though the aggregate for 24 concerts is a considerable sum, even to the management of a Symphony Orchestra. But the writer knows from his own experience the petty deprivations the increase in price will cause among some of those transient occupants of second balcony seats whom it is true as well as trite to call "the real music lovers."

An Educational Institution

But what about the people who come and sit on the steps in their fur coats, and imported ulsters? Many in the line are too well dressed for a quarter to mean all that to them. So run some of the objections sure to be raised to any appeal for the occupants of the rush seats. It is true that not all, perhaps not half the people in the line on Fridays, are really impecunious. It is also quite certain that almost none of them wish, whatever their needs, to be held as objects of charity.

Maj Higginson once said in a public speech that when he har found the financial burden of the orchestra almost more than he could bear, and when he felt that the concerts were not always appreciated by the audience as purely musical events, he would think of the people in the second balcony, to many of whom, as their faces showed during the concerts, their Friday afternoons were the deepest and highest pleasure their lives afforded, and go on with the battle.

He had founded the orchestra because on the whole he cared more about music than about anything else in life. He [illegible] to be a com- [illegible] studied abroad in his [illegible] but saw that he lacked creative genius. Perhaps he felt that the proportion of genuine musical enthusiasts in the second balcony was higher than elsewhere in the audience.

The rush seats certainly train up devotees of orchestral music, many of whom later on buy season tickets. The orchestra is and has been the greatest musical educational institution in America. Might it not be good civic economy to keep the price at the purely nominal figure of 25 cents for these 505 seats to make certain that nobody who really wants to come is kept away because of the price of admission? This would be generosity, not justice. On business principles it is nonsense. But then, on business principles is it not also nonsense to spend money on so hopelessly unprofitable an institution as the Symphony?

Another point: the people in rush seats are being asked a percentage of increase much greater than that demanded a few seasons ago from the regular subscribers. The $15 seats then went to $18, and so on. For this discrepancy there is no obvious reason.

Rush Seats Saturdays?

From the point of view of the management it would seem better to offer the rush seats at the series of concerts for which there is the least public demand. Now that is always the Saturday evening series. The reason Friday was originally chosen was that the Friday concert was at first in fact a public rehearsal; and always so called for many years after it had become distinguished from the Saturday concert solely by the greater size and the reputed greater social distinction of the Friday audience downstairs.

If something was to be done about the rush seats, why not have arranged matters so as to offer them Saturday night instead of Friday afternoon? It is of course only possible to do this at the time when subscription books have not been opened. It would, equally of course, be highly desirable from the point of view of people interested in securing a wider public for the Symphony and for the best in music, to offer rush seats at both series.

The great advantage from a public point of view in offering seats Saturday unreserved would be that on that evening men would be free to attend.

On Friday most men are either in college classes or at work at hours which make it very difficult for them to attend. The writer when in college refused to take any course that came at hours which conflicted with the rush seats for the Symphony, something possible only under a complete elective system.

The management doubtless assumes that few men want to go to Symphony concerts. Personal knowledge of students in the Massachusetts Institute of Technology, gained as an instructor there, has convinced the writer of something of which he was hitherto also sceptical. There are really a good many young men not musicians or students of music; and not "highbrow" about anything to all appearances; who will go to and enjoy Symphony concerts, opera, and so on, without or with their feminine acquaintances.

They don't gush about it, these masculine attendants at concerts. But they take the music seriously and try to get what they can out of it without posing as aspirants for "Culture." This is the most encouraging symptom for the musical future of America the writer has yet found anywhere; this appearance of many young men at concert after concert without ulterior motives.

Now, to buy a whole Symphony ticket, is rather beyond the means of most young men not fanatics about music. But to give up many evenings to it at the price of a quarter plus a long wait is for many young men a perfectly possible form of entertainment, provided nobody accuses them of doing it for effect. Saturday night rush seats at the Symphony would be even better missionary work than the Friday ones have been.—"If I were a Trustee."

GLOBE. SEPT. 30

One more departure from old custom is announced for the impending series of Symphony Concerts. Since the beginnings of the eighties, the price of unreserved seats in the upper balcony on Friday afternoons has stood at twenty-five cents. Now, and for the future, it has been doubled. Well worth fifty cents are the concerts and well able to pay that sum are many frequenters of this gallery. Often it is a costly "soloist" that brings them thither.

As usual the Symphony Orchestra will go to Cambridge for nine concerts on Thursday evenings in Sanders Theatre. Mr. Monteux will conduct through the series and the band will be as large as the stage permits. The concerts and the "assisting artists" are listed as follows:

Oct. 18—Kathryn Meisle, mezzo-soprano.
Nov. 15—Roland Hayes, tenor.
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Feb. 7—Jean Bedetti, violoncellist.
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March 20—Carl Flesch, violinist.
April 10—Constance McGlinchee, pianist.
May 1—Closing programme.

Of these singers and virtuosi all but Miss Meisle and Miss McGlinchee will be heard also at the Symphony Concerts in Boston. The two exceptions are young women of promise and performance; while Mr. Bedetti—almost needless to say—is the master-violoncellist of the orchestra. Present subscribers may renew their subscriptions through Saturday, Oct. 6; new subscribers will have their turn from Oct. 18; both at the University Book Store.

The good word comes that [illegible] the pianist, long unheard in Boston outside the Symphony Concerts, will play in a recital of his own at Jordan Hall on Saturday afternoon, Oct. 20. His ripened abilities speak for themselves. He has also [illegible] the habit of catholic programmes. Mr. Gabrilowitsch, though conductor now of an orchestra—in St. Louis—he does not [illegible] put by his other career.

TRANS. OCT. [illegible]

SYMPHONY GETS KUSSEVITZKY

Russia's Most Famous Orchestra Director Engaged to Succeed Monteux Next Spring.

Compatriot of Chaliapin, some of whose early adventures he shared, and himself unique as a bass viol virtuoso before he became Russia's most celebrated orchestra director, Serge Kussevitzky has at last accepted a contract to come to America. Judge Frederick P. Cabot announced from Boston yesterday the engagement of Mr. Kussevitzky as conductor of the Boston Symphony Orchestra for the season beginning in 1924. Unlike many such long-distance negotiations, this was the first intimation in Kussevitzky's case to reach those who will be among his future audiences both in New England and New York.

Pierre Monteux, due this month from France, will complete with the coming season a full term of five years in Boston. His family have already re-established their home in Paris, where Mr. Monteux will rejoin them next Spring.

Serge Kussevitzky, who directly succeeds him then, will be the first Russian to lead the Boston Orchestra, and, as Manager W. H. Brennan believes, the only great European conductor whose performances as yet Americans have not heard, save on tours abroad.

Kussevitzky, long conspicuous in Russia, has since the war been active in Western Europe. His engagements this Winter will begin in Berlin and Prague, then a series at the Paris Opéra, where he directs "Pique Dame," "Prince Igor," "Boris Godunov" and "Khovantchina," and finally an orchestra tour of England and Scotland.

Born June 30, 1874, at Vyshny-Volotchok, Province of Tver, Russia, he went as a musical prodigy to Moscow Conservatory where, the only free scholarship then open being one for double-bass, he accepted it and made both the instrument and himself famous.

He played in the Imperial Opera, became a professor of Moscow Conservatory in 1900, and later, at Berlin, founded the Union for Advancement of Russian Composers. He also gave the first symphony concerts heard in many towns to which he sailed with his orchestra on the Volga River.

N.Y. TIMES SEPT. 10.

Koussevitzky to Lead Boston Symphony

First Russian to Conduct That Orchestra—To Come Next Season

Serge Koussevitzky will succeed Pierre Monteux as conductor of the Boston Symphony Orchestra beginning in the fall of 1924. Monteux will return from Paris the latter part of this month for his fifth and last season with the orchestra, bringing with him a number of new scores, and will begin at once rehearsals for the opening concert in Symphony Hall, Boston, October 12.

Koussevitzky, who is the first Russian to lead this orchestra, has been active in western Europe the last three seasons. He was born in Tver in 1874, was taught music by his parents, and at the age of twelve conducted the orchestra of the Municipal Theatre in his native town. Then he attended the Moscow Conservatory, where he studied the double bass, which he played in the Moscow Imperial Orchestra. In 1909 he organized an orchestra in Moscow and travelled over Russia with it. After the revolution he was made conductor of the Russian State Orchestra and in 1920 conducted in Paris and London, and also opera at the Grand Opéra in Paris.

N.Y. EV. POST. SEPT. 10

SERGE KOUSSEVITZKY TO CONDUCT IN BOSTON.

He Will Be First Russian to Lead Symphony Orchestra There—Begins Next Year.

BOSTON, Sept. 9.—Serge Koussevitzky has been engaged as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924, so announced Judge Frederick P. Cabot, President of the Trustees of the organization to-day.

Mr. Koussevitzky, long the most conspicuous conductor in Russia, has, in the last three years, become the dominant figure in the orchestral concerts of London and Paris. He will be the first Russian to lead the Boston Symphony Orchestra and is the only great conductor whom America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, who, at the end of the pending season, will have conducted the Boston Symphony Orchestra

N.Y. WORLD. SEPT. 10

Koussevitzky First Russian To Lead Boston Symphony

BOSTON, Sept. 9.—Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announced to-day that Serge Koussevitzky had been engaged as conductor for the season beginning with the fall of 1924. He will succeed Pierre Monteux and will be the first Russian to lead the Boston Symphony Orchestra.

Mr. Koussevitzky was born in Tver (in northern Russia) in 1874. He was taught music by his parents, and at the age of twelve conducted the orchestra in the Municipal Theater of his native town. He was graduated from the Moscow Conservatory, where he made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra.

N.Y. TRIBUNE SEPT. 10

RUSSIAN WILL LEAD BOSTON ORCHESTRA

Serge Koussevitzky Engaged for Autumn of 1924.

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, has announced the engagement of Serge Koussevitzky as conductor of the orchestra, beginning with the autum of 1924. Mr. Koussevitzky, who has in the last three seasons been active in western Europe, will be the first Russian to lead this orchestra. He will succeed Pierre Monteux, whose coming season as conductor will be his fifth.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores. He will immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12.

Mr. Koussevitzky was born in Tver, Northern Russia, in 1874. He was first taught music by his parents, and at twelve conducted the orchestra in the Municipal Theater of his native town. He was graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra and toured Europe.

He organized an orchestra in Berlin and in 1909 a more important one in Moscow. He gave concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. The revolution deprived Koussevitzky of his orchestra, and he was appointed conductor of the Russian State Orchestra, which superseded the Imperial Orchestra.

In 1920 he went westward, and became an important figure in orchestral concerts in Paris and London. He was guest conductor of the London Symphony Orchestra, and has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera, and thence take him to England and Scotland.

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N.Y. EV. SUN. SEPT. 10.

BOSTON
MASS.
~~EVENING~~ GLOBE
SEP 19 1923

hired an apartment at the capital.

Have you advanced so that you can pronounce and spell the name of Sergei Koussevitzky, appointed conductor for the Boston Symphony Orchestra, to succeed Pierre Monteux in 1924?

PHILADELPHIA
PA.
RECORD
SEP 23 1923

—Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924. Long the most conspicuous conductor in Russia, Koussevitzky has in the last three seasons been active in Western Europe. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a leader of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra.

—Public lecture recitals will be given by C. Ferdinand Jackson, assisted by Helen Hunt Jackson, at No. 1708 Chestnut street each Tuesday and Friday evening. The lectures will include exposition of the schools of bel-canto, Porpora, Manuel Garcia and of the present day. No cards are required for admission.

BOSTON
MASS.
~~EVENING~~ GLOBE
23 1923

"By its capture of the Russian conductor, Serge Kussevitzky, for a term beginning 1924 and thereafter, the Boston Symphony Orchestra has opened a prospect of far-reaching interest to concertgoers in America. The singular virtuoso of bass-viol, who made himself a welcome guest-conductor in the capitals of Europe, has been "heard," or his performances have been heard, by American travelers, who have brought back no common report of the man and his activities. His coming here in person next year should introduce a personality of potential appeal unmatched since the departure of Toscanini or the rise of Stokowski, to name but two recent stars of the baton."

PROVIDENCE
R. I.
JOURNAL
SEP 23 1923

Boston Symphony Starts Oct. 12

The Boston Symphony starts its regular series of Friday afternoon and Saturday night concerts in Boston, Oct. 12 and 13. This is the orchestra's 43rd year. The soloists engaged for the season number Sigrid Onegin, Eva Gauthier, Elisabeth Rothberg, Marya Freund, Vera Janacopulos and Roland Hayes, for singers. For instrumentalists there will be Moriz Rosenthal, Mitja Nikish, Harold Bauer, Robert Schmitz, Paplo Casals, Jacques Thibaud, Carl Fresch and Lionel Tertis.

OPENING SYMPHONY

The season of regular Boston Symphony concerts in Symphony hall will open a week from next Friday and Saturday, (Oct. 12 and 13). Pierre Monteaux is expected to arrive from Europe Monday and will start rehearsals for the opening.

TRAV. SEPT. 29.

FIRST SYMPHONY PROGRAM

Pierre Monteux will arrive from Europe on the Paris tomorrow morning and later in the week will assemble the Boston Symphony Orchestra for rehearsal in preparation for the opening of the symphony season in Symphony Hall a week from next Friday afternoon and Saturday evening, Oct. 12 and 13. The opening programme will include Beethoven's Seventh Symphony, Brahms' Variations on a Theme, by Haydn, "La Peri," by Eukas, and Solome's Dance from Richard Strauss' opera, "Salome."

POST. SEPT. 30.

Pierre Monteux, conductor of the Boston Symphony orchestra, has brought with him from Europe many new scores of interest from which a number will be played in the course of his fifth and last season as conductor of the orchestra. Other scores to be featured on the programs of the season are Beethoven's Choral Symphony, the First Symphony of Maher, and Richard Strauss's "Symphonia Domestica".

The season will open next Friday afternoon and Saturday evening, Oct. 12 and 13, in Symphony Hall. The opening program will include Beethoven's Seventh Symphony, Brahms's Variations on a Theme by Haydn, "La Peri," the "Danced Poem" of Dukas, and the dances from Richard Strauss's opera, "Salome."

TRAV. OCT. 10

FIRST SYMPHONY PROGRAM ANNOUNCED

Pierre Monteux will arrive from Europe tomorrow and assemble the Boston Symphony Orchestra for rehearsal later in the week. The opening Symphony concerts will take place a week from next Friday afternoon and Saturday evening. The program will include Bethoven's Seventh Symphony, Brahms' "Variation on a Theme, by Haydn," Dukas' "La Peri" and the Dances from Richard Strauss' opera "Salome."

This season will be the fifth and last under Mr. Monteux's leadership. Among the soloists engaged are Sigrid Onegin, Eva Gauthier, Roland Hayes, Moriz Rosenthal, Harold Bauer, Mitja Nikisch, E. Robert Schmitz, Pablo Casals and Jacques Thibaud.

October 8 the Russian dance star will open her American tour. On October 29 Pavlowa and her Ballet Russe will come to the Boston Opera House for eight performances, the repertoire to include her most popular ballets and divertissements.

JACQUES THIBAUD, French violinist, to appear as Symphony soloist.

ADVER. SEPT. 30.

Symphony Rush Seats

The recent advertisements of the coming Boston Symphony season announce the price of admission to the rush seats in the second balcony for Friday afternoons as 50 cents instead of a quarter. The hundreds of people who wait patiently on the Huntington av steps of Symphony Hall every Friday of the season will no doubt regret the increase, which to not a few of them represents a real hardship.

The trustees and the management of the orchestra are, of course, more than justified in asking a higher price. They could easily sell everyone of the 505 seats now unreserved for the entire season at a price much greater than $12. Last May but 200 seats for Friday were available for new subscribers and these were absorbed by persons who had applied for them far in advance and gotten their names on a waiting list.

The Symphony Orchestra is not, has never been, and in the nature of things can never be a money-making organization. There has been a deficit of thousands of dollars in every one of the 41 seasons. This deficit has always been met by the generosity of a very few wealthy and public spirited citizens.

The late Maj Higginson, who for 36 years bore most of the burden, spent over a million on the Symphony. His successors, the present trustees and guarantors, have in a single season paid out of their own pockets $130,000. It is a standing reproach to the civic spirit of Boston that the burden of founding and sustaining our great orchestra has been left to so few people.

If, therefore, even the many among the "Symphony Line," to whom a quarter is a sum to be spent only after anxious consideration of ways and means, are now asked to contribute more largely, the request cannot be held unwarranted or unfair by any thinking person.

It seems to the present writer, who remembers five seasons as a needy student not so many years ago, when he could spent but $5 a month on what the budgets call "incidentals," (which include most of the things that make life worth living), that the management might have been more generous to the occupants of the "rush seats." A quarter apiece, $251.25 per concert, is not a great item in the annual accounts, though the aggregate for 24 concerts is a considerable sum, even to the management of a Symphony Orchestra. But the writer knows from his own experience the petty deprivations the increase in price will cause among some of those transient occupants of second balcony seats whom it is true as well as trite to call "the real music lovers."

An Educational Institution

But what about the people who come and sit on the steps in their fur coats, and imported ulsters? Many in the line are too well dressed for a quarter to mean all that to them. So run some of the objections sure to be raised to any appeal for the occupants of the rush seats. It is true that not all, perhaps not half the people in the line on Fridays, are really impecunious. It is also quite certain that almost none of them wish, whatever their needs, to be held as objects of charity.

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GLOBE SEPT. 30

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TRANS. OCT. 1

BOSTON SYMPHONY ARRIVES FROM ABROAD

Members of the orchestra on board the S. S. Paris arriving in New York Harbor from tour abroad. In the group are: M. Fourel, first viola; P. Monteaux, conductor; Mr. and Mrs. G. Tony Hautbois, soloists; Mr. and Mrs. J. Bedetti, first cello; Mr. and Mrs. George Mayer, first trumpet; Mr. and Mrs. L. Wurmser, harpist soloist, and H. Rudlinger, second violin. (C) Keystone.

POST. Oct. 3.

PIERRE MONTEUX RETURNS AFTER SUMMER ABROAD

Pierre Monteux, the conductor of the Boston Symphony Orchestra, arrived from Europe yesterday morning on the Paris. The steamer docked in New York and the conductor came to Boston on the afternoon train.

He has brought in his trunk a number of new scores of interest, some in manuscript, which he found in Europe in the course of the Summer.

The conductor has ordered the musicians of the Boston Symphony Orchestra to assemble on Friday morning for the first rehearsal in preparation for the opening on the following Friday of what will be his fifth and last season as conductor of the orchestra.

Madame Monteux and the young son and daughter of the conductor went to France with him at the beginning of the Summer and they will remain there until he joins them at the conclusion of the symphony season.

GLOBE-Oct. 2.

LEADER OF SYMPHONY RETURNS

Says Orchestra Is Larger and Better Than Ever

BY OLIN DOWNES

Arriving in Boston last night from Europe, Pierre Monteux, conductor of the Boston Symphony Orchestra, outlined certain features of the programmes of the coming season, which will open next Friday in Symphony Hall, and stated that the Boston Symphony was a bigger orchestra today, and in finer condition because of the personnel which has been steadily augmented and improved, than ever before in his acquaintance with the organization.

NO EQUAL IN EUROPE

He spoke highly of Sergei Kussewitsky, who will succeed Mr. Monteux in the season of 1923-24 as leader of the Boston Symphony, and said that no orchestra in Europe came near the quality of the Boston Symphony or indeed of other of the best American orchestras.

"The Boston Symphony Orchestra has a larger personnel this season than in any of the four years during which I have had the honor of conducting it," he said. "We now have all the extra brass—8 horns, 5 trumpets, etc., required to play the fullest modern scores.

Strawinsky in the Works

"Among the other works, therefore, I shall perform several which call for exceptional instrumental forces, such as Mahler's First Symphony; Scriabine's Third Symphony; the Strauss "Sinfonia Domestica," and Beethoven's Ninth Symphony with chorus. I also expect to play Strawinsky's "Sacre de Printemps," which has not been heard yet in Boston."

When Mr. Monteux conducted the first performance of this work in Paris the music caused hisses and cat-calls in the theatre, and nearly precipitated a riot.

Asked to compare the present technical state of the Boston Symphony Orchestra with the leading symphony orchestras of Europe, Mr. Monteux said, "There is no comparison. There are no orchestras in Europe today which come near the tonal quality and the technical capacities of the Boston Symphony Orchestra or a number of the bigger orchestras of America—none. European orchestras are crippled, and it is doubtful if in many years one will be able to hear in any European city such performances as audiences in a number of American cities enjoy."

POST. Oct. 2.

Mr. Monteux tells us that he will not bring out many new French works at the Symphony concerts this season. "When you hear French music, you should hear the best." He speaks highly of Louis Aubert's "Habanera," which will be performed at the second concert. (Aubert's opera, "La foret bleue," was produced at the Boston Opera House in March, 1913, and his Fantaisie for piano and orchestra has been played at a New England Conservatory concert.) Mahler's first symphony will be played here for the first time at the third concert.

Mr. Arthur Brooke, who has filled admirably the position of second flute for many years, now leaves at his own request. He will be replaced by a French artist. There will be a double quartet of horns. The two newcomers are Germans. Mr. Monteux says that a horn quartet should be composed of Germans or Frenchmen; for when the players are of two nations, the tonal quality is not homogeneous; not at all from racial feeling, but because the instruments differ, as does the manner of tonal production. When Mr. Damrosch imported a French horn player, he found it necessary to play a German horn.

Mr. Monteux heard little or no music in Paris, for he was there out of season. He thinks that the orchestra at the Opera-Comique has shown a certain lack of discipline since M. Ruhlmann, formerly the conductor, returned to Belgium. Mr. Monteux has many works of various nationalities which he received last season, but he thinks that no audience wishes to hear more than one unfamiliar piece at a concert. Certainly the reactionaries can attend the first concert without suspicion or trepidation, for the program, while it is interesting, contains nothing that should distress the poker-backed conservatives. This program includes Beethoven's 7th symphony; Brahms's St. Anthony variations; "La Peri," a danced poem by Dukas, and Richard Strauss's Dance of the Seven Veils from "Salome."

HERALD-Oct. 4,

Symphony Concerts to Begin Next Friday Night

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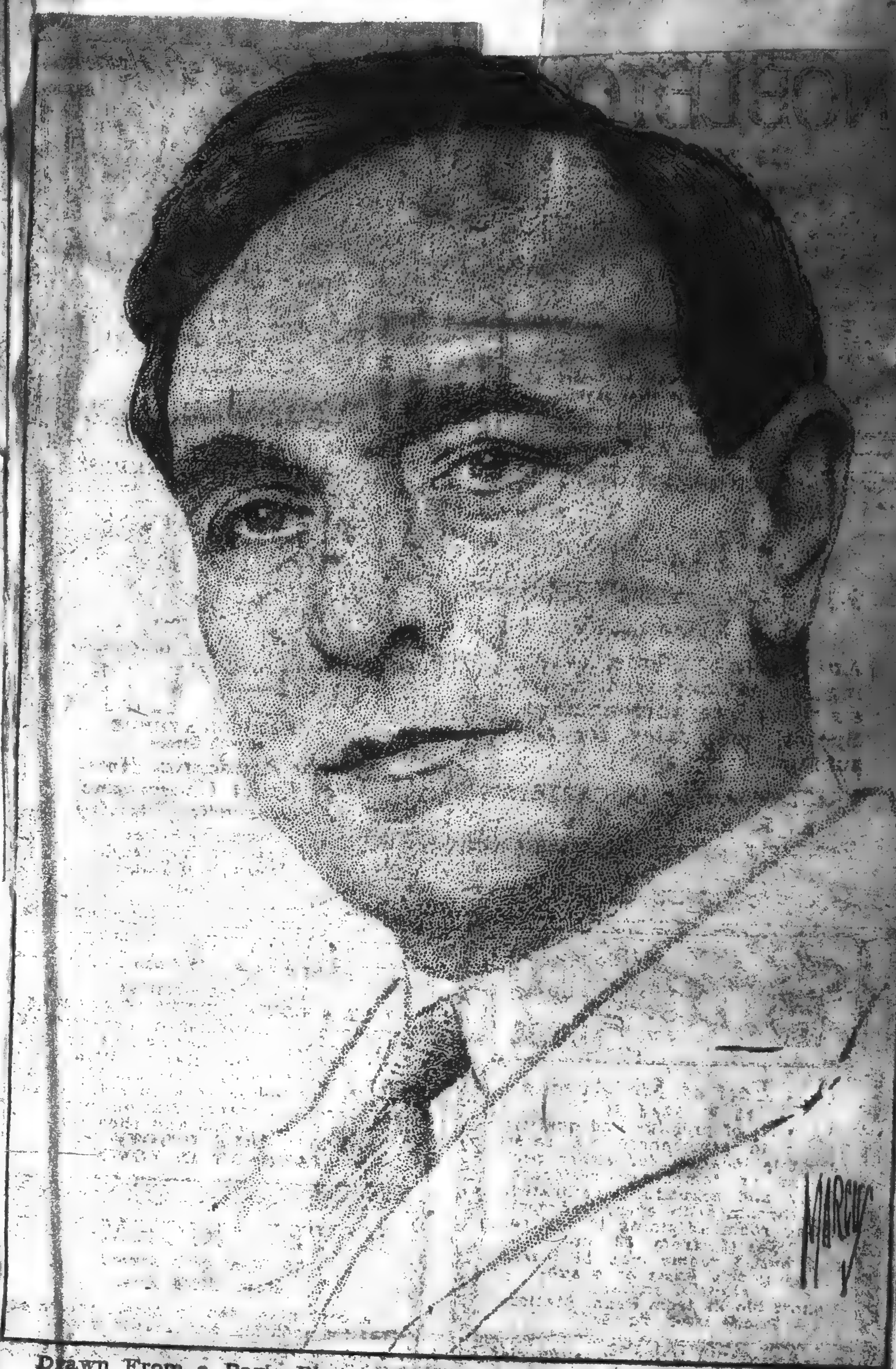

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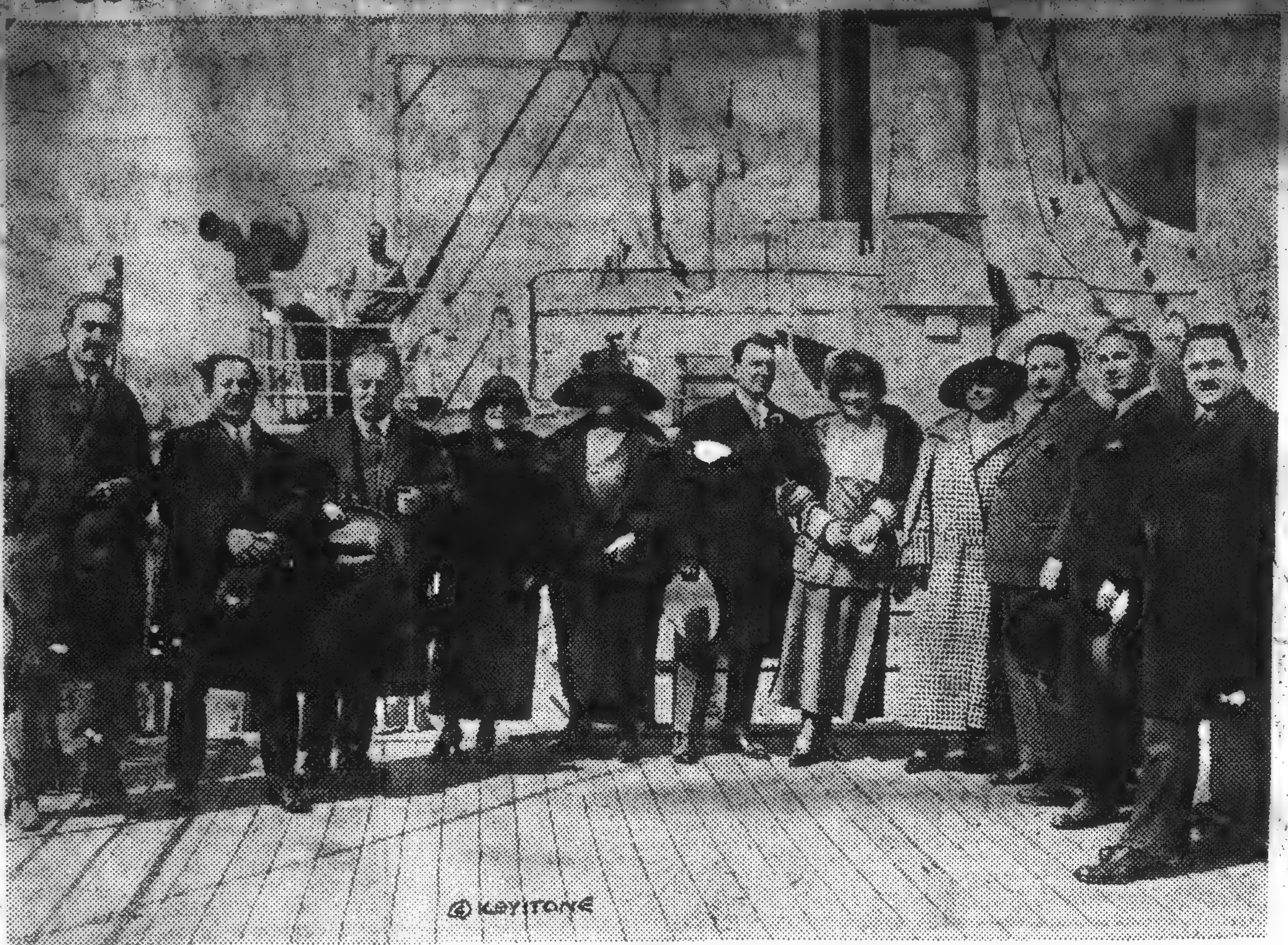

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"The Boston Symphony Orchestra has a larger personnel this season than in any of the four years during which I have had the honor of conducting it," he said. "We now have all the extra brass—8 horns, 5 trumpets, etc., required to play the fullest modern scores.

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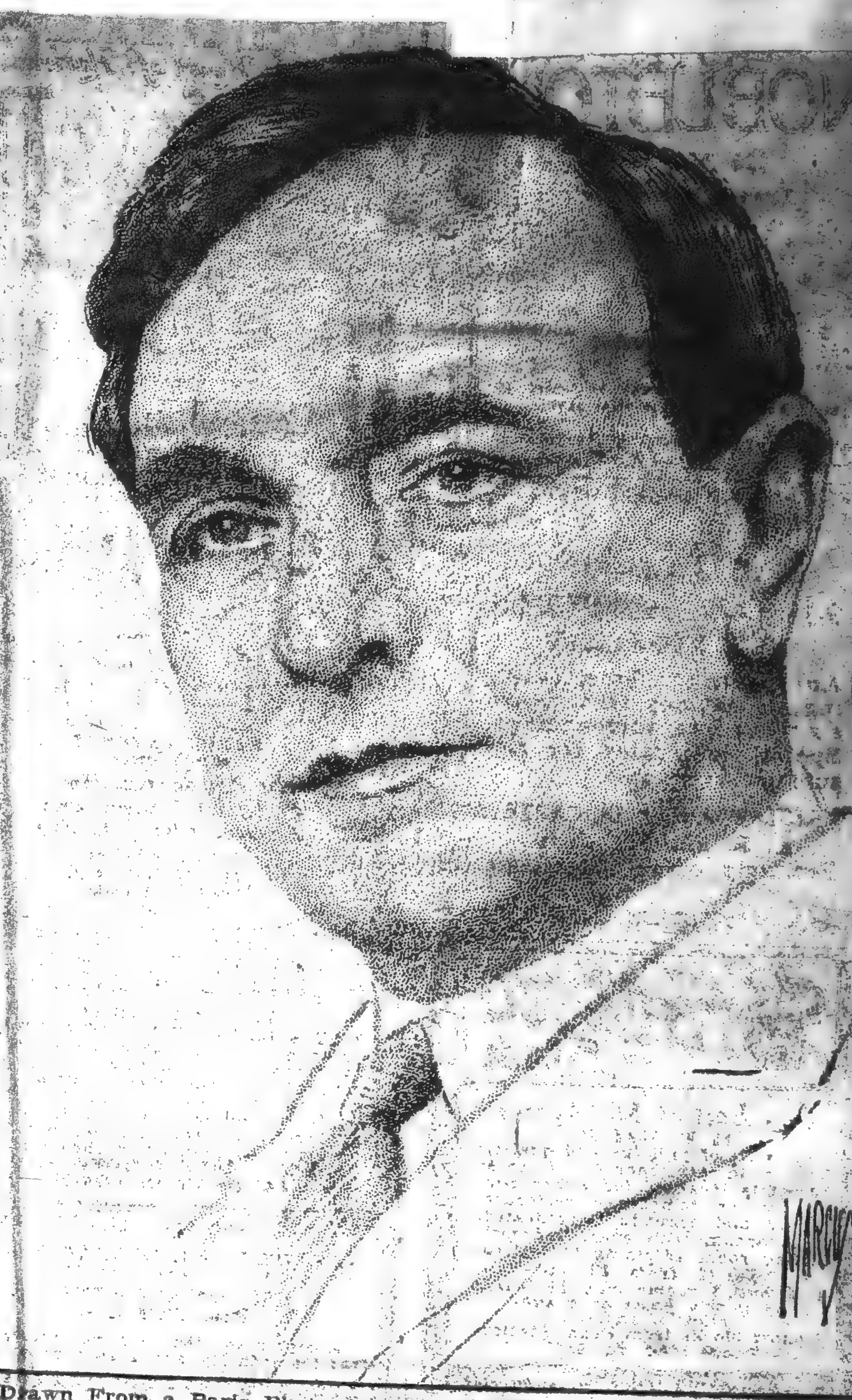

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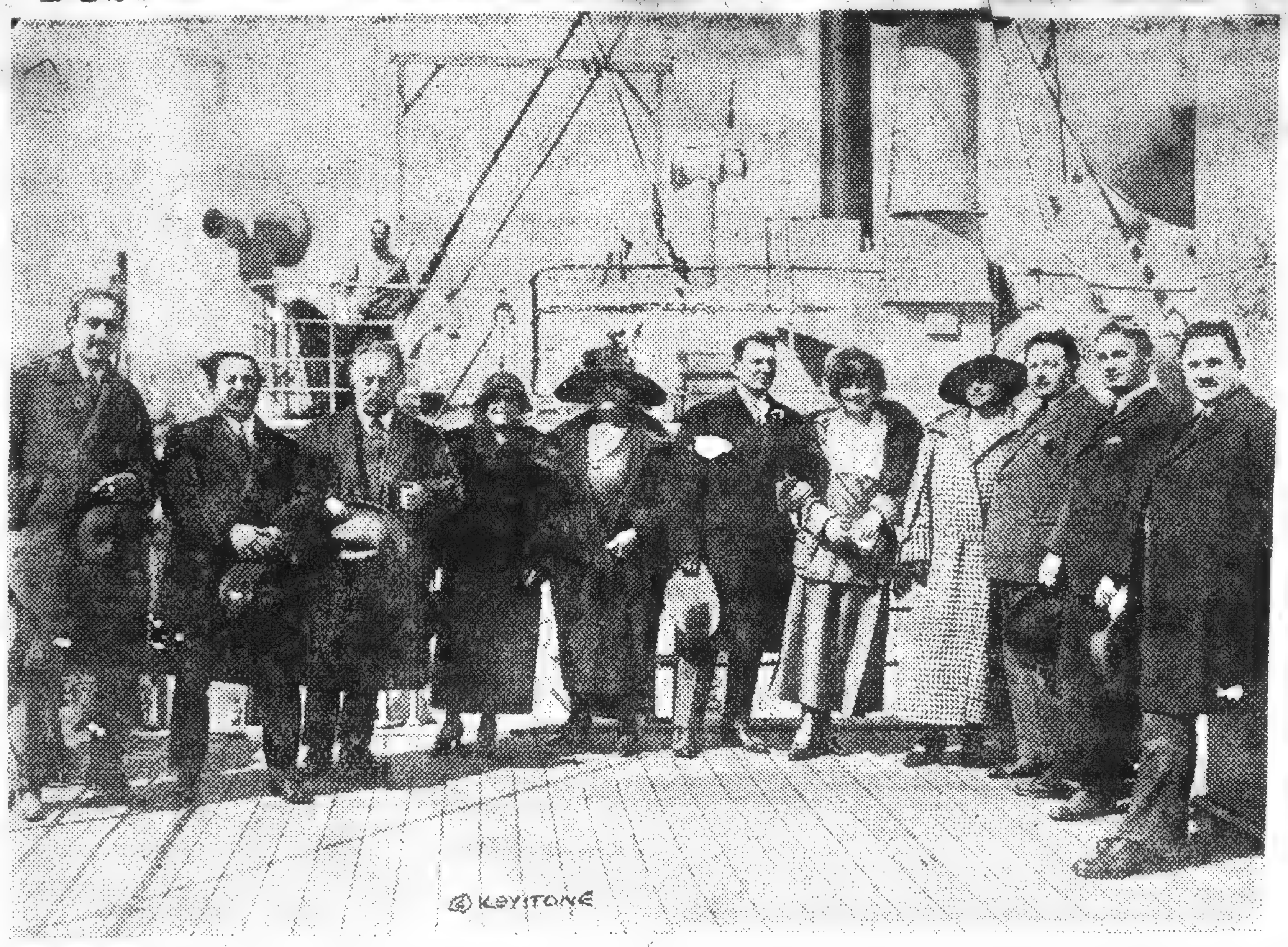

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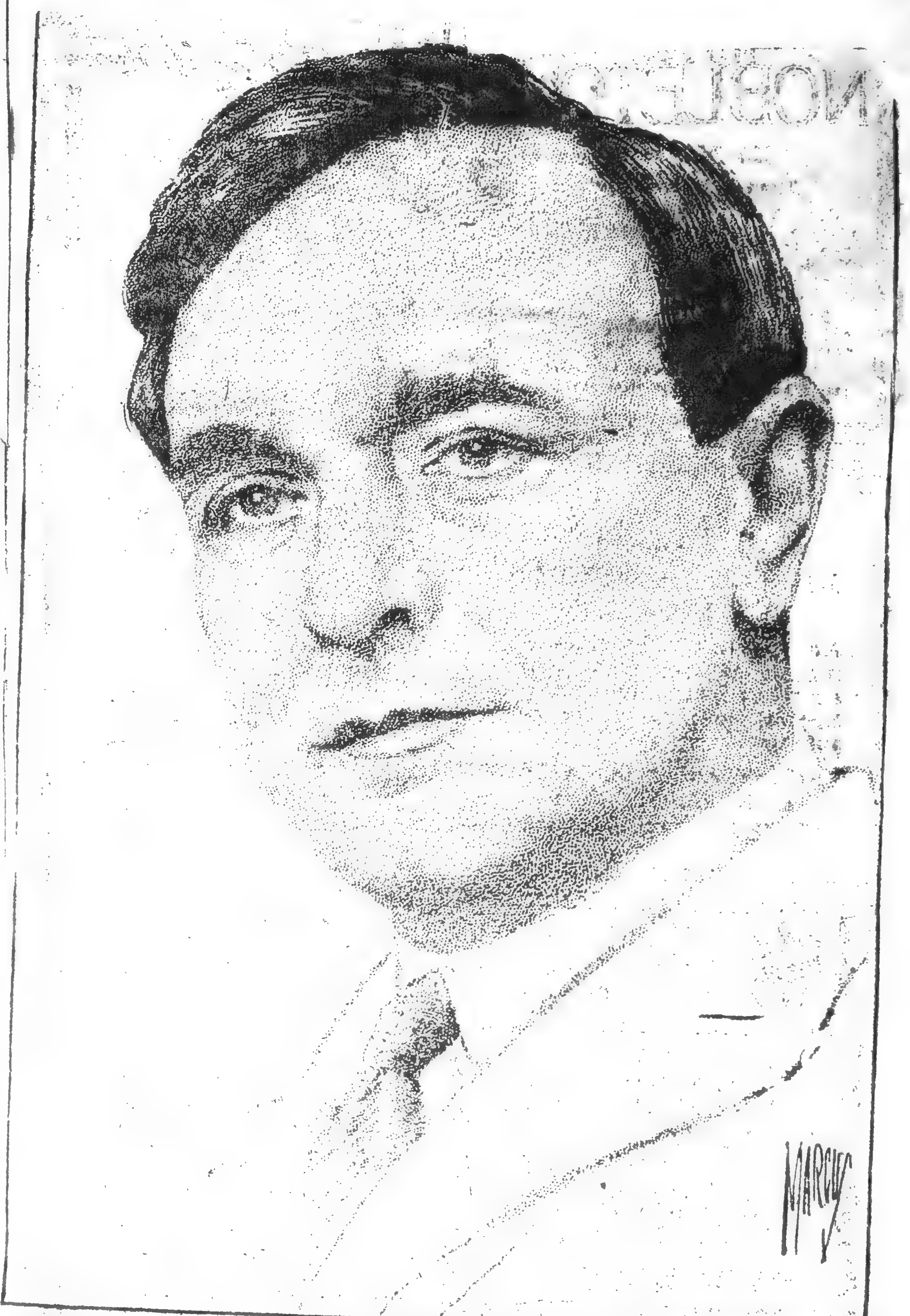

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[128]

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WASHINGTON,
D. C.
STAR

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Long conspicuous as a fine conductor in Russia, Mr. Koussevitzky has in the last three seasons been active in western Europe. In this time he has become a striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a leader of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra.

Mr. Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longer terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the Boston Symphony concerts are attributed to Mr. Monteux's abilities and his indefatigable efforts through four seasons.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12. His family have left Boston and made their home once more in Paris, where Mr. Monteux will rejoin them at the conclusion of the coming season.

Mr Koussevitzky was born in Tver (in northern Russia) in 1874. He was first taught music by his parents and at twelve conducted the orchestra in the Municipal Theater of his native town. He graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as a virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra and likewise toured Europe.

At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin, and, in 1909, a large one in Moscow. Here he assembled the best players Russia afforded; he subsidized them, that his hand might be entirely free and his enterprise entirely artistic.

It was here that Mr. Koussevitzky revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new. He gave series of concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He even chartered a steamer and, sailing the length of the Volga, gave town after town an introduction to symphonic music. Each spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern. One series included the complete orchestral work of Beethoven.

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It was in 1920 that circumstances took him westward, and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky Concerts," and which he has given for the last three years. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera and thence take him to England and Scotland.

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N. AMERICAN

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NEW YORK HERALD

1 OCTOBER

A New Symphony Conductor.

New York is almost as much interested as Boston in the personality of the man selected to stand at the head of the famous Boston Symphony Orchestra. The orchestra began to visit New York soon after its organization. It rapidly made friends. Whether the late ARTHUR NIKISCH or WILHELM GERICKE was its conductor, interest in its concerts never waned. After the retirement of Dr. MUCK, however, the orchestra lost some of its hold on its old audiences. Now PIERRE MONTEUX is to return after this year to resume his duties in France, and SERGE KUSSEVITSKY, a noted Russian conductor, will take his place.

The Philharmonic Society of New York had a Russian as its conductor in WASSILY SAFONOFF, who was truly Muscovite in his musical tastes and in his interpretations. OSSIP GABRILOWITSCH, who has brought the Detroit Orchestra up to a high artistic level, is a Russian, and LEOPO STOJOWSKI, who has made the Philadelphia Orchestra famous, is of Polish birth on his father's side. Yet the Boston Symphony Orchestra had not until the engagement of SERGE KUSSEVITSKY had a conductor of Russian origin and fame.

KUSSEVITSKY has during the past few years delighted Paris with his achievements as a musician. Previously he devoted his talents and his fortune to traveling up and down the Volga with his orchestra in a huge boat, playing at various river towns for the inhabitants who might otherwise have been without orchestral music. His reputation as a musician of sound attainments was gained so long ago that his call to Boston can [illegible] result of the presen [illegible] prejudice in favor of Russian art. He is known as a conductor of genuine talent and cultivation.

WALTER DAMROSCH, who is altogether American although he was born in Breslau, invited ALFRED COATES, who is partly Russian by blood and more so by cultivation, to conduct some of the concerts of the New York Symphony Orchestra last year. WILLEM MENGELBERG is a Dutchman and so is WILLEM VAN HOOGSTRATEN who is to be at the head of the Philharmonic Orchestra this year. The merger of several orchestras has reduced the number of foreign conductors and the old time German preponderance in this department of music has decreased. BRUNO WALTER is to return for another season and ARTUR BODANZKY will be heard again as a conductor both in opera and concert. PIERRE MONTEUX remains during the approaching season and then the arrival of KUSSEVITSKY will introduce a new influence in American orchestral existence.

MUSICAL COURIER
Weekly Review of the World's Music

Issue of

Sept. 20 - 1923

BOSTON PRESS ACCLAIMS SELECTION OF KOUSSEVITZKY FOR SYMPHONY POST

Critics Review Russian's Career and Anticipate His Coming—Other Boston News

Boston, Mass., September 16.—The Boston Symphony Orchestra is a popular local institution and one of the city's major glories. Quite naturally, therefore, Judge Cabot's announcement that Serge Koussevitzky, the Russian conductor, had been engaged to succeed Mr. Monteux as leader of the orchestra beginning next season, confirming the MUSICAL COURIER scoop of the previous week, was given a conspicuous position on the front page of most of the newspapers here last Monday. In addition to the official announcement that appeared in the press, the more important critics commented on the appointment in a manner which augurs well for the reception which will be accorded Mr. Koussevitzky when he enters upon his duties here in the fall of 1924. Thus, Olin Downes, in today's Sunday Post, hails the Russian as "artistically the man of the hour"; and, after quoting a very laudatory criticism from the London Morning Post, which extols his brilliant leadership and vivid interpretations, Mr. Downes adds:

> There is another reason why the appointment of Koussevitzky as leader of the Boston Symphony is welcome to music lovers of this city. His coming marks the end of a period in which the musical destinies of the orchestra were dominated first by Germans, and then by the French.
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> Before the war, with a single exception of the Hungarian Nikisch, all the symphony conductors were German. Since the war they have been French. It is even stated, in reliable quarters, that Paris had much to do in 1919 with stopping negotiations begun with a view of bringing the great Italian, Arturo Toscanini, to Symphony Hall. It was intimated from Paris, it seems, that it would be a shame to injure by ever so little the "cordiale entente" between France and America through bringing an Italian to lead the celebrated orchestra.
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> It is true that the Frenchmen, Rabaud and Monteux, have shown themselves as musicians and men infinitely broader in their point of view, infinitely less chauvinistic, than the Germans, and very sensitive musicians. But it is time that no national group should color musical affairs at Symphony Hall, and in native breadth of view, enthusiasm and receptivity to new ideas, from wherever they spring, the Russian is most like the American.
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> There are not lacking good grounds for the belief that artistically he is the man of the future, while European nations tend far more to the spirit of the past. In a period when Russian art of every kind, Russian literature, drama, painting, dancing are coming into their own here by strides and leaps, a musician of Mr. Koussevitzky's nationality and personal powers should find a particularly sympathetic public and prove at least a leader of striking characteristics and excitements.

Less restrained in his expression of approval, H. T. Parker maliciously captioned a photograph of Mr. Koussevitzky "Russian Savior," used three columns of praise from the foreign press and the following article:

> Contrary to much precedent, the trustees of the Boston Symphony Orchestra announce a succeeding conductor a full year before the succession begins. Mr. Monteux's term as present director will end in May of next year. In the following autumn, Serge Koussevitzky, cosmopolitan Russian, will take over the band. Usually such tidings have been withheld until the spring in which the departing leader takes leave. In this instance "unavoidable circumstances" [why not the truth, viz., the MUSICAL COURIER scoop?] have altered cases. Engagements into which Mr. Koussevitzky long since entered in Paris will compel the speedy announcement there of his departure a year hence to Boston. Forthwith the news of his accession to the Symphony Orchestra would be broad-spread. Wisely the powers of Symphony Hall preferred to do their own heralding in their own way. Hence the publishing in September, 1923, of an event of October, 1924. In their haste some will question the fairness to Mr Monteux of such long anticipation of his successor. Yet the glamor of departure and the fervor of farewell may warm both him and his audiences. In Boston and in other familiar cities he will amply deserve them.
>
> Whether Mr. Monteux wished another term as conductor at Symphony Hall, none but him may confidently say. As some of his friends began to repeat last winter, he is minded to return to Paris; to live at leisure for a while; ultimately to resume work in Parisian concert halls or opera houses. As some of his more ardent and exclamatory partisans will aver, he should have been retained under all conditions and costs. Other points of view have prevailed in the councils of the trustees and similar "high quarters." Possibly, they counted five successive years sufficient term, as often in the past, for any conductor of the Symphony Orchestra. At the end of that time, even under Dr. Muck, came audible decline in the reciprocal energies of conductor and players. Possibly again, it seemed advisable to mate the restored orchestra with the ablest and the most applauded of the middle generation of conductors in Europe.
>
> After the quiet abilities and devotions of Mr. Monteux, wisdom may have pointed the way to a more vivid, vehement and generally more salient figure upon the stages of Symphony and Carnegie Halls. Above all, audiences in the United States [illegible] conductors what they call "personality." Therein Mr. Koussevitzky abounds. It plays over his versions of the classics. It expands warmly upon the "modernists." It is stirred by much music betwixt and between. Furthermore, a certain disposition is discernible in Paris to regard the Boston Symphony Orchestra as one of the [illegible] conquests of the late war and to count it as a dependency, henceforth and forever, of Parisian conductors. The cosmopolitan Monteux, free from every Gallic limitation, did much to dissipate this illusion. With the choice of the Russian, Koussevitzky, the latter vanishes. To Paris, as well as to Berlin, it is good to proclaim our free and independent choice.
>
> Hereunder much is printed in description, in praise and in more reserved judgment of Mr. Koussevitzky. With allowance for every doubt and distaste, there is no questioning his high fitness for the new post. His reputation as a conductor of the first rank now runs the length and breadth of Europe. To general and particular plaudits he has exercised his powers upon many orchestras before many audiences. The more conservative and the more radical musicians and amateurs have joined hands and voices to extol him. Quickly he sways and moulds players. As swiftly hearers react to him. Beyond peradventure, he is vivid and vitalizing upon all things and all men that he touches. It is possible to question this or that intensity, but never the sincere energies that have heated and winged it. Beyond aught else, by every sign of his past, he will accept, continue and maintain the standards that Dr. Muck and Mr. Monteux set for the orchestra. Mr. Koussevitzky has ear and force. He knows both strength and sensibility. He is as eager for the newest and boldest modern piece as for the oldest and most venerated classic. He knows variety. He is aware of balance. The conductor of the Boston Orchestra enjoys a nearly perfect freedom. As free is Mr. Koussevitzky's musical mind. As freely will run the scope of his concerts. To a "modernist" in the best sense of the word succeeds another "modernist." There is no step backward. *H. T. P.*

Not so enthusiastic was *Philip Hale* in last Thursday's Herald. A warm admirer of Mr. Monteux it was not to be expected that he would share the enthusiasm of his colleagues. His comment follows:

> So Mr. Koussevitzky will conduct the Boston Symphony Orchestra during the season of 1924-25. Many will be interested in the exact pronunciation of his name.
>
> When Arthur Nikisch appeared at the first rehearsal of his first season he expressed his delight at the technical proficiency and euphony of the orchestra. "Why, all I'll have to do will be to poetize," he exclaimed. Mr. Koussevitzky will be equally, if not more, fortunate, for he will have for his instrument the superb orchestra that is wholly the work of Pierre Monteux.
>
> Some, no doubt, will timorously ask whether Mr. Koussevitzky is a bolshevik. He is said to be rather sensational in the concert hall, a man of now imposing, now wild gestures. If this is so, he will surely please all those who attend concerts to see a conductor and incidentally to hear his interpretations. His programs in London and Paris have been of a Catholic and interesting nature. As was to be expected, he favors Stravinsky and other ultra-modern composers, but not exclusively.

The consensus of opinion among people who are interested in the musical standing of Boston is that while Mr. Monteux merits praise for his reorganization of the orchestra, the selection of Mr. Koussevitzky as his successor is a step forward in the history of this famous orchestra.

Mr Monteux has announced some of the novelties and important revivals he plans to introduce into this season's symphony programs. Skriabin's "The Divine Poem," which was not given last year because it demands eight horns, can be played this season, since new players have been added to the orchestra. Beethoven's Choral Symphony, in which the Harvard Glee Club will aid; Mahler's First Symphony, Strauss' "Sinfonia Domestica," Stravinsky's "Le sacre du printemps," Debussy's "Martyrdom of St Sebastien," an excerpt from Aubert's "Blue Forest" are promised.

New composers hitherto unrepresented on the Symphony programs include Pfitzner, and Bela Bartok, Schoenberg, Schreker, Goossens, Bridge, Malipiero, Honegger, Respighi, Roussel, de Falla, and other modernists are to be represented on the programs. It is said that Mr Monteux feels that one new piece per program is about all that an audience will care for.

GLOBE Oct. 7.

Those to whom the departure of Mr. Monteux from the Symphony Orchestra next spring is still a nine days' wonder and chagrin, should recall that when his present contract with the Trustees was signed two years ago, there was clear understanding that it would not be renewed. As much was printed at the time in these columns.

Mr. Arthur Brooke, long the second flute-player of the Symphony Orchestra, has passed to the Chicago Orchestra as first flute-player. Many will recall him also as "announcer" at The Pops of changes in the programme or other deviations from routine. Why this task fell to him, no one has ever explained; but he was straightforward and audible. H. T. P.

TRANS.-Oct. 8.

"Rush" Seats Advance

Another sign of the time is the raising of the prices for the "rush" seats in the second balcony of Symphony Hall, which have hitherto been sold on the day of the concert to the first 525 patrons for 25 cents each. The price of these seats has become 50 cents, a price still very modest, within the reach of all who really want the music, and, indeed, very little for what is given. Nor shall we refrain from pointing out again, in this place, the extraordinary bargain for any lover of music offered by the prices of season tickets for the Boston symphony concerts. The cheapest tickets are $18 for 24 concerts. The most expensive seats are $42 for the same number of performances. These performances are given by a leading orchestra of the world, with the greatest artists known to public for soloists. The highest-priced seats come to less than $2 per performance, while the cheapest seats bring the price down to about 75 cents per concert.

POST OCT. 7.

MR. MONTEUX SETS THE COURSE FOR A SYMPHONIC YEAR

THE CONDUCTOR'S WAYS ABOUT PROGRAMMES

The Standards He Has Quietly Set and Firmly Maintained—Public and Pieces—His Summer Lists and Winter Progress—Large Adventures and Novel Pieces for the New Season

WHATEVER course the Symphony Concerts may take after Mr. Monteux's departure, one mark, set by him upon them, may hardly be erased. Russian, French, German, Italian, even American, conductors may succeed each other and each frame his programmes according to his idiosyncrasies and lights. None the less, it seems safe to say that these lists will not forego the breadth of view, the catholicity of choice, now become a standard of "these concerts." Gradually he has persuaded into consciousness of a programme a public divided on this score between loose notions or case-hardened prepossessions. Some ask only that a few pieces amuse them on a Friday afternoon or a Saturday evening at Symphony Hall and care not a jot whether the entertainers—for so they regard composers—be the enskied Beethoven or the earth-bound [illegible]egger. The "tired business man"—the brothers—and the drowsy dowagers—their sisters, cousins and aunts—regard all pieces askance that are not easy, tranquil, familiar "listening." At bottom, the pleasure from a concert is the pleasure of a bedtime story. At the other extreme stand the studiously serious. They [illegible] scores; they peruse programme-books [illegible] the last footnote about the great-grandfather of the substituted tenor who sang in the fifth performance at [illegible] 1871, of Beethoven's Ninth Symphony. Sometimes they seem to approve a programme in the proportion in which their [illegible] "run over" the numbers on their [illegible] Therefore is Haydn more delectable than Strauss or Respighi. Add [illegible] categories the case-hardened [illegible] who regard almost any music [illegible] the eighteen-nineties as a breach of [illegible] peace; and the equally [illegible]

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> There are not lacking good grounds for the belief that artistically he is the man of the future, while European nations tend far more to the spirit of the past. In a period when Russian art of every kind, Russian literature, drama, painting, dancing are coming into their own here by strides and leaps, a musician of Mr. Koussevitzky's nationality and personal powers should find a particularly sympathetic public and prove at least a leader of striking characteristics and excitements.

Less restrained in his expression of approval, H. T. Parker maliciously captioned a photograph of Mr. Koussevitzky "Russian Savior," used three columns of praise from the foreign press and the following article:

> Contrary to much precedent, the trustees of the Boston Symphony Orchestra announce a succeeding conductor a full year before the succession begins. Mr. Monteux's term as present director will end in May of next year. In the following autumn, Serge Koussevitzky, cosmopolitan Russian, will take over the band. Usually such tidings have been withheld until the spring in which the departing leader takes leave. In this instance "unavoidable circumstances" [why not the truth, viz., the MUSICAL COURIER scoop?] have altered cases. Engagements into which Mr. Koussevitzky long since entered in Paris will compel the speedy announcement there of his departure a year hence to Boston. Forthwith the news of his accession to the Symphony Orchestra would be broad-spread. Wisely the powers of Symphony Hall preferred to do their own heralding in their own way. Hence the publishing in September, 1923, of an event of October, 1924. In their haste some will question the fairness to Mr. Monteux of such long anticipation of his successor. Yet the glamor of departure and the fervor of farewell may warm both him and his audiences. In Boston and in other familiar cities he will amply deserve them.
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> Whether Mr. Monteux wished another term as conductor at Symphony Hall, none but him may confidently say. As some of his friends began to repeat last winter, he is minded to return to Paris; to live at leisure for a while; ultimately to resume work in Parisian concert halls or opera houses. As some of his more ardent and exclamatory partisans will aver, he should have been [illegible] under all conditions and costs. Other points of view have prevailed [illegible] the trustees and similar "high quarters." Possibly [illegible] councils of [illegible] counted five successive years sufficient term, as often in the past, for any conductor of the Symphony Orchestra. At the end of that time, even under Dr. Muck, came audible decline in [illegible] energies of conductor and players. Possibly again, it seemed [illegible] to mate the restored orchestra with the ablest and the most applauded of the middle generation of conductors in Eu[illegible]
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> After the quiet abilities and devotions of Mr. Monteux, wisdom may have pointed the way to a more [illegible] and generally more salient figure upon the stages [illegible] Carnegie Halls. Above all, audiences in the United States [illegible] conductors what they call "personality." Therein Mr. Kouss[illegible] abounds. It plays over his versions of the classics. It [illegible] firmly upon the "modernists." It is stirred by [illegible] between. Furthermore, a certain disposition [illegible] to regard the Boston Symphony Orchestra [illegible] conquests of the late war and to count [illegible] henceforth and forever, of Parisian conductors. [illegible] Monteux, free from every Gallic limitation, did much [illegible] illusion. With the choice of the Russian, Koussevitzky [illegible] vanishes. To Paris, as well as to Berlin, it is good to [illegible] our free and independent choice.
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> Hereunder much is printed in description, praise and in more reserved judgment of Mr. Koussevitzky. With allowance for every doubt and distaste, there is no questioning his high fitness for the new post. His reputation as a conductor of the first rank now runs the length and breadth of Europe. To general and particular plaudits he has exercised his powers upon many orchestras before many audiences. The more conservative and the more radical musicians and amateurs have joined hands and voices to extol him. Quickly he sways and moulds players. As swiftly hearers react to him. Beyond peradventure, he is vivid and vitalizing upon all things and all men that he touches. It is possible to question this or that intensity, but never the sincere energies that have heated and winged it. Beyond aught else, by every sign of his past, he will accept, continue and maintain the standards that Dr. Muck and Mr. Monteux set for the orchestra. Mr. Koussevitzky has ear and force. He knows both strength and sensibility. He is as eager for the newest and boldest modern piece as for the oldest and most venerated classic. He knows variety. He is aware of balance. The conductor of the Boston Orchestra enjoys a nearly perfect freedom. As free is Mr. Koussevitzky's musical mind. As freely will run the scope of his concerts. To a "modernist" in the best sense of the word succeeds another "modernist." There is no step backward. H. T. P.

Not so enthusiastic was *Philip Hale* in last Thursday's Herald. A warm admirer of Mr. Monteux it was not to be expected that he would share the enthusiasm of his colleagues. His comment follows:

> So Mr. Koussevitzky will conduct the Boston Symphony Orchestra during the season of 1924-25. Many will be interested in the exact pronunciation of his name.
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> When Arthur Nikisch appeared at the first rehearsal of his first season he expressed his delight at the technical proficiency and euphony of the orchestra. "Why, all I'll have to do will be to poetize," he exclaimed. Mr. Koussevitzky will be equally, if not more, fortunate, for he will have for his instrument the superb orchestra that is wholly the work of Pierre Monteux.
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> Some, no doubt, will timorously ask whether Mr. Koussevitzky is a bolshevik. He is said to be rather sensational in the concert hall, a man of now imposing, now wild gestures. If this is so, he will surely please all those who attend concerts to see a conductor and incidentally to hear his interpretations. His programs in London and Paris have been of a Catholic and interesting nature. As was to be expected, he favors Stravinsky and other ultra-modern composers, but not exclusively.

The consensus of opinion among people who are interested in the musical standing of Boston is that while Mr. Monteux merits praise for his reorganization of the orchestra, the selection of Mr. Koussevitzky as his successor is a step forward in the history of this famous orchestra.

"Rush" Seats Advance

Another sign of the time is the raising of the prices for the "rush" seats in the second balcony of Symphony Hall, which have hitherto been sold on the day of the concert to the first 525 patrons for 25 cents each. The price of these seats has become 50 cents, a price still very modest, within the reach of all who really want the music, and, indeed, very little for what is given. Nor shall we refrain from pointing out again, in this place, the extraordinary bargain for any lover of music offered by the prices of season tickets for the Boston symphony concerts. The cheapest tickets are $18 for 24 concerts. The most expensive seats are $65 for the same number of performances. These performances are given by a leading orchestra of the world, with the greatest artists known to public for soloists. The highest-priced seats come to less than $3 per performance, while the cheapest seats bring the price down to about 75 cents per concert.

POST OCT. 7.

Mr Monteux has announced some of the novelties and important revivals he plans to introduce into this season's symphony programs. Skriabin's "The Divine Poem," which was not given last year because it demands eight horns, can be played this season, since new players have been added to the orchestra. Beethoven's Choral Symphony, in which the Harvard Glee Club will aid; Mahler's First Symphony, Strouss' "Sinfonia Domestica," Stravinsky's "Le sacre du printemps," Debussy's "Martyrdom of St Sebastien," an excerpt from Aubert's "Blue Forest" are promised.

New composers hitherto unrepresented on the Symphony programs include Pfitzner, and Bela Bartok. Shoenberg, Schreker, Goossens, Bridge, Malipiero, Honegger, Respighi, Roussel, de Falla, and other modernists are to be represented on the programs. It is said that Mr Monteux feels that one new piece per program is about all that an audience will care for.

GLOBE Oct-7.

Those to whom the departure of Mr. Monteux from the Symphony Orchestra next spring is still a nine days' wonder and chagrin, should recall that when his present contract with the Trustees was signed two years ago, there was clear understanding that it would not be renewed. As much was printed at the time in these columns.

Mr. Arthur Brooke, long the second flute-player of the Symphony Orchestra, has passed to the Chicago Orchestra as first flute-player. Many will recall him also as "announcer" at The Pops of changes in the programme or other deviations from routine. Why this task fell to him, no one has ever explained; but he was straightforward and audible. H. T. P.

TRANS - Oct. 8.

MR. MONTEUX SETS THE COURSE FOR A SYMPHONIC YEAR

THE CONDUCTOR'S WAYS ABOUT PROGRAMMES

The Standards He Has *Quietly Set* and Firmly Maintained—Public and Pieces—His Summer Lists and Winter Progress—Large Adventures and Novel Pieces for the New Season

WHATEVER course the Symphony Concerts may take after Mr. Monteux's departure, one mark, set by him upon them, may hardly be erased. Russian, French, German, Italian, even American, conductors may succeed each other and each frame his programmes according to his idiosyncrasies and lights. None the less, it seems safe to say that these lists will not forego the breadth of view the catholicity of choice, now become a standard of "these concerts." Gradually he has persuaded into consciousness of a programme a public divided *on that score* between loose notions or *case-hardened* prepossessions. Some ask only that a sequence of pieces amuse them on a Friday afternoon or a Saturday evening at Symphony Hall and care not a jot whether the entertainer—for so they regard composers—be th enskied Beethoven or the earth-bound Ha egger. The "tired business men"—the brothers—and the drowsy dowagers their sisters, cousins and aunts—rega all pieces askance that are not easy, tra quil, familiar "listening." At bottom, th pleasure from a concert is the pleasure a bedtime story. At the other extr stand the studiously serious. They scores; they peruse programme-books the last footnote about the great-gr grandfather of the substituted tenor w sang in the fifth performance at Gra 1871, of Beethoven's Ninth Symp Sometimes they seem to approve a gramme in the proportion in which the "run over" the numbers on their ow Therefore is Haydn more delectable than Strauss or Respighi. Add to t categories the case-hardened conservat who regard almost any music written the eighteen-nineties as a breach of peace; and the equally amusing rad

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who [illegible] at Stravinsky and end it, say, at Schönberg. Count in those who would be excited and those who would be soothed—and the lot of the conductor as programme-maker is not a happy one.

A theory and a practice [illegible] unquestionably useful in the process. Vague and elastic [illegible] both may be; yet they are a very present help when the public debates and questions. At least, the conductor professes a point of view. Thus, "ages ago," as it seems, Mr. Fiedler was all for diversity and contrast, even when such sorting seemed to achieve only hodge-podge. More recently Mr. Rabaud clung tightly to the accepted Parisian models, since therewith his world began and ended. Dr. Muck, in his best days, professed and practised the "unified" programme, forgetting that logic may become dry and even atmosphere monotonous. If Symphony Hall has never known an excess of moderns—watch out for Mr. Kusevitzky!—it has known too preponderant minor ancients. Wisely Mr. Monteux has published no theories of programme-making. Yet his practice—his wise and modest practice—has long praised him. As persistent as it has been quiet, it bids fair to set an enduring standard.

With even-handed justice Mr. Monteux balances his programmes. The classical masters shall not enter in and possess them, since music is an art in progress as well as an art preserved. No more shall the "modernists" devour them. Geniuses they all are, let us say, yet somehow not above routine and imitation in their new gospelling. In its place, too, shall the middle generation of accepted, but hardly hallowed, composers be kept. Too much of them—and we of the first quarter of the twentieth century are dwelling in the last quarter of the nineteenth. Grant the classics their place, runs Mr. Monteux's persistent practice; but do not play the masterpieces until for band, audience and conductor they become routine. Remember also that this Handel, Mozart, Beethoven, Schumann wrote much that is interesting and alive, outside his "standard works." Keep room for the "modernists"; but be careful to choose them where ability and individuality clearly abound. Better such a "new" Englishman or "new" Italian than some of the play-boys of the Parisian Six or the altar-boys of the admirable Schönberg. By all means array in measure Debussy, Ravel, d'Indy, Strauss, Rimsky-Korsakov, the other discoveries of the nineties. Yet there were kings before these Agamemnons and there will be kings after them—though as yet only the most confident of us are quite sure of their names.

Above all, snap the silly bonds of nationality. If the music be worth the hearing, it matters not whether Frenchman or American, German or Englishman, Czech, Slav or Latin wrote it—and wrote it well. The wider the choice the better. Symphony concerts are not museums of music. No more are they laboratories thereof. They are seats of pleasure—and it is pleasure to traverse in them the lengths and the breadths, the foregrounds and the backgrounds of the art they profess. They are also seats of obligation. There and there only may our own good time, writing music according to its impulses and faiths, find voice and test experience. Curiosity about music is good and information as often whets as chastens this passion. Symphony concerts become merely an institution, a formula, when they do not minister to it. From Mr. Monteux's practice, it is possible so to deduce his theories. They are now, they bid fair to remain, a glory of the Boston Orchestra. More individual possession in his vein for pieces that mate well, contrast well, round into a satisfying or stimulating whole. Such arrangement is the spice and salt of his programme-making.

And how does the conductor set about his task, proceed with it, when a hundred-odd concerts—sixty in or about Boston, fifty elsewhere—stretch before him between one October and another May? According to his habit Mr. Monteux avoids either extreme. He does not array and publish a long and fixed schedule of programmes as Mr. Stokowski used to do in Philadelphia, as the conductors of the Philharmonic Society have done this autumn in New York. No more does he let fall his lists at hap-hazard and at the last possible moment—a growing habit upon Dr. Muck in his less ambitious, final years. In his summers, whether he spend them in Europe, in New England or in both, Mr. Monteux exercises a studious, enquiring mind. He has will and leisure to scrutinize the new scores that composers and publishers pile on his table. He can make his deliberate choice among the music of composers to whom he has resolved to give conspicuous place. He can return to the classics to renew old satisfactions and make fresh re-discoveries. He can sort out those baffling, yet insistent "modernists." He can part the composers who are also Americans, from the Americans who believe themselves composers. He can find room at last for this or that piece deferred, waiting and still deserving. As these scrutinies and sortings advance, lists come into being—Symphonies, Overtures, Miscellaneous Pieces, Novelties—and these lists are the skeleton of the programmes for a season. Never was every projected piece brought to hearing in an autumn, a winter and a spring. A conductor whose ambitions did not outrange his opportunity would descend as programme-maker to the level of the repetitious Mengelberg. No more does any list go unamended through a season. What conductor knows what imperative or tempting score may drop on his table the day after tomorrow? A keen judgment, a [illegible] faith may be upset by a single trial in actual rehearsal—and the piece pass forthwith to the shelves of silence. In the choice and the blending of each particular programme come always readjustments.

Yet Mr. Monteux annually works with a [illegible] and in no small measure annually [illegible]ls it. In Boston Mahler and Bruckner [illegible] been of late neglected symphonists. [illegible]e is unclosed debate of their music [illegible]ever it is played outside German[illegible]. Since the late war those lands [illegible]sed it with new warmth and under-[illegible] [illegible] season, w[illegible] anticipation

First [illegible]phony, light, [illegible]—far from the striving grandiosity of many another—stands on Mr. Monteux's list. For Bruckner's contrasts of ecstacy and homeliness, his Seventh Symphony will serve. Since Dr. Muck's day, Strauss's "Sinfonia Domestica," last in the series of his tone-poems has not been played in Boston. It deserves, and it will receive, revival.

For two seasons Mr. Monteux has taken thought of Stravinsky's ballet of primitive and pagan Russia, "The Rite of the Spring." When ten years have not brought it hither, it is unlikely to be mimed and danced in America. In Paris, Mr. Monteux played the music as tone-poem. In Boston, this winter he will play it again, less a few pages that are meaningless apart from setting and action. Only Mr. Stokowski has played it in America—and he misunderstood. Mr. Monteux, in his days with Diaghilev's Russian Ballet, received it from Stravinsky's hands and mind.

Departing, Mr. Monteux would crown his ambitions and his powers with Beethoven by a performance of the Choral Symphony. To it and to the Fifth Symphony, a concert for the Pension Fund is allotted. From Dr. Davison's choirs at Harvard and Radcliffe will come the chorus. It is time to hear again the masterpiece of Ravel—the music of the ballet, "Daphnis and Chloë." One Suite from it, Mr. Monteux will revive with the invisible chorus as added color and suggestion. Skriabin's mystical and mounting symphonic music Bostonians hardly know. Whither he is pure metal or base, whether he scales the heavens or flings about in sounds and furies, few may surely say. Hence on Mr. Monteux's list Skriabin's "Divine Poem."

Newcomers and unfamiliar comers also knock at the door and Mr. Monteux opens hand to receive them. Of the younger Britons, Arthur Bliss has seldom been heard in America; yet there is no questioning the vitality and the individuality of his music. His one Symphony—"The Color Symphony" of last autumn in England—is here to be introduction for him. The implications of a color, the mood that it expresses, inform each movement. From last season remains Goossens's tone-poem, "The Eternal Rhythm." This time Mr Monteux will not overlook it. By way of Par's we shall hear the gentle Honegger of "A Summer Pastoral"; Roussel's ballet-music of "The Spider's Feast" and his tone-poem of the spring—music that would fuse old ways and new. From Italy, Respighi sends a Suite of artful archaic dances; while Tommasini's tone-poem, "Il Beato Regno," suggested by a like-named picture, also awaits performance. Schreker, the German whom Mr. Monteux led into American concert-halls, stands ready with an Overture that is more tone-poem; while an orchestral fragment of Pfitzner's opera, "Palestrina," pleases the conductor. De Falla, the Spaniard, whose music commingles flavor of the soil and flavor of a personal imagination and skill, promises a manuscript.

So much for novel, relatively novel, and exceptional items on Mr. Monteux's lists. Add to them the more familiar symphony of Rimsky-Korsakov, "Antar"; Debussy's half-remembered "Gigues"; a repetition of Vaughan Williams's "Tallis Variations" of last year; Sir E. Elgar's Overture of London, "Cockagne"; a resurrected Overture of Méhul, probably that to his opera "Joseph"; the return of Mr. Carpenter's fanciful and humorsome "Adventures in a Perambulator" and of Mr. Gilbert's "Comedy Overture on Negro Themes"—and enough of Mr. Monteux's new tale is told, His classics, his freshened classics, will speak one after another for themselves. His Americans—Mr. Carpenter and Mr. Gilbert aside—he is yet weighing. Wagner, outside occasional numbers and a full concert for the Pension Fund, he is minded to leave to the returning German Opera.

H. T. P.

TRANS. OCT. 11.

THIS autumn, the Seventh Symphony of Beethoven is favorite piece with the conductors for the beginning of a new year. With it, here in Boston, Mr. Monteux leads his programme for Friday and Saturday. Last evening in New York Mr. Stransky chose it for the birth of his new State Orchestra. With it, a week ago, Mr. Stokowski set the concerts of the Philadelphia Orchestra under way. For a century, the music has spoken for itself, "lying in the ear of the hearer as the landscape in the eye of the beholder." Yet foolish, fantastical "interpretations" have been studded upon it. A Viennese doctor drove Beethoven to oaths when he discovered the music as "tone-picture of a political revolution." Some, like the estimable d'Indy; would have it a second Pastoral Symphony. Village weddings and "sumptuous odalisques" have been caught hiding in the measures. A few would have it military; and others prefer it chivalrous. Wagner saluted it as "apotheosis of the dance." Mindful also of the pervading rhythmic élan, Mr. Lawrence Gilman would have it a "symphony of motion." He deserves re-printing from the programme-book of the Philadelphia Orchestra:

> Perhaps the seventh is the most beautiful Symphony in the world. Perhaps even those who shy at superlatives will hesitate to dispute the unique compulsions of this music. You fancy, listening to it, that George Herbert might have imagined something not unlike it, when he wrote "My free soul may use her wing." It has the deathless charm of all motion that is unvexed, spontaneous, perfectly released—the flight of wild swans across an autumn sky; the ripple of wind-swept corn; a gale through April woods; the running of mountain water. Beethoven patterned after nature in setting his rhythms to a varying pace. This music is full at times of the ungovernable ecstasy of some primal and magically recovered spring—you may hear in it the sudden laughter of dryads in immemorial woods, the exquisite gayety of the vernal earth; or it has the grave pace of some commemorative ritual.

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And Salome

For the first time in many years at a Symphony Concert, Mr. Monteux is tomorrow reviving the Dance of Salome from Strauss's like-named music-drama to Wilde's text. And here again from a programme-book of the New York Philharmonic Society is Mr. Gilman's graphic

[illegible] arch of Galilee. At one side is a gigantic staircase; at the back, an old cistern surrounded by a wall of green bronze. The neurotic Herod cannot take his gaze off his perturbing daughter-in-law; but his wife Herodias, that most unneighborly of operatic consorts, keeps a balefully suspicious eye on him. He has just slipped in the blood of the love-sick suicide, Naraboth, and Herodias has contributed to the general amiability by reminding him that she, of royal race, is married to the son of a camel-driver. Herod assures her that she is a liar, and turns for consolation to Salome, stonily pale and sick with desire—though not for him.

"'Dance for me, Salome!' beseeches Herod. But Salome answers that she has no wish to dance. Herod pleads with her: he promises to give her, if she will dance, whatever she may ask. Salome brightens and bids him swear it. He swears by his life, his crown, his gods. 'You have sworn, Tetrarch,' she says. 'I have sworn, Salome,' answers Herod. He shivers—there is a chill wind on the terrace, the beating of vast wings in the air. . . . No—the wind is not cold, he cries: it is hot, and he is suffocating. Unbearably excited, he cries for water, for air.

"As slaves bring perfumes and the seven veils, and take off the sandals of Salome, the warning voice of Jokanaan is heard from his cistern. Herodias is upset, and would go indoors; but the infatuated Herod declines to move. 'Do not dance, my daughter,' begs Herodias. But Salome pays no heed to her. 'I am ready, Tetrarch,' she announces. 'The musicians begin a wild dance,' say the stage directions in Strauss's score. Salome remains motionless. The music grows quieter at her command. Then Salome begins to dance the Dance of the Seven Veils."

Incidents and Prospects

In vain may the chronicler seek to be comprehensive when he lists the novel numbers that Mr. Monteux destines for the Symphony Concerts. One of moment the recorder is sure to omit. Yesterday, it was a Suite for Orchestra from Bártók, the vivid and vigorous Hungarian whose music makes more and more stir as it journeys westward. A few piano-pieces have hitherto been his lot in Boston and New York.

From the third pair of Symphony Concerts on Oct. 26 and 27, Mr. Monteux has put by for a while Mahler's First Symphony. He does so that he make room for the Sea-Pieces of Frank Bridge, the English composer, now in this country and minded to conduct in his own music. At the concerts of next week, on Oct. 19 and 20, the orchestra will be heard in Rakhmaninov's familiar and lenghty Symphony; in Aubert's glorified "Habanera," new piece to Boston, and in the whirling Overture to Smetana's Czech opera, "The Bartered Bride." Miss Rethberg of the new German generation at the Metropolitan Opera House will sing Beethoven's displayful air, "Ah, Perfido!" and Elisabeth's salute to the Hall of Song in "Tannhäuser."

Uncommonly early in the musical year, the Symphony Orchestra will resume its Concerts for Young People. The first pair are now set for the afternoons of Tuesday and Wednesday, Oct. 30 and 31, in Symphony Hall, with tickets distributed through the schools of the metropolitan district. The overture to Weber's opera, "Der Freischütz;" an Air and Gavotte of Bach; a fragment of Beethoven's ballet, "Prometheus"; Smetana's tone picture of the river Moldau; the plucked Scherzo from Chaikovsky's Fourth Symphony; two pieces from Ravel's "Mother Goose"; Berlioz's Rákóczy March, fill a manifold programme.

TRANS. OCT. 11

From OCT 13 1923
Evening Sun
New York City

The Symphonies.

Pierre Monteux arrived from Europe on the Paris last week, bringing with him much new music of interest which he will include upon the programs of his fifth and last season as conductor of the Boston Symphony Orchestra.

Of the music now in the library, Beethoven's Choral Symphony, Scriabin's "Divine Poem," the First Symphony of Mahler, and Strauss's "Symphonia Domestica" will be played. Of the newer music there may be mentioned, among Russian composers, Stravinsky ("Sacre du Printemps"); Italians, Malipiero and Respighi; French, Roussel, Ravel, Aubert, Honneger, and Ropartz, likewise Debussy's "Martyrdom of Saint Sebastian." German composers will probably include Schonberg, Schreker, and Pfitzner; English composers, Eugene Goossens, Arnold Bax, and Frank Bridge; likewise the Hungarian Bela Bartok, and the Spaniard, de Falla. Some of this music will of course be included in the ten programs of the Boston Symphony concerts in New York.

AUSPICIOUSLY A SYMPHONY CONCERT RETURNS AGAIN

CONDUCTOR AND ORCHESTRA AT HIGH METTLE

Beethoven and Brahms for Classics, Dukas and Strauss for Moderns—From a Symphony of Motion to the Dance of Salome—Passions of a Peri and Pleasures of Variations

LESS resumed than continued seemed the Symphony Concerts yesterday afternoon. Once Mr. Monteux had been clapped and clap[illegible]

[illegible] ear disco[illegible] while no[illegible] to the eye. A few new [illegible]covered in the orchestra—among [illegible] in the quartet of flutes, above [illegible] of the tuba-player, among the in[illegible]ents tinkled or smitten, at the will of Dukas or Strauss for a Peri and also for Princess Salome. In the little circle of [illegible] familiar to each frequenter of these afternoon concerts newcomers were also discoverable. In the main, however, the aspect of stage, floor and gallery seemed scarcely changed; while the goings, comings and chatterings of the intermission departed not a whit from a custom. Fewer than usual, however, seemed the late-comers, since on a holiday the progress of motors in town was little hindered; while for early admonition to the wilfully tardy, a reminder about intrusions and restrictions was slipped into every programme-book. Those that scanned the upper gallery to descry whether a doubled price of admission had there lessened numbers found every seat occupied as of old. While the applause for Mr. Monteux entering was general, hearty and long-sustained; while the orchestra was warmly called to its feet at the end of Beethoven's Seventh Symphony, conductor and players have many times in the past received as fervent plaudits. In sum, no new year at Symphony Hall has lately begun more quietly—or more auspiciously. As it seemed, the first concert of the present season might have been the twenty-fifth concert of the season past.

In no material respect had Mr. Monteux altered as conductor. In the Symphony of Beethoven—the Symphony that is all tonal motion—he was alert, animated and pliant of rhythm. Good to hear was the light and even swing of the Allegretto; whirling and tumultuous, yet never blurred or rough, was the coursing of the Finale. If the conductor seemed to stay and thicken the hymn-like measures of the Scherzo, he made double and triple amends, when from the germ of a motiv—say in the first movement—a theme expanded into melody and that melody, broadening, deepening, poured into flood through the music. Then, the pace, the accent, the progress of the conductor were as quickening and as glow upon the voice of Beethoven. Beauty of curve, beauty of shading, glamored the Allegretto; crystal-like, yet without brittle hardness, was the phrasing of the Scherzo. The Finale neither skipped too lightly nor stamped too ponderously. Beethoven-wise, it leapt and whirled, man-like in frenzy. A vigorous, full-throated Brahms abounding in energies of creation and contrast spoke from the Variations on a Theme by Haydn.

Mr. Monteux's version of the Dance of Salome is version of the Straussian theatre. The music exhales langours, weaves repetitions, sensuously rustles and prickles. When Strauss would have it a smother of sensuality in the full, thick, velvet voices of horns and violoncellos; when he would have his wood-winds bite as with "the little white teeth of Salome" in the old chronicles; when the dance ends in a whirr of trills, high and shrill, darting and piercing, the conductor was heightening voice to the composer and as quick, sure-fingered, with every thread of instrumental color. As well, or better, succeeded Mr. Monteux with "The Peri" of Dukes, played as the tone-poem to which, after all, the dancing is accessory. The ear felt the rich pile and texture of the music; the suggestion of motion and color within and without; the eager, or the mournful, ecstasy of contrasting pages, the fineness of means and articulation; the fervors as glowing, yet as remote, as the Peri's cup. Once more the conductor both released and revealed the composer.

Numbed or clouded would have been these pleasures were not the orchestra likewise on its mettle. Warm, smooth, transparent were the wood-winds in the Variations of Brahms, as though the music nestled in the hollow of such beauty. In turn, they bit like acid into copper through sundry measures of Strauss. Time and again in the Seventh Symphony Beethoven asks incisive, leaping strings. As often Dukas would have them pale and piercing or full-throated and lustrous. To each and all these musics the choir answered with the characterizing voice. The newcomers enrich the horns; prove elsewhere skill and sensibility with timbres that are the tintings and the suggestion of Dukas and Strauss. As the orchestra was in the endings of last spring, so now is it in the beginnings of the present autumn—an alert and plastic ensemble, balancing and shading its multifold voices, fusing and parting them, running the gamut of beauty and power, musical in every trait, responsive to every turn of the conductor's will. Though he thicken a clear tone, yet does it obey, as in Beethoven's Scherzo. Though he linger over luscious harmonies as in "The Peri," it sags not. Fortunate are conductor and audience in so responsive, so many-sided instrument.

Fortunate also are composers, since in such voice as Mr. Monteux and his forces now give them, their music lives and is charactered. Strauss assembles a vast orchestra for the dance of the slender, star-like Salome. He would wind it in thick or transparent strands. He would have it shiver and sparkle in myriad points and colors. He would have enlaced harmonies caress and parted, isolated harmonies bite. He would use this orchestral magnificence as a cloak—in those heavy middle measures—to a discoverable commonness of invention. He would use this orchestral luminosity, plangency, pungency, to intensify measures of imagination. Above all, he would work through tones, sensations and illusions of the theatre. "Salome dances the dance of the seven veils," says Wilde for once laconic. Only less sparse are Strauss's own stage-directions. The singing-actress spent with toils past, anticipating toils to come, may contribute but little. A substituted dancer fits not the frame, achieves no concentration and cumulation. The music must work the half-sensual, half-tragic spell, and conductor and players be, as they were yesterday, the composer's releasing and animating instruments.

Dukas's music of "The Peri" proceeds, for the most part, in an almost cloying richness. With the Goldmark of Vienna, this Jew of Paris shares the Semitic impulse to sensuous, sumptuous, music, the wine and the oil of tone in thick-coiled

India or [illegible] they so drench their m[illegible] Dukas's "danced poem" passed to a [illegible]risian theatre, says the learned and [illegible]haustible compiler of the programme-b[illegible] "the stage of the Chatelet showed mountains, crimson valleys and trees [illegible]ing silver fruit." Dukas would hav[illegible] harmonies give back such colors. [illegible] the flower that the Peri bore in her [illegible] was "a lotus like unto an emerald [illegible] unto snow and gold upon the summ[illegible] [illegible] at sunset." It purpled als[illegible] it faded. Again Dukas bids harmo[illegible] timbres work such illusion upon the [illegible] More: Wagner-wise he would [illegible] music unfold, advance, reced[illegible] thicken and thin, as with the progr[illegible] fable and an action. Yet he would [illegible] it persuade and persist also as musi[illegible] its own sake by virtue of a songful[illegible] possessing melodic power and beauty [illegible] progress. Through "The Peri" he fu[illegible] all these desires in a fullness of a sp[illegible] imagination and illusion that set the [illegible] poem high above his other symp[illegible] pieces. But conductor and orchestra [illegible] be of reciprocating and revealing [illegible] Yesterday, they were.

So also in degree with Brahms of [illegible] Variations and yet more with the S[illegible]phony of Beethoven. Glory be, Mr. M[illegible]teux was, ~~is and~~ still remains intrinsi[illegible] a conductor of modern music, hot-vo[illegible] high colored, rich in textures and rhy[illegible] a-glow in accent, modulation and prog[illegible] Being such, he misses sometimes the ab[illegible] of Brahms to take this simple them[illegible] Haydn or even some fraction, sub-divi[illegible] or suggestion of it and out of no more [illegible] three notes—as they frequently s[illegible] weave periods and paragraphs of [illegible] Brahms thinks, but he also gives [illegible] warmth. There are sparks in his rh[illegible] ardors in his advance. With a lar[illegible] easy gesture he rounds some of these [illegible]ations; with a moody, spirit he [illegible] others. Yet steadily in this nine-fold [illegible] he writes in the blacks and the w[illegible] music; while the average hearer—[illegible] Monteux with him—would have [illegible] more "sensuosity" as the boy in "Clar[illegible] used to put it. Of such are the infir[illegible] of the listening and even the condu[illegible] flesh.

The Seventh Symphony of Beeth[illegible] escapes these cooling shadows becaus[illegible] it through a century have persisted a [illegible]petual heat and light. Strauss imagi[illegible] and in degree achieving the wildnes[illegible] Salome's dance, pales beside the fren[illegible] of the leaping, shouting, infinitely g[illegible]dened Beethoven of this Finale: [illegible] Chaikovsky's aspiring orgies become [illegible] sounding brass and tinkling cymbal. [illegible] twenty minutes before, that same B[illegible] has carved the lines of his Allegretto [illegible] in flowing yet chiselled relief of [illegible] Those who would know from rill to fl[illegible] the progress of a melody through bea[illegible] into power, have but to listen to Beetho[illegible] beginning, broadening, deepening [illegible] Symphony. Recall steps of earth and [illegible] of heaven as they divide the Sche[illegible] Page after page of Beethoven has lost [illegible] for—twentieth-century ears; but thro[illegible] the Seventh Symphony still pulse a [illegible]ereign sway and masterdom."

H. T.

TRANS. OCT. 13

RETHBERG, SOLOIST

Elisabeth Rethberg, who was considered in New York the most important new soprano of the Metropolitan Opera Company last season, will make her Boston debut as soloist with the Boston Symphony orchestra at the second pair of concerts, which will take place next Friday afternoon and Saturday evening, Oct. 19-20.

The prima donna will sing Beethoven's "Ah, perfido," and the principal aria of Elisabeth from Wagner's "Tannhauser."

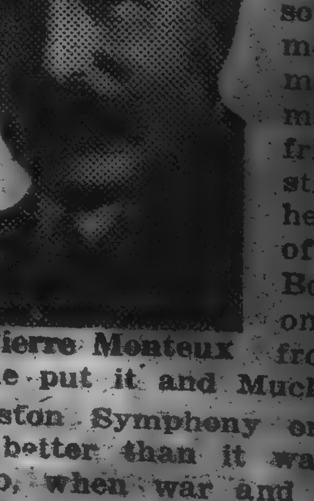
TRAV. OCT. 13

43D SYMPHONY SEASON OPENS

Monteux Gives Brilliant Reading of Ballet Numbers

By E. F. HARKINS

Starting his final term as Symphony conductor, Pierre Monteux was cordially greeted yesterday at the opening of the famous orchestra's 43rd season.



Pierre Monteux

A likeable personality has this modest Frenchman, who has made a host of friends while he struggled at the herculean task of keeping the Boston Symphony in the forefront, where Gericke put it and Muck left it. The Boston Symphony orchestra today is better than it was three years ago, when war and internal strife had dragged it from its high estate. Monteux, just back from Europe, says it excels any orchestra he heard abroad. Its match, if it has a match, is to be found in this country, which has made prodig[illegible] strides ahead in the orchestral [illegible] in recent years.

TWO BALLET NUMBERS

The best part of the performa[illegible] yesterday came with the final num[illegible]ber, Salome's dance, from Richa[illegible] Strauss' "Salome," an opera ba[illegible] from all Puritanical cities, al[illegible]

Y POST

X SETS
RSE FOR A
PHONIC YEAR

'S WAYS ABOUT
RAMMES

Has Quietly Set and
Public and Pieces—
and Winter Progress—
Novel Pieces for

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who begin music at Stravinsky and end it, say, at Schönberg. Count in those who would be excited and those who would be soothed—and the lot of the conductor as programme-maker is not a happy one.

A theory and a practice [illegible] unquestionably useful in the process. Vague and elastic [illegible] both may be; yet they are a very present help when the public debates and questions. At least, the conductor professes a point of view. Thus, "ages ago," as it seems, Mr. Fiedler was all for diversity and contrast, even when such sorting seemed to achieve only hodge-podge. More recently Mr. Rabaud clung tightly to the accepted Parisian models, since therewith his world began and ended. Dr. Muck, in his best days, professed and practised the "unified" programme, forgetting that logic may become dry and even atmosphere monotonous. If Symphony Hall has never known an excess of moderns—watch out for Mr. Kusevitzky!—it has known too preponderant minor ancients. Wisely Mr. Monteux has published no theories of programme-making. Yet his practice—his wise and modest practice—has long praised him. As persistent as it has been quiet, it bids fair to set an enduring standard.

With even-handed justice Mr. Monteux balances his programmes. The classical masters shall not enter in and possess them, since music is an art in progress as well as an art preserved. No more shall the "modernists" devour them. Geniuses they all are, let us say, yet somehow not above routine and imitation in their new gospelling. In its place, too, shall the middle generation of accepted, but hardly hallowed, composers be kept. Too much of them—and we of the first quarter of the twentieth century are dwelling in the last quarter of the nineteenth. Grant the classics their place, runs Mr. Monteux's persistent practice; but do not play the masterpieces until for band, audience and conductor they become routine. Remember also that this Handel, Mozart, Beethoven, Schumann wrote much that is interesting and alive, outside his "standard works." Keep room for the "modernists"; but be careful to choose them where ability and individuality clearly abound. Better such a "new" Englishman or "new" Italian than some of the play-boys of the Parisian Six or the altar-boys of the admirable Schönberg. By all means array in measure Debussy, Ravel, d'Indy, Strauss, Rimsky-Korsakov, the other discoveries of the nineties. Yet there were kings before these Agamemnons and there will be kings after them—though as yet only the most confident of us are quite sure of their names.

Above all, snap the silly bonds of nationality. If the music be worth the hearing, it matters not whether Frenchman or American, German or Englishman, Czech, Slav or Latin wrote it—and wrote it well. The wider the choice the better. Symphony concerts are not museums of music. No more are they laboratories thereof. They are seats of pleasure—and it is pleasure to traverse in them the lengths and the breadths, the foregrounds and the backgrounds of the art they profess. They are also seats of obligation. There and there only may our own good time, writing music according to its impulses and faiths, find voice and test experience. Curiosity about music is good and information as often whets as chastens this passion. Symphony concerts become merely an institution, a formula, when they do not minister to it. From Mr. Monteux's practice, it is possible so to deduce his theories. They are now, they bid fair to remain, a glory of the Boston Orchestra. More individual possession in his vein for pieces that mate well, contrast well, round into a satisfying or stimulating whole. Such arrangement is the spice and salt of his programme-making.

And how does the conductor set about his task, proceed with it,, when a hundred-odd concerts—sixty in or about Boston, fifty elsewhere—stretch before him between one October and another May? According to his habit Mr. Monteux avoids either extreme. He does not array and publish a long and fixed schedule of programmes as Mr. Stokowski used to do in Philadelphia, as the conductors of the Philharmonic Society have done this autumn in New York. No more does he let fall his lists at hap-hazard and at the last possible moment—a growing habit upon Dr. Muck in his less ambitious, final years. In his summers, whether he spend them in Europe in New England or in both, Mr. Monteux exercises a studious, enquiring mind. He has will and leisure to scrutinize the new scores that composers and publishers pile on his table. He can make his deliberate choice among the music of composers to whom he has resolved to give conspicuous place. He can return to the classics to renew old satisfactions and make fresh re-discoveries. He can sort out those baffling, yet insistent "modernists." He can part the composers who are also Americans, from the Americans who believe themselves composers. He can find room at last for this or that piece deferred, waiting and still deserving. As these scrutinies and sortings advance, lists come into being—Symphonies, Overtures, Miscellaneous Pieces, Novelties—and these lists are the skeleton of the programmes for a season. Never was every projected piece brought to hearing in an autumn, a winter and a spring. A conductor whose ambitions did not outrange his opportunity would descend as programme-maker to the level of the repetitious Mengelberg. No more does any list go unamended through a season. What conductor knows what imperative or tempting score may drop on his table the day after tomorrow? A keen judgment, a warm faith may be upset by a single trial in actual rehearsal—and the piece pass forthwith to the shelves of silence. In the choice and the blending of each particular programme come always readjustments.

Yet Mr. Monteux annually works with a list and in no small measure annually fulfils it. In Boston Mahler and Bruckner have been of late neglected symphonists. There is unclosed debate of their music wherever it is played outside German lands. Since the late war those lands have heard it with new warmth and under- [illegible] With reason, with anticipation [illegible] also. [illegible] First Symphony, light, graceful, [illegible] far from the striving grandiosity of many another—stands on Mr. Monteux's list. For Bruckner's contrasts of ecstacy and homeliness, his Seventh Symphony will serve. Since Dr. Muck's day, Strauss's "Sinfonia Domestica," last in the series of his tone-poems has not been played in Boston. It deserves, and it will receive, revival.

For two seasons Mr. Monteux has taken thought of Stravinsky's ballet of primitive and pagan Russia, "The Rite of the Spring." When ten years have not brought it hither, it is unlikely to be mimed and danced in America. In Paris, Mr. Monteux played the music as tone-poem. In Boston, this winter he will play it again, less a few pages that are meaningless apart from setting and action. Only Mr. Stokowski has played it in America—and he misunderstood. Mr. Monteux, in his days with Diaghilev's Russian Ballet, received it from Stravinsky's hands and mind.

Departing, Mr. Monteux would crown his ambitions and his powers with Beethoven by a performance of the Choral Symphony. To it and to the Fifth Symphony, a concert for the Pension Fund is allotted. From Dr. Davison's choirs at Harvard and Radcliffe will come the chorus. It is time to hear again the masterpiece of Ravel—the music of the ballet, "Daphnis and Chloë." One Suite from it, Mr. Monteux will revive with the invisible chorus as added color and suggestion. Skriabin's mystical and mounting symphonic music Bostonians hardly know. Whither he is pure metal or base, whether he scales the heavens or flings about in sounds and furies, few may surely say. Hence on Mr. Monteux's list Skriabin's "Divine Poem."

Newcomers and unfamiliar comers also knock at the door and Mr. Monteux opens hand to receive them. Of the younger Britons, Arthur Bliss has seldom been heard in America; yet there is no questioning the vitality and the individuality of his music. His one Symphony—"The Color Symphony" of last autumn in England—is here to be introduction for him. The implications of a color, the mood that it expresses, inform each movement. From last season remains Goossens's tone-poem, "The Eternal Rhythm." This time Mr Monteux will not overlook it. By way of Paris we shall hear the gentle Honegger of "A Summer Pastoral"; Roussel's ballet-music of "The Spider's Feast" and his tone-poem of the spring—music that would fuse old ways and new. From Italy, Respighi sends a Suite of artful archaic dances; while Tommasini's tone-poem, "Il Beato Regno," suggested by a like-named picture, also awaits performance. Schreker, the German whom Mr. Monteux led into American concert-halls, stands ready with an Overture that is more tone-poem; while an orchestral fragment of Pfitzner's opera, "Palestrina," pleases the conductor. De Falla, the Spaniard, whose music commingles flavor of the soil and flavor of a personal imagination and skill, promises a manuscript.

So much for novel, relatively novel, and exceptional items on Mr. Monteux's lists. Add to them the more familiar symphony of Rimsky-Korsakov, "Antar"; Debussy's half-remembered "Gigues"; a repetition of Vaughan Williams's "Tallis Variations" of last year; Sir E. Elgar's Overture of London, "Cockagne"; a resurrected Overture of Méhul, probably that to his opera "Joseph"; the return of Mr. Carpenter's fanciful and humorsome "Adventures in a Perambulator" and of Mr. Gilbert's "Comedy Overture on Negro Themes"—and enough of Mr. Monteux's new tale is told. His classics, his freshened classics, will speak one after another for themselves. His Americans—Mr. Carpenter and Mr. Gilbert aside—he is yet weighing. Wagner, outside occasional numbers and a full concert for the Pension Fund, he is minded to leave to the returning German Opera.

H. T. P.

TRANS. OCT. 11

THIS autumn, the Seventh Symphony of Beethoven is favorite piece with the conductors for the beginning of a new year. With it, here in Boston, Mr. Monteux leads his programme for Friday and Saturday. Last evening in New York Mr. Stransky chose it for the birth of his new State Orchestra. With it, a week ago, Mr. Stokowski set the concerts of the Philadelphia Orchestra under way. For a century, the music has spoken for itself, "lying in the ear of the hearer as the landscape in the eye of the beholder." Yet foolish, fantastical "interpretations" have been studded upon it. A Viennese doctor drove Beethoven to oaths when he discovered the music as "tone-picture of a political revolution." Some, like the estimable d'Indy, would have it a second Pastoral Symphony. Village weddings and "sumptuous odalisques" have been caught hiding in the measures. A few would have it military; and others prefer it chivalrous. Wagner saluted it as "apotheosis of the dance." Mindful also of the pervading rhythmic élan, Mr. Lawrence Gilman would have it a "symphony of motion." He deserves re-printing from the programme-book of the Philadelphia Orchestra:

> Perhaps the seventh is the most beautiful Symphony in the world. Perhaps even those who shy at superlatives will hesitate to dispute the unique compulsions of this music. You fancy, listening to it, that George Herbert might have imagined something not unlike it, when he wrote "My free soul may use her wing." It has the deathless charm of all motion that is unvexed, spontaneous, perfectly released—the flight of wild swans across an autumn sky; the ripple of wind-swept corn; a gale through April woods; the running of mountain water. Beethoven patterned after nature in setting his rhythms to a varying pace. This music is full at times of the ungovernable ecstasy of some primal and magically recovered spring—you may hear in it the sudden laughter of dryads in immemorial woods, the exquisite gayety of the vernal earth; or it has the grave pace of some commemorative ritual.

And Salome

For the first time in many years at a Symphony Concert, Mr. Monteux is tomorrow reviving the Dance of Salome from Strauss's like-named music-drama to Wilde's text. And here again from a programme-book of the New York Philharmonic Society is Mr. Gilman's graphic [illegible] Tetrarch of Galilee. At one side is a gigantic staircase; at the back, an old cistern surrounded by a wall of green bronze. The neurotic Herod cannot take his gaze off his perturbing daughter-in-law; but his wife Herodias, that most unneighborly of operatic consorts, keeps a balefully suspicious eye on him. He has just slipped in the blood of the love-sick suicide, Narraboth, and Herodias has contributed to the general amiability by reminding him that she, of royal race, is married to the son of a camel-driver. Herod assures her that she is a liar, and turns for consolation to Salome, stonily pale and sick with desire—though not for him.

"'Dance for me, Salome!' beseeches Herod. But Salome answers that she has no wish to dance. Herod pleads with her: he promises to give her, if she will dance, whatever she may ask. Salome brightens and bids him swear it. He swears by his life, his crown, his gods. 'You have sworn, Tetrarch,' she says. 'I have sworn, Salome,' answers Herod. He shivers—there is a chill wind on the terrace, the beating of vast wings in the air. . . . No—the wind is not cold, he cries: it is hot, and he is suffocating. Unbearably excited, he cries for water, for air.

"As slaves bring perfumes and the seven veils, and take off the sandals of Salome, the warning voice of Jokanaan is heard from his cistern. Herodias is upset, and would go indoors; but the infatuated Herod declines to move. 'Do not dance, my daughter,' begs Herodias. But Salome pays no heed to her. 'I am ready, Tetrarch,' she announces. 'The musicians begin a wild dance,' say the stage directions in Strauss's score. Salome remains motionless. The music grows quieter at her command. Then Salome begins to dance the Dance of the Seven Veils."

Incidents and Prospects

In vain may the chronicler seek to be comprehensive when he lists the novel numbers that Mr. Monteux destines for the Symphony Concerts. One of moment the recorder is sure to omit. Yesterday, it was a Suite for Orchestra from Bártók, the vivid and vigorous Hungarian whose music makes more and more stir as it journeys westward. A few piano-pieces have hitherto been his lot in Boston and New York.

From the third pair of Symphony Concerts on Oct. 26 and 27, Mr. Monteux has put by for a while Mahler's First Symphony. He does so that he make room for the Sea-Pieces of Frank Bridge, the English composer, now in this country and minded to conduct in his own music. At the concerts of next week, on Oct. 19 and 20, the orchestra will be heard in Rakhmaninov's familiar and lenghty Symphony; in Aubert's glorified "Habanera," new piece to Boston, and in the whirling Overture to Smetana's Czech opera, "The Bartered Bride." Miss Rethberg of the new German generation at the Metropolitan Opera House will sing Beethoven's displayful air, "Ah, Perfido!" and Elisabeth's salute to the Hall of Song in "Tannhäuser."

Uncommonly early in the musical year, the Symphony Orchestra will resume its Concerts for Young People. The first pair are now set for the afternoons of Tuesday and Wednesday, Oct. 30 and 31, in Symphony Hall, with tickets distributed through the schools of the metropolitan district. The overture to Weber's opera, "Der Freischütz;" an Air and Gavotte of Bach· a fragment of Beethoven's ballet, "Prometheus"; Smetana's tone picture of the river Moldau; the plucked Scherzo from Chaikovsky's Fourth Symphony; two pieces from Ravel's "Mother Goose"; Berlioz's Rákóczy March, fill a manifold programme.

TRANS. OCT. 11

From OCT 13 1923
Evening Sun
New York City

The Symphonies.

Pierre Monteux arrived from Europe on the Paris last week, bringing with him much new music of interest which he will include upon the programs of his fifth and last season as conductor of the Boston Symphony Orchestra.

Of the music now in the library, Beethoven's Choral Symphony, Scriabin's "Divine Poem," the First Symphony of Mahler, and Strauss's "Symphonia Domestica" will be played. Of the newer music there may be mentioned, among Russian composers, Stravinsky ("Sacre du Printemps"); Italians, Malipiero and Respighi; French, Roussel, Ravel, Aubert, Honneger, and Ropartz, likewise Debussy's "Martyrdom of Saint Sebastian." German composers will probably include Schonberg, Schreker, and Pfitzner; English composers, Eugene Goossens, Arnold Bax, and Frank Bridge; likewise the Hungarian Bela Bartok, and the Spaniard, de Falla. Some of this music will of course be included in the ten programs of the Boston Symphony concerts in New York.

AUSPICIOUSLY A SYMPHONY CONCERT RETURNS AGAIN

CONDUCTOR AND ORCHESTRA AT HIGH METTLE

Beethoven and Brahms for Classics, Dukas and Strauss for Moderns—From a Symphony of Motion to the Dance of Salome—Passions of a Peri and Pleasures of Variations

LESS resumed than continued seemed the Symphony Concerts yesterday afternoon. Once Mr. Monteux had been clapped and clapped again, as [illegible] came [illegible] ear discovered [illegible] beginnings; while not [illegible] to the eye. A few new faces [illegible] discovered in the orchestra—among the [illegible], in the quartet of flutes, above the chair of the tuba-player, among the instruments tinkled or smitten, at the will of Dukas or Strauss, for a Peri and also for Princess Salome. In the little circle of the auditorium familiar to each frequenter of these afternoon concerts newcomers were also discoverable. In the main, however, the aspect of stage, floor and gallery seemed scarcely changed; while the goings, comings and chatterings of the intermission departed not a whit from a custom. Fewer than usual, however, seemed the late-comers, since on a holiday the progress of motors in town was little hindered; while for early admonition to the wilfully tardy, a reminder about intrusions and restrictions was slipped into every programme-book. Those that scanned the upper gallery to descry whether a doubled price of admission had there lessened numbers found every seat occupied as of old. While the applause for Mr. Monteux entering was general, hearty and long-sustained; while the orchestra was warmly called to its feet at the end of Beethoven's Seventh Symphony, conductor and players have many times in the past received as fervent plaudits. In sum, no new year at Symphony Hall has lately begun more quietly—or more auspiciously. As it seemed, the first concert of the present season might have been the twenty-fifth concert of the season past.

In no material respect had Mr. Monteux altered as conductor. In the Symphony of Beethoven—the Symphony that is all tonal motion—he was alert, animated and pliant of rhythm. Good to hear was the light and even swing of the Allegretto; whirling and tumultuous, yet never blurred or rough, was the coursing of the Finale. If the conductor seemed to stay and thicken the hymn-like measures of the Scherzo, he made double and triple amends, when from the germ of a motiv—say in the first movement—a theme expanded into melody and that melody, broadening, deepening, poured into flood through the music. Then, the pace, the accent, the progress of the conductor were as quickening and as glow upon the voice of Beethoven. Beauty of curve, beauty of shading, glamored the Allegretto; crystal-like, yet without brittle hardness, was the phrasing of the Scherzo. The Finale neither skipped too lightly nor stamped too ponderously. Beethoven-wise, it leapt and whirled, man-like in frenzy. A vigorous, full-throated Brahms abounding in energies of creation and contrast spoke from the Variations on a Theme by Haydn.

Mr. Monteux's version of the Dance of Salome is version of the Straussian theatre. The music exhales langours, weaves repetitions, sensuously rustles and prickles. When Strauss would have it a smother of sensuality in the full, thick, velvet voices of horns and violoncellos; when he would have his wood-winds bite as with "the little white teeth of Salome" in the old chronicles; when the dance ends in a whirr of trills, high and shrill, darting and piercing, the conductor was heightening voice to the composer and as quick, sure-fingered, with every thread of instrumental color. As well, or better, succeeded Mr. Monteux with "The Peri" of Dukes, played as the tone-poem to which, after all, the dancing is accessory. The ear felt the rich pile and texture of the music; the suggestion of motion and color within and without; the eager, or the mournful, ecstasy of contrasting pages, the fineness of means and articulation; the fervors as glowing, yet as remote, as the Peri's cup. Once more the conductor both released and revealed the composer.

Numbed or clouded would have been these pleasures were not the orchestra likewise on its mettle. Warm, smooth, transparent were the wood-winds in the Variations of Brahms, as though the music nestled in the hollow of such beauty. In turn, they bit like acid into copper through sundry measures of Strauss. Time and again in the Seventh Symphony Beethoven asks incisive, leaping strings. As often Dukas would have them pale and piercing or full-throated and lustrous. To each and all these musics the choir answered with the characterizing voice. The newcomers enrich the horns; prove elsewhere skill and sensibility with timbres that are the tintings and the suggestion of Dukas and Strauss. As the orchestra was in the endings of last spring, so now is it in the beginnings of the present autumn—an alert and plastic ensemble, balancing and shading its multifold voices, fusing and parting them, running the gamut of beauty and power, musical in every trait, responsive to every turn of the conductor's will. Though he thicken a clear tone, yet does it obey, as in Beethoven's Scherzo. Though he linger over luscious harmonies as in "The Peri," it sags not. Fortunate are conductor and audience in so responsive, so many-sided instrument.

Fortunate also are composers, since in such voice as Mr. Monteux and his forces now give them, their music lives and is charactered. Strauss assembles a vast orchestra for the dance of the slender, star-like Salome. He would wind it in thick or transparent strands. He would have it shiver and sparkle in myriad points and colors. He would have enlaced harmonies caress and parted, isolated harmonies bite. He would use this orchestral magnificence as a cloak—in those heavy middle measures—to a discoverable commonness of invention. He would use this orchestral luminosity, plangency, pungency, to intensify measures of imagination. Above all, he would work through tones, sensations and illusions of the theatre. "Salome dances the dance of the seven veils," says Wilde for once laconic. Only less sparse are Strauss's own stage-directions. The singing-actress spent with toils past, anticipating toils to come, may contribute but little. A substituted dancer fits not the frame, achieves no concentration and cumulation. The music must work the half-sensual, half-tragic spell, and conductor and players be, as they were yesterday, the composer's releasing and animating instruments.

Dukas's music of "The Peri" proceeds, for the most part, in an almost cloying richness. With the Goldmark of Vienna, this Jew of Paris shares the Semitic impulse to sensuous, sumptuous, music, the wine and the oil of tone in thick-coiled [illegible]
India or Dukas his Peri [illegible]
they so drench their measures. W
Dukas's "danced poem" passed to a
risian theatre, says the learned and i
haustible compiler of the programme-b
"the stage of the Chatelet showed
mountains, crimson valleys and trees
ing silver fruit." Dukas would have
harmonies give back such colors.
the flower that the Peri bore in her
was "a lotus like unto an emerald . .
unto snow and gold upon the summ
[illegible] at sunset." It purpled also
it faded. Again Dukas bids harmoni
timbres work such illusion upon the s
More: Wagner-wise he would h
music unfold, advance, recede,
thicken and thin, as with the progres
fable and an action. Yet he would
it persuade and persist also as musi
its own sake by virtue of a songful
possessing melodic power and beauty
progress. Through "The Peri" he fu
all these desires in a fullness of a sp
imagination and illusion that set the t
poem high above his other symph
pieces. But conductor and orchestra
be of reciprocating and revealing m
Yesterday, they were.

So also in degree with Brahms of
Variations and yet more with the S
phony of Beethoven. Glory be, Mr. M
teux was, is and still remains intrinsi
a conductor of modern music, hot-vo
high colored, rich in textures and rhyt
a-glow in accent, modulation and prog
Being such, he misses sometimes the ab
of Brahms to take this simple theme
Haydn or even some fraction, sub-divi
or suggestion of it and out of no more
three notes—as they frequently s
weave periods and paragraphs of m
Brahms thinks, but he also gives
warmth. There are sparks in his rhy
ardors in his advance. With a larg
easy gesture he rounds some of these V
ations; with a moody spirit he cha
others. Yet steadily in this nine-fold p
he writes in the blacks and the whi
music; while the average hearer—a
Monteux with him—would have seen
more "sensuosity" as the boy in "Clare
used to put it. Of such are the infir
of the listening and even the condu
flesh.

The Seventh Symphony of Beeth
escapes these cooling shadows becaus
it through a century have persisted a
petual heat and light. Strauss imagi
and in degree achieving the wildness
Salome's dance, pales beside the fren
of the leaping, shouting, infinitely g
dened Beethoven of this Finale; v
Chaikovsky's aspiring orgies become
sounding brass and tinkling cymbal.
twenty minutes before, that same Beeth
has carved the lines of his Allegretto
in flowing yet chiselled relief of to
Those who would know from rill to f
the progress of a melody through bea
into power, have but to listen to Beetho
beginning, broadening, deepening
Symphony. Recall steps of earth and s
of heaven as they divide the Sche
Page after page of Beethoven has lost
for—twentieth-century ears; but thro
the Seventh Symphony still pulse a "
ereign sway and masterdom." H. T.

TRANS. OCT. 13

RETHBERG, SOLOIST

Elisabeth Rethberg, who was consid
ered in New York the most important
new soprano of the Metropolitan Opera
Company last season, will make her
Boston debut as soloist with the Boston
Symphony orchestra at the second pair
of concerts, which will take place next
Friday afternoon and Saturday evening,
Oct. 19-20.

The prima donna will sing Beethoven's
"Ah, perfido," and the principal aria of
Elisabeth from Wagner's "Tannhauser."

TRAV. OCT. 13

43D SYMPHONY SEASON OPENS

Monteux Gives Brilliant Reading of Ballet Numbers

By E. F. HARKINS

Starting his final term as Symphony conductor, Pierre Monteux was cordially greeted yesterday at the opening of the famous orchestra's 43rd season.

Pierre Monteux

A likeable personality has this modest Frenchman, who has made a host of friends while he struggled at the herculean task of keeping the Boston Symphony in the forefront, where Gericke put it and Muck left it. The Boston Symphony orchestra today is better than it was three years ago, when war and internal strife had dragged it from its high estate. Monteux, just back from Europe, says it excels any orchestra he heard abroad. Its match, if it has a match, is to be found in this country, which has made prodigiou
strides ahead in the orchestral fie
in recent years.

TWO BALLET NUMBERS

The best part of the performance yesterday came with the final number, Salome's dance, from Richard Strauss' "Salome," an opera barred from all Puritanical cities, although [illegible] inconsistencies in [illegible] I approve a similar thing in another part. The "Salome" music is extraordinary, a characteristic masterpiece by the greatest living composer; and it is in the interpretation of such intensely modern and enormously difficult music that Pierre Monteaux is happiest. He did honor to Strauss; also to his own fellow-countryman, Dukas, whose ballet, "La Peri," was another impressive feature of this week's program. Dukas, too, has his moments of genius.

SOME BRILLIANT SPOTS

The orchestra, like the conductor, was at its best in these two ballet music performances. Both wonderfully imaginative compositions, hardly needing a dancer to enforce or enhance their dramatic values! And under the sympathetic Monteux this music of Near East and Far East glowed and glimmered. Magic carpet music, tranferring you to other lands.

One of the sections of the Brahms "Variations of a Haydn Theme" and the finale of the seventh Beethoven symphony were equally brilliant features of the performances. The same program will be repeated tonight.

ADVSR. OCT. 13.

SYMPHONY SETS PACE FOR SEASON

Enthusiasm Marks the Opening of 43d Year

BY OLIN DOWNES

The 43rd season of the Boston Symphony Orchestra, Pierre Monteux, conductor, opened yesterday afternoon in Symphony Hall, with much public enthusiasm and with several hundred turned away after all the seats in the second balcony had been taken.

The programme was half classic, half modern in texture; also, half symphonic and half of the theatre, since it opened with the Beethoven's 7th Symphony, followed by the Brahms-Haydn variations, and proceeded with dance music by Paul Dukas—"The Peri"—and Richard Strauss, in the instance of Salome's dance from the opera of that name.

TRIUMPH FOR CONDUCTOR

The performance of the Beethoven symphony, which, after all, stands alone among all the symphonies of the master, was very sincere and enthusiastic, though at times rough in tone-quality. The finale has seldom been played here with such enormous, overwhelming hilarity, and, thus played it constituted a triumph for the conductor and his men.

A superior performance, indeed, one of the best readings of classic score by Mr. Monteux that we remember, was that of the Brahms variations. These are ordinarily perfunctory and soporific enough. Mr. Monteux showed that when this is the case it is caused by a lackadaisical interpretation. The music as he treated it was not only of unflagging interest, but, with all the carefully planned contrasts between the variations there was the sensation of continuity of thought, of a long architectural line, unbroken from the statement of the theme to the resounding climax.

Dukas' Brilliant Dance

Then, with the music of Dukas, composed for Mme. Trouhanovna, came what must be considered one of the most brilliant scores by a modern composer. And it is more than a brilliant score. It has symphonic texture. Obviously music conceived for a stage spectacle, it is eloquent by itself on the concert platform, because of the coherency, logic and inspiration with which its ideas are developed.

Furthermore, it is music of imagination. It has the quality of the fairy-tale. It has what may be called the genuine and inspired truthfulness of that wholly artificial thing, the treatre. There is only a little such music. Men write what are merely tunes and rhythms for dancers to step or turn. They do not possess, in their souls, the glamour of the stage, the dazzle of it, the ability to enter and remain in the land of make-believe. One feels, one sees this music, as well as hears it. There is the sense of the exquisite and incredible occurring before the eyes. This is caused by the pretty fancy and [illegible] exotic character of the mo[illegible] [illegible] wonderful, now [illegible]

A Score to Rejoice In

It is a score for everyone to know and rejoice in. Here is a composer with, one would say, a very exhaustive technical knowledge of his instruments, and also an inborn felicity in combining them. A hundred ingenious conceits flash by. In all the departments of the orchestra the most delightful things are continually being accomplished. The percussion battery alone furnishes a perfect gamut of color as well as rhythm and then there is the sense of form, underneath that color, the most gorgeous color being reserved for the greatest climax, when, indeed, Dukas' orchestra becomes a jewelled conflagration.

The music might have been far less effective, lacking Mr. Monteux's masterly performance.

And yet—and this was amazing—with all these wonders, this perfect union of the medium, of the thought and its execution, the dance that Strauss wrote for Salome, which is ugly, vulgar, and inept by comparison, made the music of Dukas pale. Of course, the two composers had far different intention, and wrote in completely different veins.

Strauss' Dramatic Power

Strauss' music would have been atrocious for the subject of "La Peri." Strauss' idiom is so far from that of Dukas that no literal comparison is possible. The plain fact must nevertheless be recorded, that Strauss, by the side of the Frenchman was a perfect farmer with his orchestra; a savage, brutal composer if you choose, and capable of lapses into bad taste of which an artist such as Dukas would never dream—this Strauss has an almost frightful dramatic power, and a musical physiognomy indelible in the memory.

Mr. Monteux's performance of this music was so far superior to the performance of it given seasons ago by Max Fielder that it may be said the score was heard yesterday for the first time. The earlier performance showed only the vulgarities of the composer, and little if any of his genius. But when that dance began yesterday, with the wild thrumming of the instruments, the whining of the oboe, the capricious, and, possibly perverse orientalism of the opening pages, it was a thing that gripped the hearer and did not let him go.

Written at White Heat

Now there was blatant commonness, such as the trumpet, which doubles the theme given the strings in 3-4 time; there were, as one might say, great, black ugly shadows of tone, interrupted by some piercing shriek of the instruments; hesitations inexplicable without the dancer on the stage; an orchestra now indolent, panting, or run amuck. The music is in places elemental or worse—the flavor of the beast. But there is no gainsaying it: Strauss wrote Salome at a white heat. In so doing he rode over traditions, laws of taste, as well as of style, as if they had not existed in his path. There will never be but one opera on the subject of Salome. It has been written, the pages not to be imitated or turned back, by Richard Strauss.

POST. OCT 13

SYMPHONY CONCERT BEGINS SEASON

Monteux Applauded by Brilliant Audience

Dance From Strauss' "Salome" Vividly Interpreted

Pierre Monteux was greeted with cordial and prolonged applause yesterday afternoon when he came on the stage at Symphony Hall to conduct the opening Boston Symphony concert of the season. Mr Monteux, after this year, will return to Paris and Serge Koussevitsky, the distinguished Russian conductor, will take his place here.

Yesterday's audience obviously wanted to show that it appreciates the many and great services to the orchestra rendered by Monteux as its conductor in the peculiarly difficult seasons just passed. It is, in fact, very largely due to his patient zeal that the orchestra which played yesterday is an organization greatly improved over its condition after the double calamities of war and strike.

As usual, Symphony Hall was completely filled. All seats except the second balcony were sold by subscription as long ago as last May for the entire season of Friday concerts. The doubled price of admission to the second balcony, 50 cents instead of a quarter, caused no vacant seats there.

All except about 200 of the present subscribers occupied the same seats last season, and many of them for much longer than that. Before the concert and during the intermission countless little groups of friends were holding informal reunions all over the hall.

The Friday Symphony audience is still what it has so long been, a gathering of well-to-do and socially prominent people of a sort hardly paralleled in any other public place.

There was but one comparative novelty on the program, the famous dance from Richard Strauss' opera, "Salome." Whatever one may think of the ethical quality of it, this dance is unmistakably vivid, powerful music. Its idiom, not long ago deemed futuristic by many, now seems sanely conservative. Rhythms, timbres, themes, harmonies, are all clearly derived from the procedure of great composers from Wagner backward. The performance was particularly effective.

Beethoven's Seventh Symphony, one of the most completely and permanently satisfying of all pieces of music, was a wise choice for the first number of the season. It is good to get the thrill of again listening to a first-rate orchestra after some months, combined with the deeper emotion of hearing so great a work as this symphony, which renders verbal rhapsodies futile. The scherzo was not well played; the first theme was obscured by faulty orchestral balance, and the rhythms were too stodgy. The allegretto was given a genuinely romantic interpretation.

Brahms' variations on a theme by Haydn, stirringly performed, seemed almost to justify the variation form to those who are accustomed to regard it as insufferably prolix and unemotional. The other number, Dukas' "La Peri," is conventional ballet music in the mode of 1910, capably put together with a skilful use of harmonic and orchestral effects. It suffers by transportation from the theatre to the concert hall. The audience applauded a brilliant performance with especial warmth.

Next week Elisabeth Rethberg of the Metropolitan Opera will sing Beethoven's "Ah, perfido" and "Dich theure Halle," from "Tannhauser." Aubert's "Habanera," Rachmaninoff's Second Symphony, and Smetana's overture to "The Bartered Bride" are the other numbers.

GLOBE. OCT. 13

SYMPHONY'S 43D SEASON

Orchestra Opens with One of Most Brilliant Concerts in History

MONTEUX RECEIVES WARM WELCOME

By PHILIP HALE

The 43d season of the Boston Symphony Orchestra began yesterday afternoon in Symphony hall. Mr. Monteux conducted. The audience completely filled the hall and many were turned away. The program was as follows: Beethoven, Symphony, A major, No. 7; Brahms, Variations on a Theme by Haydn; Dukas, "The Peri," a danced poem; Strauss, Dance of the Seven Veils from "Salome."

Mr. Monteux was greeted with heartiest applause that was unusually long-continued. This welcome must have shown him, if proof was needed, how warmly he is regarded, how highly he is respected by the Symphony audience.

It will not soon be forgotten that the superb orchestra of today is his creation. He formed and moulded it in the face of obstacles that would have daunted a man of less patience, courage, and artistic enthusiasm. To this well-equipped body he gave life and beauty by his skill and taste as an interpreter of ancient, modern and ultra-modern music.

For some years it was customary to write perfunctorily about the first concert of a season; sometimes it was thought necessary to write in a semi-apologetic vein—"the players were scattered during the summer; they have not yet, of course, wholly found themselves—" and so forth and so on.

But the concert yesterday was one of the most brilliant in the history of the orchestra since Arthur Nikisch first stepped on the platform of the old Music Hall. No wonder that the performance throughout provoked enthusiastic plaudits.

A finer interpretation of Beethoven's symphony has not been heard here in many years. Too often Beethoven's symphonies are treated in a perfunctory manner. "The music speaks for itself," a conductor will say, and then spend his time and strength on a more modern work that appeals to his nature because it gives him, as he fondly thinks, a greater opportunity for self-glorification. Or, again, wishing to shine as Arcturus in the sky, he will put new wine in the old bottle; introduce strange effects, give prominence to that which is comparatively unimportant, astonish by unexpected tempi and distorted phrases. Unfortunately there are hearers that encourage these lamentable exhibitions.

Mr. Monteux has too artistic a nature to sin in this manner. Conducting the symphony he was neither obsequious in self-effacement before the master, nor was he bumptious with the air of saying: "Now I'll show you how this should go. Just watch me." His breadth of treatment was never forced; his care for detail was never finical. Beethoven was revealed in his grandeur, his sadness, his light-heartedness, and at last his riotous joy, as one exulting, shouting deliriously from the intoxication of life in its fulness, without the thought of the inevitable end to every man's desire.

And Brahms was treated as a human being, not as a dry and solemn professor of musical architecture. The variations were fittingly differentiated, not merely played one after the other with regard only for literal accuracy, as if the fact that Joannes wrote them would be sufficient excuse for a pedestrian performance.

Perhaps the dance music of Dukas and of Strauss suffered somewhat by the juxtaposition. If injury were inflicted on either composer, Strauss was the victim, for in the concert hall, as in the opera house, the exoticism of Salome's dance seems labored, and there is little that is sensuous or voluptuous. In the opera house one is more absorbed in the stripping of Salome than in the music that accompanies. In the concert hall the effect might be greater if Salome stripped on the screen, or if Miss Mary Garden could be persuaded to do the dance between the conductor's stand and the expectant, palpitating audience.

"The Peri" bears better the severance from the ballet stage, and it has passages of genuine beauty. There are stretches which without the action in the theatre seem inconsequential: There is a vitality to the music as a whole, a warmth, in spite of the occasionally over-refined instrumentation, that is missing in the artificially rhetorical measures of Richard the Extravagant.

The concert will be repeated tonight.

The program of next week is as follows: Rachmaninov, Symphony, E minor, No. 2; Aubert, Habanera (first time here); Smetana, Overture to "The Sold Bride." Elisabeth Rethberg of the Metropolitan Opera House will sing Beethoven's "Ah! Perfido!" and Elisabeth's "Greeting," from "Tannhaeuser."

HERALD. Oct. 13.

BROOKLYN
N. Y.
EAGLE

OCT 14 1923

New Music by Boston Symphony.

When Pierre Monteux, leading the Boston Symphony Orchestra, pays his annual visit this fall and winter to Carnegie Hall and the Academy of Music here, he is expected to present a number of compositions new to New York concert-goers. Mr. Monteux is this year rounding out a five-year term as leader of the famous orchestra from the Hub, and in recognition of his work for French art in America he has been decorated by France with the ribbon of a chevalier of the Legion of Honor. He will end his connection with the Boston Symphony this season. His successor is to be the Russian conductor Serge Kussevitzky.

PIERRE MONTEUX

CLEVELAND
OHIO
PLAIN DEALER

OCT 14 1923

Interesting news comes from Boston. The famous Russian conductor, Serge Koussevitzky will succeed Pierre Monteux as leader of the Boston symphony in the fall of 1924. No question about it, Mr. Koussevitzky is universally considered one of the world's greatest conductors. It may well be that the Bostonians are about to enter on another epoch of splendor, recalling the days of yore.

NEW YORK
N. Y.
HERALD

OCT 14 1923

Pierre Monteux arrived from Europe on the Paris recently, bringing with him much new music, which he will include in the programs of his fifth and last season as conductor of the Boston Symphony Orchestra. Of the music now in the library Beethoven's Choral Symphony, Scriabin's "Divine Poem," the First Symphony of Mahler and Strauss's "Symphonia Domestica" will be played. Of the newer music there may be, among Russian composers, Stravinsky ("Sacre du Printemps"); Italians, Malipiero and Respighi; French, Roussel, Ravel, Aubert, Honegger and Ropartz, likewise Debussy with his "Martyrdon of Saint Sebastian." German composers will probably include Schoenberg, Schreker and Pfitzner; English composers, Goosens, Bax and Bridge; likewise the Hungarian Bela Bartok and the Spaniard de Falla. Some of this music will, of course, be included in the ten programs of the Boston Symphony concerts in New York. The orchestra's season opened in Boston on Friday last.

SYMPHONY PROGRAM

At the Symphony concerts this week the soloist will be Elizabeth Rethberg, Metropolitan Opera Company soprano, who will sing the "Ah, perfido" aria of Beethoven and the "Dich, Theure Halle," from "Tannhauser." Rachmaninov's Second Symphony, Aubert's novel "Habanera" and Smetana's "Bartered Bride" overture are on the program.

ADVTSR. Oct. 14.

First Hearing of "Habanera"

Next week, Mr. Monteux will play for the first time at the Symphony concerts the symphonic poem of Louis Aubert, "Habanera." This work was first performed at the Concerts Pasdeloup in Paris, March 23, 1919. It is not a realistic musical portrayal of Spain or of the dance upon which its rhthms are based. Its inspiration is the lines of Baudelaire printed on the flyleaf of the score: "Laisse-moi respirer longtemps, longtemps, l'odeur de tes cheveux, y plonger mon visage, come un homme altere dans l'eau d'une source, et les agiter aveo ma main comme un mouchoir odorant. Si tu pouvais savoir tout ce que je vois. Tout ce que je sens. Tout ce que j'entends dans tes cheveux! Mon ame voyage sur les parfums, comme l'ame des autres hommes sur la musique!"

(Let me breathe a long, long time the perfume of your tresses, let me sink my face among them, like a thirsting man in the waters of a spring, and toy with them in my hand as I would a scented handkerchief. Could you but know all that I see—all that I feel—all that I hear within your tresses! My soul fares forth on their perfume as do the souls of other men on the wings of music.)

There is a slow introduction, in which 'celli and harp "quasi guitarra," announce the habanera rhythm. A languorous and melancholy theme is intoned by the solo viola. Gradually other instruments of the orchestra enter with re-enforcing timbres and phrases. The paces quicken, there is a long crescendo with the theme of the habanera, the rhythm enforced by the castenets and the Basque drum. After an ecstatic climax the decrescendo begins. There are distant echoes of the opening theme, by the bass-clarinet, of the habanera phrase by trumpet and flutes, an effect of a veiled echo. The solo viola is again heard, and a curious unresolved chord, played very softly, brings the end.

Mr. Aubert is known in Boston by two or three interesting songs and by the opera, "La foret bleue," produced for the first time anywhere by the Boston Opera Company under the management of Henry Russell on March 8, 1913.

Rethberg Symphony Soloist

The second pair of concerts of the Boston Symphony season will be given next Friday afternoon and Saturday evening, Oct. 19-20, at Symphony Hall.

The soloist will be Elisabeth Rethberg, the soprano who came from Europe to the Metropolitan Opera Company last autumn and is considered the principal new soprano of that organization. She will sing the aria, "Ah, perfido," of Beethoven, and Elisabeth's Greeting "Dich, Theure Halle" from Wagner's "Tannhauser."

Pierre Monteux will open the programme with Rachmaninov's Second Symphony in E minor, also give the first performance in Boston of Aubert's "Habanera," and close with Smetanas Overture to "The Bartered Bride."

POST. OCT. 14.

A pair of concerts for young people by the Boston Symphony Orchestra under its regular conductor, Pierre Monteux, will be given in Symphony Hall the afternoons of Tuesday, Oct 30, and Wednesday, Oct 31, at 4 o'clock.

Tickets will be distributed, as formerly, through the schools of Greater Boston, at the rate of 35 cents each.

The program will include Weber's Overture to "Der Freischutz," Air and Gavotte from Bach's Suite in D major, Beethoven's Fifth Ballet from the "Creatures of Prometheus," Smetana's Symphonic Poem, "The Moldau"; the Scherzo from Tchaikovsky's Fourth Symphony, "Beauty and the Beast," and the "Empress of the Pagodas," from Ravel's "Mother Goose," and Berlioz's Rakoczy March.

GLOBE. Oct. 14

RETHBERG, SOLOIST

Elisabeth Rethberg, who was considered in New York the most important new soprano of the Metropolitan Opera Company last season, will make her Boston debut as soloist with the Boston Symphony orchestra at the second pair of concerts, which will take place next Friday afternoon and Saturday evening, Oct. 19-20.

The prima donna will sing Beethoven's "Ah, perfido," and the principal aria of Elisabeth from Wagner's "Tannhauser."

MONITOR. Oct. 14

Rethberg Symphony Soloist

The second pair of concerts of the Boston Symphony season will be given next Friday afternoon and Saturday evening, Oct. 19-20, at Symphony Hall.

The soloist will be Elisabeth Rethberg, the soprano who came from Europe to the Metropolitan Opera Company last autumn and is considered the principal new soprano of that organization. She will sing the aria, "Ah, perfido," of Beethoven, and Elisabeth's Greeting "Dich, Theure Halle" from Wagner's "Tannhauser."

Pierre Monteux will open the programme with Rachmaninov's Second Symphony in E minor, also give the first performance in Boston of Aubert's "Habanera," and close with Smetanas Overture to "The Bartered Bride."

POST. OCT. 14

[illegible] is [illegible] strange inconsistencies in [illegible] ridiculous censorships, [illegible] one thing in this part of the city and approve a similar thing in another part. The "Salome" music is extraordinary, a characteristic masterpiece by the greatest living composer; and it is in the interpretation of such intensely modern and enormously difficult music that Pierre Monteaux is happiest. He did honor to Strauss; also to his own fellow-countryman, Dukas, whose ballet, "La Peri," was another impressive feature of this week's program. Dukas, too, has his moments of genius.

SOME BRILLIANT SPOTS

The orchestra, like the conductor, was at its best in these two ballet music performances. Both wonderfully imaginative compositions, hardly needing a dancer to enforce or enhance their dramatic values! And under the sympathetic Monteux this music of Near East and Far East glowed and glimmered. Magic carpet music, tranferring you to other lands.

One of the sections of the Brahms "Variations of a Haydn Theme" and the finale of the seventh Beethoven symphony were equally brilliant features of the performances. The same program will be repeated tonight.

ADVTSR. OCT. 13.

SYMPHONY SETS PACE FOR SEASON

Enthusiasm Marks the Opening of 43d Year

BY OLIN DOWNES

The 43rd season of the Boston Symphony Orchestra, Pierre Monteux, conductor, opened yesterday afternoon in Symphony Hall, with much public enthusiasm and with several hundred turned away after all the seats in the second balcony had been taken.

The programme was half classic, half modern in texture; also, half symphonic and half of the theatre, since it opened with the Beethoven's 7th Symphony, followed by the Brahms-Haydn variations, and proceeded with dance music by Paul Dukas—"The Peri"—and Richard Strauss, in the instance of Salome's dance from the opera of that name.

TRIUMPH FOR CONDUCTOR

The performance of the Beethoven symphony, which, after all, stands alone among all the symphonies of the master, was very sincere and enthusiastic, though at times rough in tone-quality. The finale has seldom been played here with such enormous, overwhelming hilarity, and, thus played it constituted a triumph for the conductor and his men.

A superior performance, indeed, one of the best readings of classic score by Mr. Monteux that we remember, was that of the Brahms variations. These are ordinarily perfunctory and soporific enough. Mr. Monteux showed that when this is the case it is caused by a lackadaisical interpretation. The music as he treated it was not only of unflagging interest, but, with all the carefully planned contrasts between the variations there was the sensation of continuity of thought, of a long architectural line, unbroken from the statement of the theme to the resounding climax.

Dukas' Brilliant Dance

Then, with the music of Dukas, composed for Mme. Trouhanovna, came what must be considered one of the most brilliant scores by a modern composer. And it is more than a brilliant score. It has symphonic texture. Obviously music conceived for a stage spectacle, it is eloquent by itself on the concert platform, because of the coherency, logic and inspiration with which its ideas are developed.

Furthermore, it is music of imagination. It has the quality of the fairy tale. It has what may be called the genuine and inspired truthfulness of that wholly artificial thing, the treatre. There is only a little such music. Men write what are merely tunes and rhythms for dancers to step or turn. They do not possess, in their souls, the glamour of the stage, the dazzle of it, the ability to enter and remain in the land of make-believe. One feels one sees this music, as well as hears it. There is the sense of the exquisite and incredible occurring before the eyes. This is caused by the pretty fancy and [illegible] exotic character of the mo[illegible] [illegible] by the wonderful, now [illegible] of

A Score to Rejoice In

It is a score for everyone to know and rejoice in. Here is a composer with, one would say, a very exhaustive technical knowledge of his instruments, and also an inborn felicity in combining them. A hundred ingenious conceits flash by. In all the departments of the orchestra the most delightful things are continually being accomplished. The percussion battery alone furnishes a perfect gamut of color as well as rhythm and then there is the sense of form, underneath that color, the most gorgeous color being reserved for the greatest climax, when, indeed, Dukas' orchestra becomes a jewelled conflagration.

The music might have been far less effective, lacking Mr. Monteux's masterly performance.

And yet—and this was amazing—with all these wonders, this perfect union of the medium, of the thought and its execution, the dance that Strauss wrote for Salome, which is ugly, vulgar, and inept by comparison, made the music of Dukas pale. Of course, the two composers had far different intention, and wrote in completely different veins.

Strauss' Dramatic Power

Strauss' music would have been atrocious for the subject of "La Peri." Strauss' idiom is so far from that of Dukas that no literal comparison is possible. The plain fact must nevertheless be recorded, that Strauss, by the side of the Frenchman was a perfect farmer with his orchestra; a savage, brutal composer if you choose, and capable of lapses into bad taste of which an artist such as Dukas would never dream—this Strauss has an almost frightful dramatic power, and a musical physiognomy indelible in the memory.

Mr. Monteux's performance of this music was so far superior to the performance of it given seasons ago by Max Fielder that it may be said the score was heard yesterday for the first time. The earlier performance showed only the vulgarities of the composer, and little if any of his genius. But when that dance began yesterday, with the wild thrumming of the instruments, the whining of the oboe, the capricious, and, possibly perverse orientalism of the opening pages, it was a thing that gripped the hearer and did not let him go.

Written at White Heat

Now there was blatant commonness, such as the trumpet, which doubles the theme given the strings in 3-4 time; there were, as one might say, great, black ugly shadows of tone, interrupted by some piercing shriek of the instruments; hesitations inexplicable without the dancer on the stage; an orchestra now indolent, panting, or run amuck. The music is in places elemental or worse—the flavor of the beast. But there is no gainsaying it: Strauss wrote Salome at a white heat. In so doing he rode over traditions, laws of taste, as well as of style, as if they had not existed in his path. There will never be but one opera on the subject of Salome. It has been written, the pages not to be imitated or turned back, by Richard Strauss.

POST·OCT 13

SYMPHONY CONCERT BEGINS SEASON

Monteux Applauded by Brilliant Audience

Dance From Strauss' "Salome" Vividly Interpreted

Pierre Monteux was greeted with cordial and prolonged applause yesterday afternoon when he came on the stage at Symphony Hall to conduct the opening Boston Symphony concert of the season. Mr Monteux, after this year, will return to Paris and Serge Koussevitsky, the distinguished Russian conductor, will take his place here.

Yesterday's audience obviously wanted to show that it appreciates the many and great services to the orchestra rendered by Monteux as its conductor in the peculiarly difficult seasons just passed. It is, in fact, very largely due to his patient zeal that the orchestra which played yesterday is an organization greatly improved over its condition after the double calamities of war and strike.

As usual, Symphony Hall was completely filled. All seats except the second balcony were sold by subscription as long ago as last May for the entire season of Friday concerts. The doubled price of admission to the second balcony, 50 cents instead of a quarter, caused no vacant seats there.

All except about 200 of the present subscribers occupied the same seats last season, and many of them for much longer than that. Before the concert and during the intermission countless little groups of friends were holding informal reunions all over the hall.

The Friday Symphony audience is still what it has so long been, a gathering of well-to-do and socially prominent people of a sort hardly paralleled in any other public place.

There was but one comparative novelty on the program, the famous dance from Richard Strauss' opera, "Salome." Whatever one may think of the ethical quality of it, this dance is unmistakably vivid, powerful music. Its idiom, not long ago deemed futuristic by many, now seems sanely conservative. Rhythms, timbres, themes, harmonies, are all clearly derived from the procedure of great composers from Wagner backward. The performance was particularly effective.

Beethoven's Seventh Symphony, one of the most completely and permanently satisfying of all pieces of music, was a wise choice for the first number of the season. It is good to get the thrill of again listening to a first-rate orchestra after some months, combined with the deeper emotion of hearing so great a work as this symphony, which renders verbal rhapsodies futile. The scherzo was not well played; the first theme was obscured by faulty orchestral balance, and the rhythms were too stodgy. The allegretto was given a genuinely romantic interpretation.

Brahms' variations on a theme by Haydn, stirringly performed, seemed almost to justify the variation form to those who are accustomed to regard it as insufferably prolix and unemotional. The other number, Dukas' "La Peri," is conventional ballet music in the mode of 1910, capably put together with a skilful use of harmonic and orchestral effects. It suffers by transportation from the theatre to the concert hall. The audience applauded a brilliant performance with especial warmth.

Next week Elisabeth Rethberg of the Metropolitan Opera will sing Beethoven's "Ah, perfido" and "Dich theure Halle," from "Tannhauser." Aubert's "Habanera," Rachmaninoff's Second Symphony and Smetana's overture to "The Bartered Bride" are the other numbers.

GLOBE·OCT. 13

SYMPHONY'S 43D SEASON

Orchestra Opens with One of Most Brilliant Concerts in History

MONTEUX RECEIVES WARM WELCOME

By PHILIP HALE

The 43d season of the Boston Symphony Orchestra began yesterday afternoon in Symphony hall. Mr. Monteux conducted. The audience completely filled the hall and many were turned away. The program was as follows: Beethoven, Symphony, A major, No. 7; Brahms, Variations on a Theme by Haydn; Dukas, "The Peri," a danced poem; Strauss, Dance of the Seven Veils from "Salome."

Mr. Monteux was greeted with heartiest applause that was unusually long-continued. This welcome must have shown him, if proof was needed, how warmly he is regarded, how highly he is respected by the Symphony audience.

It will not soon be forgotten that the superb orchestra of today is his creation. He formed and moulded it in the face of obstacles that would have daunted a man of less patience, courage, and artistic enthusiasm. To this well-equipped body he gave life and beauty by his skill and taste as an interpreter of ancient, modern and ultra-modern music.

For some years it was customary to write perfunctorily about the first concert of a season; sometimes it was thought necessary to write in a semi-apologetic vein—"the players were scattered during the summer; they have not yet, of course, wholly found themselves—" and so forth and so on.

But the concert yesterday was one of the most brilliant in the history of the orchestra since Arthur Nikisch first stepped on the platform of the old Music Hall. No wonder that the performance throughout provoked enthusiastic plaudits.

A finer interpretation of Beethoven's symphony has not been heard here in many years. Too often Beethoven's symphonies are treated in a perfunctory manner. "The music speaks for itself," a conductor will say, and then spend his time and strength on a more modern work that appeals to his nature because it gives him, as he fondly thinks, a greater opportunity for self-glorification. Or, again, wishing to shine as Arcturus in the sky, he will put new wine in the old bottle; introduce strange effects, give prominence to that which is comparatively unimportant, astonish by unexpected tempi and distorted phrases. Unfortunately there are hearers that encourage these lamentable exhibitions.

Mr. Monteux has too artistic a nature to sin in this manner. Conducting the symphony he was neither obsequious in self-effacement before the master, nor was he bumptious with the air of saying: "Now I'll show you how this should go. Just watch me." His breadth of treatment was never forced; his care for detail was never finical. Beethoven was revealed in his grandeur, his sadness, his light-heartedness, and at last his riotous joy, as one exulting, shouting deliriously from the intoxication of life in its fulness, without the thought of the inevitable end to every man's desire.

And Brahms was treated as a human being, not as a dry and solemn professor of musical architecture. The variations were fittingly differentiated, not merely played one after the other with regard only for literal accuracy, as if the fact that Joannes wrote them would be sufficient excuse for a pedestrian performance.

Perhaps the dance music of Dukas and of Strauss suffered somewhat by the juxtaposition. If injury were inflicted on either composer, Strauss was the victim, for in the concert hall, as in the opera house, the exoticism of Salome's dance seems labored, and there is little that is sensuous or voluptuous. In the opera house one is more absorbed in the stripping of Salome than in the music that accompanies. In the concert hall the effect might be greater if Salome stripped on the screen, or if Miss Mary Garden could be persuaded to do the dance between the conductor's stand and the expectant, palpitating audience.

"The Peri" bears better the severance from the ballet stage, and it has passages of genuine beauty. There are stretches which without the action in the theatre seem inconsequential: There is a vitality to the music as a whole, a warmth, in spite of the occasionally over-refined instrumentation, that is missing in the artificially rhetorical measures of Richard the Extravagant.

The concert will be repeated tonight.

The program of next week is as follows: Rachmaninov, Symphony, E minor, No. 2; Aubert, Habanera (first time here); Smetana, Overture to "The Sold Bride." Elisabeth Rethberg of the Metropolitan Opera House will sing Beethoven's "Ah! Perfido!" and Elisabeth's "Greeting," from "Tannhaeuser."

HERALD·OCT. 13.

BROOKLYN
N. Y.
EAGLE

OCT 14 1923

New Music by Boston Symphony.

When Pierre Monteux, leading the Boston Symphony Orchestra, pays his annual visit this fall and winter to Carnegie Hall and the Academy of Music here, he is expected to present a number of compositions new to New York concert-goers. Mr. Monteux is this year rounding out a five-year term as leader of the famous orchestra from the Hub, and in recognition of his work for French art in America he has been decorated by France with the ribbon of a chevalier of the Legion of Honor. He will end his connection with the Boston Symphony this season. His successor is to be the Russian conductor Serge Kussevitzky.

PIERRE MONTEUX

CLEVELAND
OHIO
PLAIN DEALER

OCT 14 192[illegible]

Interesting news comes from Boston. The famous Russian conductor, Serge Koussevitzky will succeed Pierre Monteux as leader of the Boston symphony in the fall of 1924. No question about it, Mr. Koussevitzky is universally considered one of the world's greatest conductors. It may well be that the Bostonians are about to enter on another epoch of splendor, recalling the days of yore.

NEW YORK
N. Y.
HERALD

OCT 14 1923

Pierre Monteux arrived from Europe on the Paris recently, bringing with him much new music, which he will include in the programs of his fifth and last season as conductor of the Boston Symphony Orchestra. Of the music now in the library Beethoven's Choral Symphony, Scriabin's "Divine Poem," the First Symphony of Mahler and Strauss's "Symphonia Domestica" will be played. Of the newer music there may be, among Russian composers, Stravinsky ("Sacre du Printemps"); Italians, Malipiero and Respighi; French, Roussel, Ravel, Aubert, Honegger and Ropartz, likewise Debussy with his "Martyrdon of Saint Sebastian." German composers will probably include Schoenberg, Schreker and Pfitzner; English composers, Goosens, Bax and Bridge; likewise the Hungarian Bela Bartok and the Spaniard de Falla. Some of this music will, of course, be included in the ten programs of the Boston Symphony concerts in New York. The orchestra's season opened in Boston on Friday last.

SYMPHONY PROGRAM

At the Symphony concerts this week the soloist will be Elizabeth Rethberg, Metropolitan Opera Company soprano, who will sing the "Ah, perfido" aria of Beethoven and the "Dich, Theure Halle," from "Tannhauser." Rachmaninov's Second Symphony, Aubert's novel "Habanera" and Smetana's "Bartered Bride" overture are on the program.

ADVTSR. OCT. 14.

First Hearing of "Habanera"

Next week, Mr. Monteux will play for the first time at the Symphony concerts the symphonic poem of Louis Aubert, "Habanera." This work was first performed at the Concerts Pasdeloup in Paris, March 23, 1919. It is not a realistic musical portrayal of Spain or of the dance upon which its rhthms are based. Its inspiration is the lines of Baudelaire printed on the flyleaf of the score: "Laisse-moi respirer longtemps, longtemps, l'odeur de tes cheveux, y plonger mon visage, come un homme altere dans l'eau d'une source, et les agiter aveo ma main comme un mouchoir odorant. Si tu pouvais savoir tout ce que je vois. Tout ce que je sens. Tout ce que j'entends dans tes cheveux! Mon ame voyage sur les parfums, comme l'ame des autres hommes sur la musique!"

(Let me breathe a long, long time the perfume of your tresses, let me sink my face among them, like a thirsting man in the waters of a spring, and toy with them in my hand as I would a scented handkerchief. Could you but know all that I see—all that I feel—all that I hear within your tresses! My soul fares forth on their perfume as do the souls of other men on the wings of music.)

There is a slow introduction, in which 'celli and harp "quasi guitarra," announce the habanera rhythm. A languorous and melancholy theme is intoned by the solo viola. Gradually other instruments of the orchestra enter with re-enforcing timbres and phrases. The paces quicken, there is a long crescendo with the theme of the habanera, the rhythm enforced by the castenets and the Basque drum. After an ecstatic climax the decrescendo begins. There are distant echoes of the opening theme, by the bass-clarinet, of the habanera phrase by trumpet and flutes, an effect of a veiled echo. The solo viola is again heard, and a curious unresolved chord, played very softly, brings the end.

Mr. Aubert is known in Boston by two or three interesting songs and by the opera, "La foret bleue," produced for the first time anywhere by the Boston Opera Company under the management of Henry Russell on March 8, 1913.

Rethberg Symphony Soloist

The second pair of concerts of the Boston Symphony season will be given next Friday afternoon and Saturday evening, Oct. 19-20, at Symphony Hall.

The soloist will be Elisabeth Rethberg, the soprano who came from Europe to the Metropolitan Opera Company last autumn and is considered the principal new soprano of that organization. She will sing the aria, "Ah, perfido," of Beethoven, and Elisabeth's Greeting "Dich, Theure Halle" from Wagner's "Tannhauser."

Pierre Monteux will open the programme with Rachmaninov's Second Symphony in E minor, also give the first performance in Boston of Aubert's "Habanera," and close with Smetanas Overture to "The Bartered Bride."

POST. OCT. 14.

A pair of concerts for young people by the Boston Symphony Orchestra under its regular conductor, Pierre Monteux, will be given in Symphony Hall the afternoons of Tuesday, Oct 30, and Wednesday, Oct 31, at 4 o'clock.

Tickets will be distributed, as formerly, through the schools of Greater Boston, at the rate of 35 cents each.

The program will include Weber's Overture to "Der Freischutz," Air and Gavotte from Bach's Suite in D major, Beethoven's Fifth Ballet from the "Creatures of Prometheus," Smetana's Symphonic Poem, "The Moldau"; the Scherzo from Tchaikovsky's Fourth Symphony, "Beauty and the Beast," and the "Empress of the Pagodas," from Ravel's "Mother Goose," and Berlioz's Rakoczy March.

GLOBE. OCT. 14

RETHBERG, SOLOIST

Elisabeth Rethberg, who was considered in New York the most important new soprano of the Metropolitan Opera Company last season, will make her Boston debut as soloist with the Boston Symphony orchestra at the second pair of concerts, which will take place next Friday afternoon and Saturday evening, Oct. 19-20.

The prima donna will sing Beethoven's "Ah, perfido," and the principal aria of Elisabeth from Wagner's "Tannhauser."

M[illegible] . OCT. 14

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Pierre Monteux will open the programme with Rachmaninov's Second Symphony in E minor, also give the first performance in Boston of Aubert's "Habanera," and close with Smetanas Overture to "The Bartered Bride."

POST. OCT. 14

[131]

[illegible] Orchestra

A NEW Spanish piece by a French composer, and a new German singer from the Metropolitan Opera House, diversify the Symphony Concerts of next Friday afternoon and Saturday evening. The new piece is a dance-tune, a Habanera glorified by the rhythmic verve, the harmonic and instrumental color that twentieth-century composer and twentieth-century orchestra may lend to it. Aubert wrote it. Faintly Bostonians may remember him as composer of "The Blue Forest," passing piece of folk-tale, at their opera house. The new singer is Miss Rethberg, who came from Dresden to New York last winter, well graced in voice and in the other means and attributes of song. She will sing Beethoven's displayful piece, "Ah, Perfido," and Elisabeth's Salute to the Hall of Song in "Tannhäuser." Rakhmaninov's familiar, lengthy and often eloquent Symphony in E minor, will begin the concerts; Smetana's racing overture to his opera, "The Bartered Bride," will end them.

To Sanders Theatre at Harvard, Mr. Monteux and the Symphony Orchestra go next Thursday evening for the first of the annual series of concerts in Cambridge. Rakhmaninov's Symphony in E Minor as aforesaid, the Variations of Brahms upon a Theme of Haydn, the Dance of Salome from Strauss's like-named music-drama, are the numbers for the band. Between whiles, Miss Katherine Meisle, fast becoming a notable alto-singer, will be heard in pieces from Saint-Saëns's "Samson and Delilah" and Verdi's "Don Carlos." By these signs an operatic voice and manner.

TRANS. OCT. 13.

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, second program, Second symphony, in E minor, Rachmaninov; "Ah, perfido," Beethoven; "Habanera," Aubert; "Dich, Theure Halle," from "Tannhauser," Wagner; overture to "The Bartered Bride," Smetana. Soloist, Elizabeth Rethberg, soprano.

GLOBE. OCT. 14

CONCERT-CHRONICLE

Contrasts and Comparisons in Mr. Monteux's First Programme—Mr. Shalyapin Repeats Too Many Pieces in Tedious Surroundings—Mr. Kusevitzky's European Leave-Takings

WITH the present unmistakable reaction against the subtleties of French Impressionism and the excesses of neo-German Romanticism has come a new faith in the all but abandoned doctrine that a musical idea is one thing and the instrumental presentation quite another. Repeatedly have we been assured that to submit the orchestral music of a Debussy or a Strauss to the proof of performance in the cold black-and-white of the pianoforte is unsound and unfair, though it was freely admitted that a Beethoven or even a Wagner could bear such test triumphantly. But now that our ears have become accustomed to, and even cloyed by, these irridescent or glowing or tumultous sonorities, we can peer more closely beneath the surface and so may discriminate between the flesh and blood that is melody, harmony and rhythm and the diaphonous or gorgeous garment that is—or lately was—modern orchestration. Possessed of this new clarity of vision, we are not infrequently discovering dross where we had once thought to find gold. Yet by a kindly working of the law of compensation we are experiencing, too, a new satisfaction in all music, ancient or modern, that may defy this searching scrutiny. Perhaps through very surfeit of tonal luxuriance we are perceiving a hitherto unsuspected beauty in the once contemned orchestration of the classics.

Intentionally no doubt, since he is shrewd in such matters, it was in the order of the instrumental requirements that Mr. Monteux set the four pieces which made the programme of the Symphony Concerts of Friday and Saturday. To the modest orchestra of Beethoven's Seventh Symphony Brahms in his "St. Anthony" Variations would add a piccolo, a double bassoon, a third and fourth horn and a triangle. For Dukas of "The Peri" a third bassoon takes the place of the double bassoon, and he must have—besides the German's other instruments—an English horn, a bass clarinet, a third trumpet three trombones and tuba, two harps, a celesta and a side-drum, bass drum, tambourine, xylophone and cymbals. For Salome's Dance Strauss demands substantially every instrument that the contemporary orchestra affords—and for good measure a hecklephone, a fifth clarinet, a fourth trombone, an organ and a harmonium. . . .

And yet for how many in Friday's or Saturday's audience was Salome's dance as pulse-stirring as was the Finale of the Seventh Symphony or how many found in the radiantly scored but intrinsically empty music of Dukas a greater pleasure than in the unassuming loveliness of Beethoven's Allegretto? And for all Mr. Monteux's efforts in behalf of Strauss and Dukas—and their music was brilliantly played—was it not in the music of Beethoven that he gave most truly of himself and found the most spontaneous response from the players before him? Not all the scholarly ingenuity of Brahms nor the tonal magic of Dukas nor the orchestral violences and splendors of Strauss could banish recollection of the simpler but irresistibly eloquent music of Beethoven. Of what avail in this instance the stupendous technical progress of a hundred years? Almost it seemed a retrogression. W. S. S.

[illegible] ents and Prospects

[illegible] conductors go there is no more con[illegible]ate and generous man—it is now safe [illegible]y—than Mr. Monteux. Among the [illegible] he had long had in mind for revival [illegible]e Symphony Concerts this season was [illegible]ovsky's tone-poem, "Fran[illegible] da [illegible] which Mr. [illegible] exercise[illegible] year Mr. Kusevitzky becomes conductor of the Symphony Orchestra. And to him, without a word except those here printed, Mr. Monteux has left "Francesca."

A series of unexacting concerts on Saturday evenings, at monthly intervals in Jordan Hall, will bring thither on Nov. 17, Mr. Cadman, the composer, and his assisting Indian woman-singer; on Dec. 15, Miss Grace Kerns, pleasing in song; and on Jan. 12, a Sextet assembled from the remarkable choir for liturgical music at the Russian Cathedral in New York. As a body, it once made no little stir here. Now this Sextet may recall its glories.

Before Mr. Kusevitzky comes to Boston next autumn he would evidently re-traverse his European field and confirm his place there. To his usual concerts in Paris—a series in the autumn, a series in the spring—he will add as many as five with the London Symphony Orchestra in that city; a visit to Manchester and a visit to Berlin.

TRANS. OCT. 15

ALBANY
N. Y.
JOURNAL

OCT 19 1923

BOSTON SYMPHONY.

When Pierre Monteux stepped upon the platform of Symphony hall in Boston Saturday afternoon before the great audience and orchestra assembled for the opening of the Boston Symphony season, a storm of applause greeted the illustrious French conductor whose present season will culminate his contract. The program included Beethoven's Symphony in A major No. 7, Brahms's Variations on a Theme by Haydn, Dukas's "The Peri," Strauss's "Dance of the Seven Veils" from "Salome." Hundreds applying for admission had been turned away, since all seats for the series of 24 concerts were re-subscribed last spring. The personnel of the orchestra is increased by the addition of a new trumpet, tympanist, tuba, and two French horns.

The concert was called the most brilliant the Boston Symphony orchestra has ever given.

MUSICAL COURIER
Weekly Review of the World's Music

Issue of

Oct. 18 - 1923

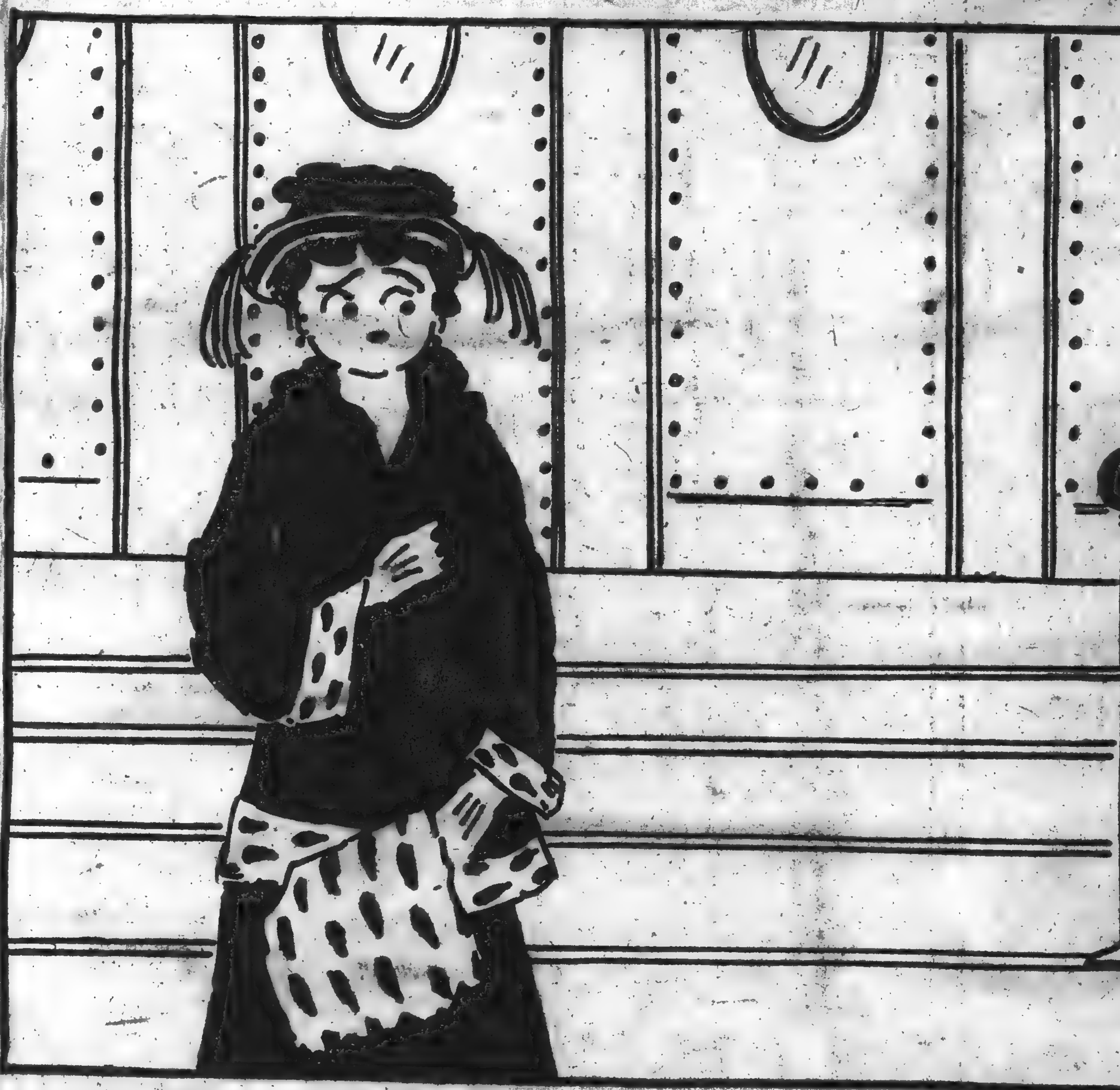
MONTEUX TO PRESENT NEW WORKS AT BOSTON SYMPHONY CONCERTS

New Works Brought Over from Europe to Be Featured on This Season's Programs—McCormack Thrills Large Audience—San Carlo Repertory—Notes

Boston, October 14.—Pierre Monteux, conductor of the Boston Symphony Orchestra, has brought back from Europe many new and interesting compositions from which he will select several to be played in the course of his fifth and last season as conductor of the orchestra. These scores give further evidence of the catholicity of view, freedom from chauvinism and conscientious search for novel music of interest which has characterized the French conductor's programs during his leadership of the local orchestra.

From Paris Mr. Monteux brings Honegger's A Summer Pastoral; Roussel's ballet, The Spider's Feast, and his tone poem of Spring; Debussy's Martyrdom of Saint Sebastian; Mehul's overture to his opera Joseph; Ravel's Mother Goose and pieces by Aubert and Ropartz. Modern German music will be represented by Mahler's first symphony. Bruckner's seventh symphony, Strauss' Sinfonia Domestica, an overture by Schreker, and an orchestral fragment from Pfitzner's opera, Palestrina, and a probable work of Schönberg. A feature of the year will be the first performance since Dr. Muck's day of Beethoven's ninth symphony with the assistance of the Harvard and Radcliffe glee clubs. The Russian composers will include Scriabin's Divine Poem, Stravinsky's Sacre du Printemps and Rimsky-Korsakoff's Antar. English music that is likely to be heard during the current season will probably include the Color Symphony of Bliss; Goossen's tone poem, The Eternal Rhythm; Vaughan Williams' Tallis variations, repeated from last year; Elgar's Cockaigne and numbers from Bax and Bridge. From Italy Mr. Monteux brings a suite of dances by Respighi, Tommasini's tone poem, Il Beato Regno, and a piece by Malipiero. The Hungarian Bela Bartok will be represented by a suite, and the Spaniard de Falla also has sent a score. Of American music the patrons of the Symphony Orchestra will probably hear a repetition of Carpenter's Adventures in a Perambulator and Gilbert's Comedy Overture on Negro Themes.

Predicaments of the Concert-Room



The Time, The Place and—The Plight
Time: 3.10 on a Friday Afternoon
Place: Lobby of Symphony Hall
Plight: Absence of Friend Due—with Tickets—at 2.20

UPON his Second Symphony, played last evening in Cambridge, as it will be played today and tomorrow in Boston, Mr. Rakhmaninov may look with the pride of one who has achieved rarely and significantly. The list of symphonies from the hands of living composers is of goodly length. Yet few have won definite place in the orchestral repertory. Four of the five by Sibelius are thus established; so also are the first two of d'Indy; while in this company may surely be numbered Rakhmaninov's Second. It is the fashion of the hour to speak slightingly of the Russian, to dismiss him with an air of superiority as a "stand-patter"; even to condemn him as a reactionary. This Second Symphony, in particular has detractors who reproach it with unwarranted prolixity and occasional commonplace. Yet for some the piece, now nearing its twentieth year, wears uncommonly well. With or without the sensitive composer's recent cuts, it holds its own for conductors, orchestras, audiences.

With or without cuts again—for Mr. Monteux did not always accept these excisions—steadily forward went the Symphony in Sanders Theatre, from first bar to last unfolding, expanding, saying its full say yet never marking time nor wearying the hearer with vain repetition. Not the least among Mr. Monteux's virtues as conductor is his ability to keep the music in hand in constant flux and motion, not by the obvious expedient of merely quickening the tempo but by maintaining the rhythmic pulse and by resisting every temptation to over-emphasize alluring details. Within recent memory he has done such service for the Symphony in C-major of Schubert, and in thus reanimating the Second Symphony of Rakhmaninov he bids fair to win for the piece new adherents and to strengthen the admiration of those who have long esteemed it. Between such leading and the composer's cuts, the longeurs of the slow movement vanished.

Rahmanmov's position in music is a singular one. He is of that small company of composers who have contrived to be individual without attaining originality. He has invented no new harmonies. It would even be difficult to point out a single progression that might be called typically Rakhmaninovian. Yet somehow his harmony manifests a personal quality, a distinctive color. Again his melody, though without idiosyncracy of interval, is always distinuishable, and his instrumentation, while devoid of actual novelty, seems peculiarly his own. So marked indeed is this personal quality that many of his compositions seem but a re-writing of material previously used. And were all his music destroyed save this second symphony and the tone-poem "The Isle of the Dead," all that is vital and essential to it would still remain. In the one piece he displays to the full his power to evoke a sombre dramatic mood that has no precise parallel in music. With the other he has poured into the symphonic mould his grave richness of harmonic and orchestral color and likewise all that is characteristc in the purely lyrical phase of his talent.

For this is predominantly a lyric symphony. Steadily it sings, and its themes, whether tinged with the composer's native melancholy or with his rarer gaiety and exuberance, have definite melodic contour. When first heard they arrest the ear, and on each re-hearing they return as welcome friends. Even in the Scherzo the composer's songful impulse will not down, and barely has this spirited movement begun before the violins sing the half-elgaic, [illegible] cantilena that none but [illegible] could have written. If the [illegible] is a little vaguer in outline, and the development, even with judicious cuts, a little diffuse, the movement never for an instant loses lyric quality; while in this merit it stands nearly alone among the slow sections in modern symphonies. (Whatever else he may be, the representative modern composer is no lyricist.) Again with the finale Rakhmaninov's melodic gift does not desert him, though here it does occasionally betray him, since now and then the music turns almost commonplace. As often with Chaikovsky, to whom Rakhmaninov owes much both technically and spiritually, the sheer energy of the music and its unquestionable sincerity tend for the moment to silence these critical scruples.

Preceding concerts in Boston yielded the other orchestral numbers—Brahms's "Saint Anthony" Variations and the Dance of Salome from Strauss's opera. Once more the Variations of Brahms oppressed with their pedantry or charmed with their freshness as the composer, according to his wont, wrote now with his head and now from his heart. Again Salome's Dance gripped ear and fired imagination as it began and as it ended; while for the rest it proved that the greatest of living composers could, at the very time when he should have written with a pen of blood and fire, make music that is both flat and tawdry.

Between these pieces Miss Kathryn Meisle, once member of the Chicago Opera Company, though little known in this city, sang the air "Amour, viens aider," from "Samson and Delilah," and the celebrated "O Don Fatale," from Verdi's "Don Carlos." It was refreshing to find Miss Meisle choosing this comparatively neglected song from the opera of Saint-Saëns rather than the hackneyed "Mon Cœur s'Quovre a ta Voix." To the singing of this ingratiating music she brought richness of tone and warmth of interpretation, and she bestowed these same gifts on Verdi's air, nowadays heard oftener from the [illegible] concert-platform and—outside the opera house—rarely sung with orchestral accompaniment. An obvious theatricalism mars the opening recitative and the final outburst, but between comes one of the most notable of Verdi's inspirations. Not even for "Aida" might he find a melody more sensuously beautiful. W. S. S.

TRANS. OCT. 19.

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Aubert's "Habanera" Given for First Time Fails to Please

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SINCERE AND EFFECTIVE

For the symphony has a number of faults quite evident now that the work is familiar here, and at the same time it has an irresistible sincerity to which it was impossible for one listener, at any rate, not to respond. True, this symphony is too long. True, it has passages of tearful sentimentality. And the instrumentation is too thick and there is too much string color throughout.

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Long, But Enjoyable

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Elizabeth Rethberg, soprano, of the Metropolitan Opera Company, was soloist. She sang the well known scene and aria "Abscheulicher," etc., from Beethoven's "Fidelio," which to say the truth, is becoming pretty flat; and also the rapturous song of Elizabeth, "Dich theure halle," from [illegible]

[132]

Symphony Orchestra

A NEW Spanish piece by a French composer, and a new German singer from the Metropolitan Opera House, diversify the Symphony Concerts of next Friday afternoon and Saturday evening. The new piece is a dance-tune, a Habanera glorified by the rhythmic verve, the harmonic and instrumental color that twentieth-century composer and twentieth-century orchestra may lend to it. Aubert wrote it. Faintly Bostonians may remember him as composer of "The Blue Forest," passing piece of folk-tale, at their opera house. The new singer is Miss Rethberg, who came from Dresden to New York last winter, well graced in voice and in the other means and attributes of song. She will sing Beethoven's displayful piece, "Ah, Perfido," and Elisabeth's Salute to the Hall of Song in "Tannhäuser." Rakhmaninov's familiar, lengthy and often eloquent Symphony in E minor, will begin the concerts; Smetana's racing overture to his opera, "The Bartered Bride," will end them.

To Sanders Theatre at Harvard, Mr. Monteux and the Symphony Orchestra go next Thursday evening for the first of the annual series of concerts in Cambridge. Rakhmaninov's Symphony in E Minor as aforesaid, the Variations of Brahms upon a Theme of Haydn, the Dance of Salome from Strauss's like-named music-drama, are the numbers for the band. Between whiles, Miss Katherine Meisle, fast becoming a notable alto-singer, will be heard in pieces from Saint-Saëns's "Samson and Delilah" and Verdi's "Don Carlos." By these signs an operatic voice and manner.

TRANS. OCT. 13.

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, second program. Second symphony, in E minor, Rachmaninov; "Ah, perfido," Beethoven; "Habanera," Aubert; "Dich, Theure Halle," from "Tannhauser," Wagner; overture to "The Bartered Bride," Smetana. Soloist, Elizabeth Rethberg, soprano.

GLOBE. OCT. 14.

CONCERT-CHRONICLE

Contrasts and Comparisons in Mr. Monteux's First Programme—Mr. Shalyapin Repeats Too Many Pieces in Tedious Surroundings—Mr. Kusevitzky's European Leave-Takings

WITH the present unmistakable reaction against the subtleties of French Impressionism and the excesses of neo-German Romanticism has come a new faith in the all but abandoned doctrine that a musical idea is one thing and the instrumental presentation quite another. Repeatedly have we been assured that to submit the orchestral music of a Debussy or a Strauss to the proof of performance in the cold black-and-white of the pianoforte is unsound and unfair, though it was freely admitted that a Beethoven or even a Wagner could bear such test triumphantly. But now that our ears have become accustomed to, and even cloyed by, these irridescent or glowing or tumultous sonorities, we can peer more closely beneath the surface and so may discriminate between the flesh and blood that is melody, harmony and rhythm and the diaphonous or gorgeous garment that is—or lately was—modern orchestration. Possessed of this new clarity of vision, we are not infrequently discovering dross where we had once thought to find gold. Yet by a kindly working of the law of compensation we are experiencing, too, a new satisfaction in all music, ancient or modern, that may defy this searching scrutiny. Perhaps through very surfeit of tonal luxuriance. we are perceiving a hitherto unsuspected beauty in the once contemned orchestration of the classics.

Intentionally no doubt, since he is shrewd in such matters, it was in the order of the instrumental requirements that Mr. Monteux set the four pieces which made the programme of the Symphony Concerts of Friday and Saturday. To the modest orchestra of Beethoven's Seventh Symphony Brahms in his "St. Anthony" Variations would add a piccolo, a double bassoon, a third and fourth horn and a triangle. For Dukas of "The Peri" a third bassoon takes the place of the double bassoon, and he must have—besides the German's other instruments—an English horn, a bass clarinet, a third trumpet three trombones and tuba, two harps, a celesta and a side-drum, bass drum, tambourine, xylophone and cymbals. For Salome's Dance Strauss demands substantially every instrument that the contemporary orchestra affords—and for good measure a heckelphone, a fifth clarinet, a fourth trombone, an organ and a harmonium. . . .

And yet for how many in Friday's or Saturday's audience was Salome's dance as pulse-stirring as was the Finale of the Seventh Symphony or how many found in the radiantly scored but intrinsically empty music of Dukas a greater pleasure than in the unassuming loveliness of Beethoven's Allegretto? And for all Mr. Monteux's efforts in behalf of Strauss and Dukas—and their music was brilliantly played—was it not in the music of Beethoven that he gave most truly of himself and found the most spontaneous response from the players before him? Not all the scholarly ingenuity of Brahms nor the tonal magic of Dukas nor the orchestral violences and splendors of Strauss could banish recollection of the simpler but irresistibly eloquent music of Beethoven. Of what avail [illegible] this instance the stupendous technical progress of a hundred years? Almost it seemed a retrogression. W. S. S.

Incidents and Prospects

[illegible] conductors go there is no more con[illegible]ate and generous man—it is now safe [illegible]ay—than Mr. Monteux. Among the [illegible]es he had long had in mind for revival [illegible]he Symphony Concerts this season was [illegible]kovsky's tone-poem, "Francesca da Rimini." It [illegible] which Mr. Kusevitzky excels—and next year Mr. Kusevitzky becomes conductor of the Symphony Orchestra. And to him, without a word except those here printed, Mr. Monteux has left "Francesca."

A series of unexacting concerts on Saturday evenings, at monthly intervals in Jordan Hall, will bring thither on Nov. 17, Mr. Cadman, the composer, and his assisting Indian woman-singer; on Dec. 15, Miss Grace Kerns, pleasing in song; and on Jan. 12, a Sextet assembled from the remarkable choir for liturgical music at the Russian Cathedral in New York. As a body, it once made no little stir here. Now this Sextet may recall its glories.

Before Mr. Kusevitzky comes to Boston next autumn he would evidently re-traverse his European field and confirm his place there. To his usual concerts in Paris—a series in the autumn, a series in the spring—he will add as many as five with the London Symphony Orchestra in that city; a visit to Manchester and a visit to Berlin.

TRANS. OCT. 15

ALBANY
N. Y.
JOURNAL

OCT 19 1923

BOSTON SYMPHONY.

When Pierre Monteux stepped upon the platform of Symphony hall in Boston Saturday afternoon before the great audience and orchestra assembled for the opening of the Boston Symphony season, a storm of applause greeted the illustrious French conductor whose present season will culminate his contract. The program included Beethoven's Symphony in A major No. 7, Brahms's Variations on a Theme by Haydn, Dukas's "The Peri," Strauss's "Dance of the Seven Veils" from "Salome." Hundreds applying for admission had been turned away, since all seats for the series of 24 concerts were re-subscribed last spring. The personnel of the orchestra is increased by the addition of a new trumpet, tympanist, tuba, and two French horns.

The concert was called the most brilliant the Boston Symphony orchestra has ever given.

UPON his Second Symphony, played last evening in Cambridge, as it will be played today and tomorrow in Boston, Mr. Rakhmaninov may look with the pride of one who has achieved rarely and significantly. The list of symphonies from the hands of living composers is of goodly length. Yet few have won definite place in the orchestral repertory. Four of the five by Sibelius are thus established; so also are the first two of d'Indy; while in this company may surely be numbered Rakhmaninov's Second. It is the fashion of the hour to speak slightingly of the Russian, to dismiss him with an air of superiority as a "stand-patter"; even to condemn him as a reactionary. This Second Symphony, in particular has detractors who reproach it with unwarranted prolixity and occasional commonplace. Yet for some the piece, now nearing its twentieth year, wears uncommonly well. With or without the sensitive composer's recent cuts, it holds its own for conductors, orchestras, audiences.

With or without cuts again—for Mr. Monteux did not always accept these excisions—steadily forward went the Symphony in Sanders Theatre, from first bar to last unfolding, expanding, saying its full say yet never marking time nor wearying the hearer with vain repetition. Not the least among Mr. Monteux's virtues as conductor is his ability to keep the music in hand in constant flux and motion, not by the obvious expedient of merely quickening the tempo but by maintaining the rhythmic pulse and by resisting every temptation to over-emphasize alluring details. Within recent memory he has done such service for the Symphony in C-major of Schubert, and in thus reanimating the Second Symphony of Rakhmaninov he bids fair to win for the piece new adherents and to strengthen the admiration of those who have long esteemed it. Between such leading and the composer's cuts, the longeurs of the slow movement vanished.

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MUSICAL COURIER
Weekly Review of the World's Music

Issue of Oct. 18-1923

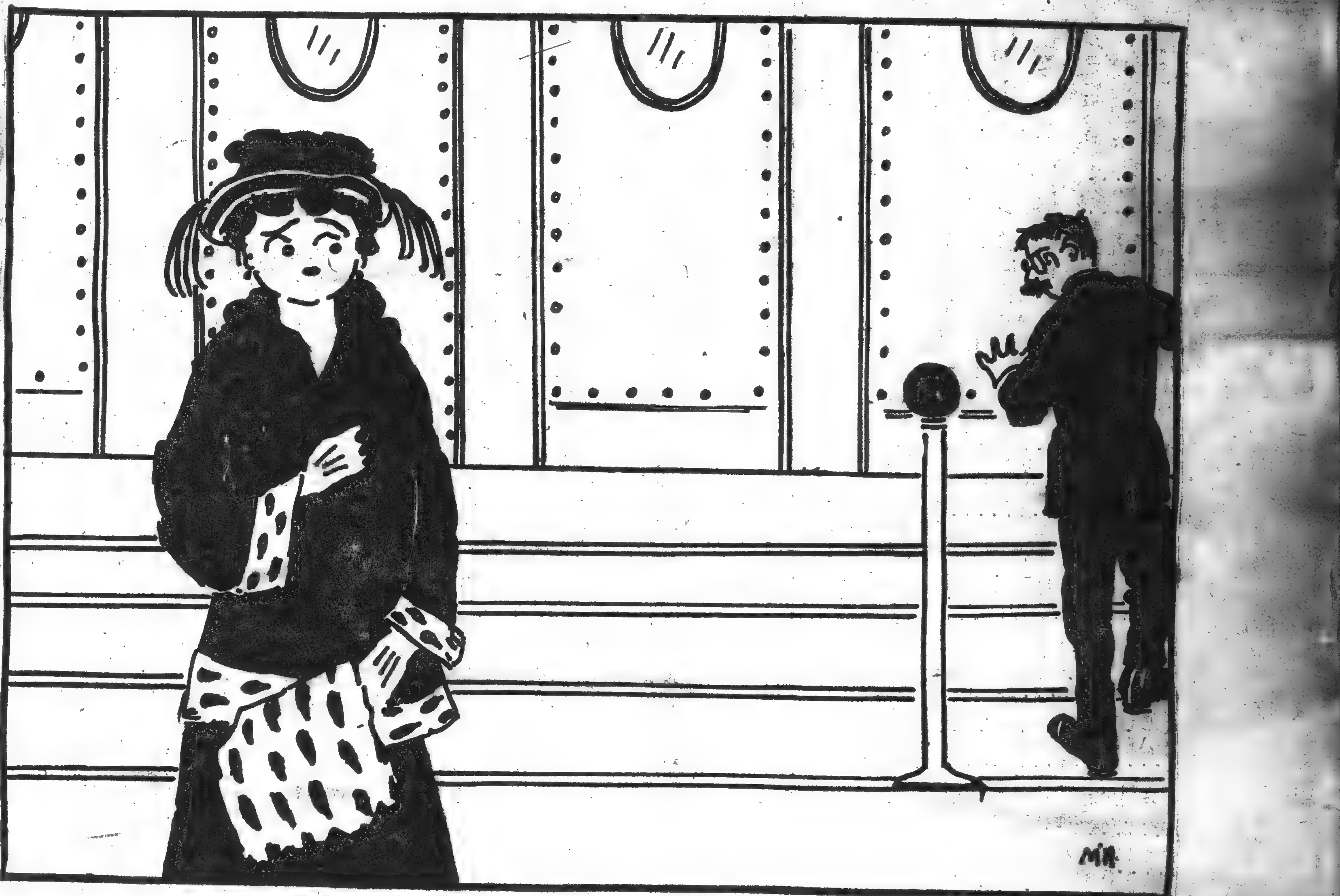
MONTEUX TO PRESENT NEW WORKS AT BOSTON SYMPHONY CONCERTS

New Works Brought Over from Europe to Be Featured on This Season's Programs—McCormack Thrills Large Audience—San Carlo Repertory—Notes

Boston, October 14.—Pierre Monteux, conductor of the Boston Symphony Orchestra, has brought back from Europe many new and interesting compositions from which he will select several to be played in the course of his fifth and last season as conductor of the orchestra. These scores give further evidence of the catholicity of view, freedom from chauvinism and conscientious search for novel music of interest which has characterized the French conductor's programs during his leadership of the local orchestra.

From Paris Mr. Monteux brings Honegger's A Summer Pastoral; Roussel's ballet, The Spider's Feast, and his tone poem of Spring; Debussy's Martyrdom of Saint Sebastian; Mehul's overture to his opera Joseph; Ravel's Mother Goose and pieces by Aubert and Ropartz. Modern German music will be represented by Mahler's first symphony. Bruckner's seventh symphony, Strauss' Sinfonia Domestica, an overture by Schreker, and an orchestral fragment from Pfitzner's opera, Palestrina, and a probable work of Schönberg. A feature of the year will be the first performance since Dr. Muck's day of Beethoven's ninth symphony with the assistance of the Harvard and Radcliffe glee clubs. The Russian composers will include Scriabin's Divine Poem, Stravinsky's Sacre du Printemps and Rimsky-Korsakoff's Antar. English music that is likely to be heard during the current season will probably include the Color Symphony of Bliss; Goossen's tone poem, The Eternal Rhythm; Vaughan Williams' Tallis variations, repeated from last year; Elgar's Cockaigne and numbers from Bax and Bridge. From Italy Mr. Monteux brings a suite of dances by Respighi, Tommasini's tone poem, Il Beato Regno, and a piece by Malipiero. The Hungarian Bela Bartok will be represented by a suite, and the Spaniard de Falla also has sent a score. Of American music the patrons of the Symphony Orchestra will probably hear a repetition of Carpenter's Adventures in a Perambulator and Gilbert's Comedy Overture on Negro Themes.

Predicaments of the Concert-Room



The Time, The Place and—The Plight
Time: 3.10 on a Friday Afternoon
Place: Lobby of Symphony Hall
Plight: Absence of Friend Due—with Tickets—at 2.20

TRANS. OCT. 19.

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SINCERE AND EFFECTIVE

For the symphony has a number of faults quite evident now that the work is familiar here, and at the same time it has an irresistible sincerity to which it was impossible for one listener, at any rate, not to respond. True, this symphony is too long. True, it has passages of tearful sentimentality. And the instrumentation is too thick, and there is too much string color throughout.

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Moreover, there is the fine Slavic gloom of Rachmaninoff's orchestra, and the great masses of flaming color that occasionally burst through. And he has a great excuse for his lengthiness. That is a very uncommon richness of imagination in developing his ideas. It is an eloquent symphony. We must impenitently admit that we enjoyed it.

Elizabeth Rethberg, soprano, of the Metropolitan Opera Company, was soloist. She sang the well known scene and aria "Abscheulicher," etc., from Beethoven's "Fidelio," which to say the truth, is becoming pretty flat; and also the rapturous song of Elizabeth, "Dich theure halle," from Tannhauser reputation [illegible] comment from the critical gentlemen of New York. We are sorry to say that we can't see it. She has a fresh voice, a good range, youth, and honesty of intention. Technically she is not brilliant, and more than once shouted to get in her climaxes.

Good, But Not Great

Nor was she emotionally convincing. There are sopranos who make Beethoven's music from his rapidly aging Fidelio eloquent and alive again with mighty meanings. They recreate the music. They feel it as it was felt before the modern day, and communicate the illusion to modern and sophisticated audiences. We had not that reaction to Miss Rethberg's performance, nor did the virginal and youthfully exuberant music of Wagner show her art in much more convincing guise. A good operatic soprano; not, today, a great one.

There was performed for the first time here a most unfortunate effort at musical composition by Louis Aubert, a symphonic poem, "Habanera." The piece was performed at the Pasdeloup concerts in Paris in March, 1920. Emile Vuillermoz has written perfervidly of this music. The piece, he says, "is from beginning to end, a long nostalgic dance, a vast impassioned palpitation, a beautiful musical scarf, whose folds raised by the rhythm become in turn raging and calm, without ceasing to be harmonious."

Ugly and Wholly Empty

Impassioned nonsense! This piece is as empty as music could be. Aubert's opera, "La Foret Bleue," given here years ago by the Boston Opera Company, was weak enough—prettily weak, pallidly weak. This music makes hysterical efforts to be sensuous, violent, languorous, fatalistic. It borrows of Debussy and Ravel. The Habanera fades in the distance as the motive of the dream of the faun vanishes in Debussy's celebrated symphonic poem. Aubert's work is ugly, wholly empty, wholly invertebrate, and it is to be hoped that it will not take up valuable time in a long future of symphony concerts.

The music, the incomparable music, which was the artistic climax of the afternoon was the indescribably gay and riant score which Smetana wrote as prelude to his opera of "The Bartered Bride." That is music. Each flying measure is inhabited by genius, from the highly original opening, and the reckless gayety of the peasant dance, to the echo of a Bohemian love-music at the end. In one moment from Mr. Monteaux's raising of the baton for this performance, all of the dullness, medicority or discursiveness was dispelled, and a new and radiant world revealed by the creative power of a great, simple master.

POST-Oct. 19.

'HABANERA' GIVEN AT SECOND CONCERT

Much Heralded, It Disappoints; Overture Features

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, M. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rachmaninov, Symphony No. 2, E minor; Beethoven, Scene and Aria from "Fidelio": Aubert, Habanera; Wagner; Elisabeth's Greeting from "Tannhaeuser"; Smetana, overture to "The Sold Bride."

Although Mr. Rachmaninov had cut down his Symphony from a length of 65 to 50 or 52 minutes; although the Habanera was played here for the first time and Miss Rethberg made her first appearance here, the feature of the concert was Smetana's overture, which was brilliantly performed. For this overture has life; it sparkles; it promises enjoyment to come for those in the opera house and as it passes, gives pleasure No doubt it is eminently suited to Smetana's opera, but it might be a prelude to any joyous work.

How will Rachmaninov stand as a composer 25 years from now, or even in 1933? It would not be fair, perhaps, to say that the best passages in his symphony are those that are in the Tchaikovskian vein, yet when he is most emotional the hearer is compelled to remember Peter the Cosmopolitan, and throughout the work there are Peter's mannerisms—the vain repetitions; the tossing of themes from one group of instruments to another; above all the sentimentalism. There are effective passages, even when they are inclined to be flamboyant; thus the chief section of the Scherzo is captivating; but there is in every movement the feeling: "If he would only say less, for much of what he says he has already said." M. Monteux and the orchestra did all that was possible for the glorification of the composer.

After the reports from Paris about Louis Aubert's "Habanera," great was the disappointment here. The Habanera bears a motto from one of Baudelaire's prose poems in which the poet expresses a distinct wish to breath the perfume of a woman's hair, to bury his face in her locks, "If you could know all that I see! All that I feel! All that I hear in your tresses! My soul journeys on perfumes, as the souls of other men on music."

Now, what has this to do, however [illegible] the desire of the poet, with [illegible] the composer? But French [illegible] the "Habanera," wrote [illegible] of passion." The [illegible] the dance and M. [illegible] are astonishing [illegible] in an [illegible] Hook,

[illegible] pared to palpitate, to be intoxicated. Alas, this "Habanera" is as pale a thing as the composer's "Blue Forest" produced at the Boston Opera House; less tiresome because it is shorter. As for perfume and passion, where are they? In the articles of the French critics. It has been said that the more inferior a novel, play, or opera, the more brilliant should be the article; that a work, in fact, is only an excuse for the reviewer. Hearing yesterday the "Habanera" rhythm, interrupted to give room for some measures in the Debussyian manner, one consoled oneself by recalling the "Habenara" of Chabrier, of Ravel, and of Laparra's opera.

Soloist at the Second Boston Symphony Concert

MISS ELIZABETH RETHBERG

Miss Rethberg appears to be a young singer who has already acquired a certain routine. Her voice is fresh, firm, agreeable in the middle and lower parts of her voice. Her upper notes were shrill yesterday and not always steady. As an interpreter, she was not conspicuous for her emotional expression. It is to be regretted that, as her repertoire is an extensive one, she was content with the thrice-worn arias she chose.

The concert will be repeated tonight. The program of next week will comprise the first symphony of Sibelius; Ancient Dances and Airs for the lute, freely arranged for orchestra by Respighi (first time at these concerts); and Frank Bridge's Suite "The Sea" (conducted by the composer: first time in Boston).

HERALD. OCT. 20

OPERA SINGER AT SYMPHONY

Boston heard a famous German dramatic soprano, Elizabeth Rethberg, first time at yesterday's Symphony concert.

Mme Rethberg

Mme. Rethberg, who made her first success in opera at Dresden, came last season to the Metropolitan in New York, appearing as Aida on the occasion of her American debut. Later she sang in concert.

A well-trained musician, like all the first-rate German opera singers, tall, blond, statuesque, with a rich, resonant voice, she delighted the Symphony patrons. She sang the "Come, Hope" aria from Beethoven's opera, "Fidelio," and the beautiful greeting to the hall aria from Wagner's "Tannhauser." On the whole, the Wagner selection was the more enjoyed. Mme. Rethberg made a most pleasing impression.

Aubert's "Habanera" is the symphonic novelty on the second program of the season, which will be repeated tonight. It is a brilliant, elaborate and dramatic setting of the celebrated Spanish dance. It would be a treat to have this interpreted by Pavlowa and her Ballet Russe. A French critic said that it would never achieve due popularity until some such thing was done with it. It deserves a place in the best ballet repertoires. Mr. Monteux conducted the piece with the utmost enthusiasm.

There was also a capital performance of the Rachmaninoff symphony in E minor, not heard at a symphony conecrt since 1917. At the end of the performance Mr. Monteux and the players were given an ovation.

The final number on the program is the overture to the Smetana opera, "The Sold Bride," a work fit to precede the performance of any classic comedy.

ADVTSR. OCT. 20.

RETHBERG HEARD AT SYMPHONY CONCERT

Soprano in Boston Debut Pleases in Wagner Air

Aubert's "Habanera," Smetana and Rachmaninoff Played

Yesterday's Symphony concert brought the Boston debut of a singer, Elisabeth Rethberg of the Metropolitan Opera, and a new "Habanera" by Louis Aubert, neither of them of more than respectable musical merit. Miss Rethberg was born with a very beautiful voice, of which she did not yesterday make the most.

Aubert's music confirms Richard Strauss' remark that it is only superficially easy to imitate Debussy. Rachmaninoff's Second Symphony was brilliantly played and warmly applauded, but even such a minor classic as Smetana's "Bartered Bride" overture, the final number played, has merits far less specious and more permanent.

Miss Rethberg, plainly nervous in attacking Leonora's "Abscheulicher, wo eilst du hin," from "Fidelio," did not touch the heights or depths of emotion demanded both by the situation in the opera and by Beethoven's music. She made a conscientious effort to be passionately angry and to pass from that state to one of exalted joy the moment after; but neither her perfunctory and none too skilful interpretation nor the equally unsatisfactory orchestral accompaniment did justice to Beethoven.

Elisabeth's "Dich, theure Hakle," from "Tannhauser," simpler in its emotional content, and demanding, or at least commonly receiving, less of perfect bel canto, gave Miss Rethberg an opportunity to achieve something more nearly within her present powers. Her fine and powerful voice made its beauty felt, despite an occassional swooping and slurring of phrases, and a sadly faulty diction.

One wondered why with so short a program the orchestral introduction to this number was cut. Miss Rethberg was politely applauded, and recalled three times by the audience.

Rachmaninoff's E minor Symphony contains much music that would be effective and above the customary level of taste in the opera house. The materials used are too fragmentary and too ordinary for a symphony. The orchestration is of cloying richness. If Rachmaninoff had followed Verdi's practice of not listening to other people's compositions there might have been fewer echoes in the working out portions of this symphony. The themes are not borrowed, but they are elaborated upon in a post-Wagnerian manner like that of Tchaikovsky or Rubinstein. This music is of the end of the 19th century rather than the beginning of the 20th. Possibly that is why the audience liked it.

Aubert's musical ideas and methods are strongly influenced by Debussy, as far as "Habanera" is concerned. But his themes are less vividly delicate and his handling of them far more clumsy than anything Debussy was ever capable of.

Smetana's familiar overture came as the one thoroughly enjoyable thing in the concert. It is not profound or lofty or "in the grand manner," but its aim is rather to please than to astonish. And the contrapuntal skill in its fugue quite equals Rachmaninoff's.

Next week Sibelius' First Symphony, Respighi's suite of ancient dances, played here by Toscanini; and a new suite by Frank Bridge, with the composer conducting, fill the concert program.

GLOBE. OCT. 20

BUFFALO
N. Y.
NEWS
OCT 20 1923

Musical Arts Concerts.

The program for the concert of the Boston Symphony orchestra which opens the Musical Art series Thursday evening, November 8, in Elmwood Music hall, is one calculated to arouse enthusiasm. The piece de resistance will be the Sibelius E minor symphony, No. 1, Op. 39, a work of rarely exquisite beauty, while the first number on the program will be Weber's overture to the opera "Der Freischutz," written nearly a century ago by the great master of orchestration. Liszt's "Tasso, Lamento e Trionfo," Symphonic Poem, No. 2, is also promised. This will be the last opportunity local music lovers will have to hear the Boston Symphony under Pierre Monteux's leadership, as the illustrious conductor will return to his native land after this tour, relinquishing the baton to Serge Koussevitsky.

Mme. Charles Cahier, soloist with the orchestra has been acclaimed by Saint-Saens, Gustav Mahler and many other composers as the greatest contralto living. The following excerpt from the pen of one of the leading Viennese critics gives one an idea of the high regard in which continental Europe holds Mme. Cahier, who was for four years the prima donna contralto of the Royal Opera of Vienna:

"Cahier brings out the old music lovers who, in their anxiety to hear her, will even go hungry rather than miss her concert. They are only afraid she may not come. The largest hall is selected and stage seats are filled. Nowhere is she loved and honored more than in Vienna, nowhere could her great and incomparable art be more highly appreciated than in Vienna. She surpasses herself, if possible. The rich tones flow without visible effort from her lips. In this artist one never perceives, is never conscious of the work, but only of its results."

BUFFALO
N. Y.
ENQUIRER
OCT 20 1923

The Musical Arts series will open with the concert of the Boston Symphony orchestra in Elmwood Music hall, Thursday evening, November 8. Local music lovers will be anxious to hear this concert as Pierre Monteux, distinguished conductor of the orchestra, makes his farewell appearance. Isa Kremer, singing actress whose art has been declared on a plane with that of Duse and Sarah Bernhardt; Beniamino Gigli, premier tenor of the Metropolitan Opera, and Efrem Zimbalist, eminent Russian violinist are on the course.

Season tickets for the Musical Arts series may be procured from Miss Bellanca, No. 230 Delaware avenue. Prices range from $5.50 to $11 for the five concerts.

NEW YORK
N. Y.
TRIBUNE
OCT 21 1923

An enthusiastic reception with a sold-out house was given the Boston Symphony Orchestra under Pierre Monteux in its first concert of the season on October 12. According to Mr. Philip Hale in "The Boston Herald," the concert was "the most brilliant in the history of the orchestra since Arthur Nikisch first stepped on the platform of the old Music Hall."

Aubert's 'Habanera' Played by the Boston Symphony

The program of the second concert by the Boston Symphony Orchestra, Pierre Monteux, conductor, was:

Rachmaninoff, Symphony No. 2 in E minor.
Beethoven, Scene and Aria from "Fidelio."
Aubert, "Habañera."
Wagner, Elisabeth's Greeting from "Tannhäuser."
Smetana, Overture to "The Sold Bride."

Elisabeth Rethberg was the soloist.

Rachmaninoff's symphony is the commonplace raised to the nth degree. It would seem that not a formula dear to Tschaikowsky, not a progression prescribed by the harmony textbooks, has been omitted. Everything is carried out according to rule, and in his desire to introduce all possible examples of thematic development the composer has overloaded his work with cumbersome details. Yet it is not alone in the musical material that this symphony is commonplace. The moods which it seeks to delineate are in themselves of this quality. Beethoven often moves us deeply, stirs the imaginative powers and summons a mood of transcendent beauty with a few simple chords. The greatness, the nobility of his thought is felt in spite of the poverty of the medium through which he would express it. But, alas, the nobility to be found in Rachmaninoff's symphony hardly rings true. Where he would be grandiose he is merely bombastic. Where he would move us by the simplicity and artlessness of his music, as in the opening measures of the slow movement, he is merely affected. On the other hand, it cannot be denied that there is much that is impressive in this symphony. Even platitudes, when hurled at one with almost overwhelming force, are bound to produce a certain effect. So does the orator who atones for the poverty of his thought by the vehemence of his gestures and the violence and passion of his language. Of these three qualities there is not a little in this symphony.

Aubert's "Habañera" is a work of another character entirely; not alone in its outward shape, for here the composer has set himself to work within a small frame, but in the purpose which lies behind it. A single emotion animates the piece from beginning to end, a voluptuous melancholy, and this one idea is elaborated with infinite care and skill. Within its intentionally narrow limits, it is impossible to conceive of a more logical development, a more original conception. But this more intimate and personal music is bound to make a lesser appeal, on a single hearing at least, than a brilliant and effectively written symphony.

Miss Elisabeth Rethberg sang familiar music by Beethoven and Wagner with taste, with skill, with excellent feeling for a well-rounded phrase; in short, she sang as a musician first, as a singer afterward. What more may justly be demanded of an artist? Others there are who bring a greater emotional power to their music, who arouse our enthusiasm to a higher pitch, but as singers come and go, few there are who are on the whole so satisfying to hear as was Miss Rethberg yesterday afternoon.

S. M.

MONITOR. Oct. 20

[133]

Tuesday afternoon, Oct. 30, in Symphony Hall, the first of the annual concerts by the Symphony Orchestra for Young People, this time gathered from the public schools of the metropolitan district. Mr. Monteux will conduct, and the program traverses: The Overture to Weber's opera, "Der Freischütz;" an Air and Gavotte of Bach; a fragment of Beethoven's ballet, "Prometheus;" Smetana's tone-picture of the river Moldau; the plucked Scherzo from Chaikovsky's Fourth Symphony; two pieces from Ravel's "Mother Goose;" Berlioz's Rákóczy March.

Symphony Orchestra

AN established British composer, Frank Bridge, whose music long since made way to the United States, will be guest of Mr. Monteux and the Symphony Orchestra at their concerts next Friday afternoon and Saturday evening in Symphony Hall. More particularly he will conduct in his own Suite of sea-pieces—"Seascape," "Sea Foam," "Moonlight" and "Storm"—new numbers to most hearers. For further novelty, Mr. Monteux goes to the ancients of the ancients—sixteenth-century Italian composers, of names now undiscoverable. They wrote three dances; Respighi "freely arranged" them; and Mr. Toscanini and his orchestra once played them in Boston to the pleasure of all who heard. For beginning of this third program, Mr. Monteux has set Sibelius's First Symphony—music of Viking sweep and clang.

TRANS. OCT. 20.

NEW YORK
N. Y.
TELEGRAPH
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THE BOSTON ORCHESTRA, under Pierre Monteux, carries with it a vague suggestion of Alsace-Lorraine. It is an Orchestra Irridenta. Under Dr. Muck, it was German and German-speaking. Under Mr. Monteux, it is French. After many years, it carries with it a hint of the devastating conquerer. It is not only polite but also truthful to say that under the circumstances Mr. Monteux has done very well. But a gracious follower of a tyrant never has an easy row to hoe.

BUFFALO,
N. Y.
TIMES
OCT 21 1923

Musical Arts Concerts.

The program aranged for the concert of the Boston Symphony Orchestra which opens the Musical Arts series Thursday evening, November 8th, in Elmwood Music Hall, is one calculated to arouse enthusiasm. The piece de resistance will be the Sibelius E minor symphony No. 1, Op. 39, a work of rarely exquisite beauty while the first number on the program will be Weber's overture to the opera, "Der Freischutz" written nearly a hundred years ago by the great master of orchestration. Liszt's "Tasse, Lamonto e Trionfo—Symphonic Poem No. 2, is also promised. This will be the last opportunity local music lovers will have to hear the Boston Symphony under Pierre Monteaux's leadership, as the illustrious conductor will return to his native land after this tour, relinquishing the baton to Serge Koussevitsky. Proof of Monteux's genius is to be seen in the rare ensemble and beauty of tone which his tireless hand has wrought in the four years past. The great orchestra of 100 musicians has become under his leadership a marvelously perfect instrument and during his term it has brought to the light of ideal performance a great wealth of orchestral music. Mme. Charles Cahier, soloist with the orchestra, has been acclaimed by Saint-Saens, Gustav Mahler and many other composers as the greatest contralto living. The folowing excerpt from the pen of one of the leading Vienese critics gives one an idea of the high regard in which continental Europe holds Mme. Cahier who was for four years the prima donna contralto of the Royal Opera of Vienna.

"Cahier brings out the old music lovers who in their anxiety to hear her will even go hungry rather than miss her concert. They are only afraid she may not come. The largest hall is selected and stage seats are filled. No where is she loved and honored more than in Vienna, nowhere could her great and incomparable art be more highly appreciated than in Vienna. She surpasses herself, if possible. The rich tones flow without visible effort from her lips. In this artist one never perceives, is never conscious of the work but only of its results. At the conclusion of the program the public went mad with enthusiasm. Everyone was loath to leave the concert hall, and after many encores, there was a stage-rush and the great Cahier was literally carried to her car."

* * *

BUFFALO
N. Y.
EXPRESS
OCT 21 1923

The programme arranged for the concert of the Boston Symphony orchestra which opens the Musical Arts series on Thursday evening, November 8th, in Elmwood Music hall, is one calculated to arouse enthusiasm. The piece de resistance will be the Sibelius E minor symphony No. 1, Op. 39, a work of exquisite beauty while the first number on the programme will be Weber's overture to the opera, Der Freischutz. Liszt's Tasso, Lamento e Trionfo— Symphonic Poem No. 2 is also promised. This will be the last opportunity local music lovers will have to hear the Boston Symphony under Pierre Monteux's leadership as that illustrious conductor will return to his native land after this tour, relinquishing the baton to Serge Koussevitsky. Proof of Monteux's genius is to be seen in the rare ensemble and beauty of tone which his tireless hand has wrought in the four years past. The great orchestra of 100 musicians has become under his conductorship a marvelously fine instrument and has brought to the light of ideal performance a wealth of orchestral music. Mme. Charles Cahier, soloist with the orchestra has been acclaimed by Saint-Saens, Gustav Mahler and many other composers as the greatest contralto living.

NEW YORK
TIMES
OCT 21 1923

The first concert of the Boston Symphony Orchestra's season—the last season under Mr. Monteux—is called by Philip Hale "the most brilliant in the history of the orchestra since Arthur Nikisch first stepped on the platform of the old Music Hall," and praise is given to Mr. Monteux as the creator of the orchestra of today. Mr. Monteux plans to play this season Beethoven's Choral Symphony, Scriabin's "Divine Poem," the First Symphony of Mahler and Strauss's "Symphonia Domestica." Of the newer music Stravinsky's "Sacre du Printemps," works by Malipiero, Respighi, Roussel, Ravel, Aubert, Honegger and Ropartz; also Debussy's Martyrdom of Saint Sebastian." German composers will probably include Schönberg, Schreker and Pfitzner; English composers, Eugene Goossens, Arnold Bax and Frank Bridge; others are the Hungarian Bela Bartok and the Spaniard, de Falla, some of this music will be included in the ten programs of the Boston Symphony concerts in New York.

BUFFALO,
N. Y.
COURIER
OCT 21 1923

The programme arranged for the concert of the Boston Symphony orchestra which opens the Musical Arts series Thursday evening, November 8th, in Elmwood Music hall, is one calculated to arouse enthusiasm. The piece de resistance will be the Sibelius E minor symphony No. 1. Op. 39 a work of rarely exquisite beauty, while the first number on the programme will be Weber's overture to the opera "Der Freischutz" written nearly a hundred years ago by the great master of orchestration. Liszt's "Tasse, Lamento e Trionfe—Symphonis Poem No. 2 is also promised. This will be the last opportunity local music lovers will have to hear the Boston Symphony under Pierre Monteux's leadership as the illustrious conductor will return to his native land after this tour, relinquishing the baton to Serge Koussevitsky. Proof of Monteux's genius is to be seen in the rare ensemble and beauty of tone which his tireless hand has wrought in the four years past. Mme. Charles Cahier, soloist with the orchestra has been acclaimed by Saint-Saens, Gustave Mahler and many other composers as the greatest contralto living. Mme Cahier was four years the prima donna contralto of the Royal Opera of Vienna.

Boston Symphony Programme

At the third pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, a composition of particular interest will be the suite, "The Sea," by Frank Bridge, the noted English composer. Mr. Bridge is making his first visit to America and has accepted Mr. Monteux's invitation to conduct his own suite. The score consists of four movements thus described: "Seacape," "Seafoam," "Moonlight," "Storm." Mr. Bridge has composed a number of notable works in small and large forms, and is known to Boston Symphony patrons from his setting of Rupert Brooke's "Blow Out, You Bugles." which was given here several seasons ago.

Mr. Monteux will open this programme with the First Symphony of Sibelius in E minor, and likewise conduct the "Ancient Dances" by composers of the 16th century, arranged for modern orchestra by Respighi, the Italian composer.

POST. OCT. 21.

ALBANY
N. Y.
JOURNAL
OCT 25 1923

FRANKLIN CONCERT.

Boston Symphony Orchestra.

An event of prime importance will be the visit of the internationally celebrated Boston Symphony orchestra of 100 musicians, which is to give a concert in Harmanus Bleecker hall Monday evening, Nov. 5, under the management of Ben Franklin. This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than 40 years of endeavor.

The history of the orchestra makes a fine record of high purpose, adminisstrative wisdom and munificence on the part of its founder. Every effort was directed toward artistic supremacy. One after another of the world's greatest conductors devoted their best towards the further refinement of the ensemble. Pierre Monteux is now the leader, this being his fifth season as such.

For the Albany concert advance orders for seats are now being accepted and filled, and should be sent to Mr. Franklin at 18 Chestnut street. The box office sale does not open until next Thursday morning.

BRIDGE'S SEA-MUSIC

A New Suite from the English Composer to Be Heard at the Symphony Concert Tomorrow—Moods, Pictures and Moderation

Those who do not mind an occasional sharp dissonance so long as it is agreeably resolved; who prefer that a melody should bear some relation to a major or minor scale; who enjoy the varied hues and rich sonorities of the modern orchestra when these hues and sonorities clothe "sane" harmonies and songful themes, should find much to their liking in Frank Bridge's Suite, "The Sea," in which the composer himself will conduct at the Symphony Concerts of tomorrow and Saturday. Written in 1910-1911 this Suite is hardly representative of his more advanced manner; though under no circumstances is Mr. Bridge to be placed with such modernists among his countrymen as Lord Berners, Bliss or even Goossens. Rather, with Vaughan Williams, Bax and Holst he clings to the safer middle ground, availing himself of what he feels to be sound in the newer ways of music while retaining many forms and formulas of the old. In the words of a recent appraiser of his piano-pieces, Katherine Eggar in "The Music Teacher": Bridge "is not one of those whose predominant feeling is that the time is out of joint and nothing but the past was right; neither is he struggling to grasp an artificial tomorrow for fear of being out of date today."

Within the past few years, not a little of Mr. Bridge's music, both in the larger and the smaller forms has been heard in or near Boston. Once at a pair of Symphony Concerts, Mr. McCormack sang a piece for voice and orchestra, while he and other singers have acquainted us with several of Bridge's numerous songs with piano accompaniment. A Suite for String Orchestra was heard at one of the concerts of the Boston Musical Association, and the London String Quartet has played in Cambridge the excellent Quartet in E minor, which it had previously ventured to much applause at a Berkshire Festival. For final mention, besides a piano-piece or two, there is the Sonata for Violoncello and Piano which played by Miss Berry in Steinert Hall last season seemed to strike a somewhat deeper note than any of the foregoing.

In addition to these chamber-pieces Bridge has written a Trio, a String Sextet and a Piano Quintet; and among his orchestral compositions still unknown to Boston are a "Dance Rhapsody" and a tone-poem "Isabella." As to Frank Bridge the man: he was born in 1879, his principal teacher in composition was Sir Charles Stanford; he is a viola-player of note, and he is not without reputation as conductor.

In the wider use of the term the Suite to be heard here tomorrow might be styled a Symphony. The four movements are bound together by affinity of key, and in character they correspond to the conventional Allegro, Scherzo, Slow Movement and Finale. The first of them, a "Sea Scape," has for main tonality [illegible] tative [illegible] the motion, the brightness, [illegible] y of the sea—not its mystery or its tragedy. In the Scherzo, by title "Sea Foam," the composer makes clear and—if the reading eye does not err—successful, attempt to achieve that gossamer lightness of orchestral effect for which Berlioz's "Queen Mab" set the pattern. "Moonlight" is the name set upon the movement that follows, and here the composer would have his music atmospheric, poetic. The scoring, though subdued, is not without richness, and the chief theme, first sung by flute and ultimately heard from the full orchestra, is appropriately languorous. The Finale discloses Bridge as one of the many who have sought to depict in music the fury of an ocean storm. At the outset woodwind, horns and trumpets over a roll of drums give forth a boldly dissonant motive. Seething chromatic scales are heard in the strings and horns announce "with ferocity" the chief theme. The tempest waxes and wanes and waxes afresh. At length after a mighty outburst the raging elements subside. As sun breaking through clouds is heard the chief theme of the first movement, broad, reliant, propulsive. And upon a long sustained E-major chord the piece comes to resounding end.

W. S. S.

POST. OCT. 26

BUFFALO
N. Y.
NEWS
OCT 27 1923

Boston Symphony and Cahier.

The coming concert of the Boston Symphony orchestra in Elmwood Music hall, Thursday evening, November 8, under the local management of Bessie Bellanca, will afford this city perhaps the last opportunity to hear one of the greatest conductors France has produced. The contract of Pierre Monteux expires after this, his fifth season as head of the Boston Symphony, and the conductor will return to his native land at the end of the season. At the recent opening of the season in Boston, Monteux was praised highly for having brought the historical and traditionally marvelous orchestra to a beauty and perfection of ensemble, and an eloquence of performance scarcely equalled in the finest seasons of the past.

Of Monteux's rendition of "The Dance of Salome" from Strauss' music drama "Salome," which will be given by the orchestra here, the Boston Transcript said: "Mr. Monteux's version of the Dance of Salome is the version of the Straussian theatre. The music exhales langours, weaves repetitions, rustles and prickles. When Strauss would have it a smother of sensuality in the full thick, velvet voices of horns and violincellos; when he would have his wood winds bite as with the little white teeth of Salome in the old chronicles; when the dance ends in a whirr of trills, high and shrill, darting and piercing, the conductor was heightening voice to the composer and as quick, sure-fingered, with every thread of instrumental color." The Transcript critic concludes: "Fortunate are composers, since in such voice as Mr. Monteux and his forces now give them, their music lives and is charactered."

Mme. Charles Cahier, noted contralto who comes as soloist with the Boston Smyphony orchestra has achieved an extraordinary reputation on the operatic stage in Europe. Mme. Cahier (Sara Layton Walker) is an American by birth who has won her way to her present position of eminence on foreign soil and in competition with the finest artists of continental Europe. Elvard Grieg, Gustav Mahler, Camille-Saint-Saens, and other famous composers have paid the highest tribute to her art.

Aside from the remarkable operatic career of Mme. Cahier, she is recognized as one of the foremost lieder singers of the day. In writing of this phase of her art one of the eminent European critics wrote: "Of the masterly way in which this artist raised Schubert's 'Klarden's Lied' (Clara's Song) and the 'Youth at the Spring,' to the level of lyric scenes without the use of gesture to aid the inner action only the auricular witness of this musical wonder, can form a clear idea."

CAMDEN,
N. J.
OCT 26 1923

Reports state that the Boston Symphony is playing better than ever. Philip Hale, Boston critic, termed the last season under Monteux, the most brilliant since Nikisch wielded the baton.

NEWS
OCT 26 1923

The first concert of the Boston Symphony Orchestra's season—the last season under Mr. Monteux—is called by Philip Hale "the most brilliant in the history of the orchestra since Arthur Nikisch first stepped on the platform of the old Music Hall," and [illegible] given to Mr. Monteux as the [illegible] of today.

COMMER
Buffalo, N. Y.
OCT 27 1923

Boston Symphony Orchestra Plays Here November 8

The Boston Symphony Orchestra, known through its long history as one of the finest in the world, will make its only visit to Buffalo this season and will give a concert in Elmwood Music Hall, Thursday evening, November 8. This appearance will be one of a week's tour, shortly following the opening of the season, and including concerts at Albany, Ithaca, Toronto and Pittsburgh.

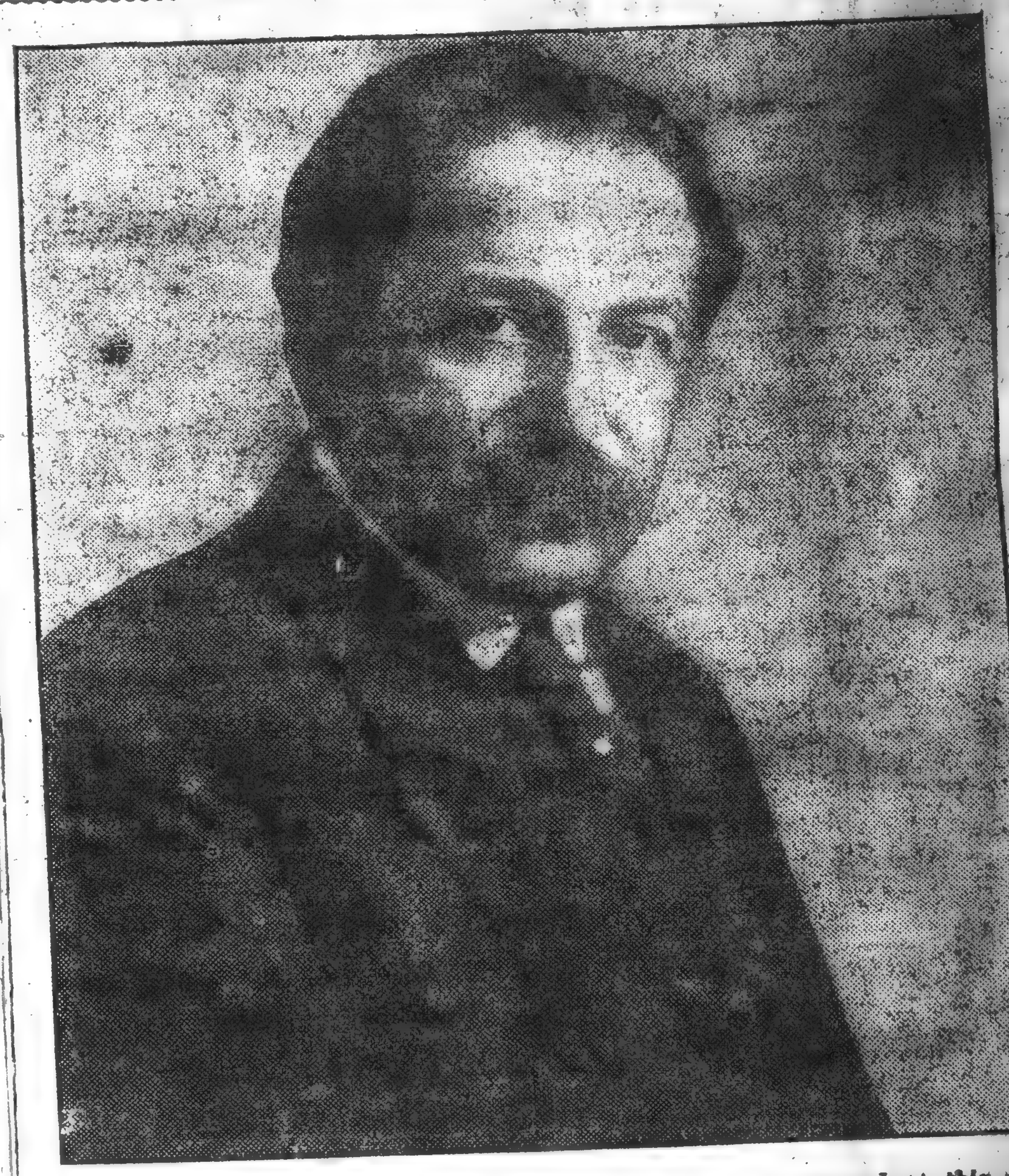
Madame Cahier, celebrated European contralto now coming to this country, will appear as soloist with the orchestra. Pierre Monteux, the illustrious conductor, is preparing a program of special interest and musical importance for this occasion.

The Boston Symphony season opened in Symphony Hall, Boston, last Friday. The fine reception which this concert was accorded, indicates that the fifth and farewell season under Monteux will be one of the most brilliant in the annals of the organization.

Tickets for the Boston Symphony—Mme. Cahier concert, will be on sale at the Colonial Flower shop, 230 Delaware avenue, after October 31.

ALBANY
N. Y.
JOURNAL
OCT 27 1923

PIERRE MONTEUX WHO WILL CONDUCT BOSTON SYMPHONY



As all critics agree a concert by one of the great orchestras is the acme of musical enjoyment, and as the Boston Symphony of 104 instrumentalists is said to be the finest of all orchestras, the appearance of the Boston organization at Harmanus Bleecker hall Monday evening, Nov. 5, under the leadership of Pierre Monteux, with Sigismond Stojowski, pianist, as soloist, should be one of the finest treats of the year and should attract another great and brilliant audience. This the third splendid musical event of the season will be under the management of Ben Franklin.

Special interest is manifest in this concert for it will be the last time that Albanians will have opportunity to see Pierre Monteux conduct, as this year concludes his five year contract, and at its conclusion he will return to France for engagements in that country. Another reason for special interest is the appearance of Stojowski, piano soloist of the concert, he having a host of friends in this city and vicinity. On account of the wide-spread interest in this concert and so that music-lovers may familiarize themselves with the program, it is announced at this time and will be as follows:

I.
Overture to the opera, "The Bartered Bride" ....Smetana
II.
Symphony in A major, No. 7, Op. 92 ....Beethoven
Poco sostenuto; Vivace.
Allegretto.
Presto; Presto meno assai.
Allegro con brio.
Intermission.
III.
Concerto for piano in C minor, No. 4, Op. 44 ....Saint-Saens
Allegro moderato; Andante.
Allegro vivace; Andante.
Finale, Allegro.
Sigismond Stojowski at the piano.
IV.
Dance of Salome, from Music Drama, "Salome" .... Strauss

Advance orders for seats for this concert are now being received by Manager Franklin at 18 Chestnut street, and orders will all be filled before the opening of the box office sale next Thursday morning at Harmanus Bleecker hall.

INFORMATION OBSCURED

SYMPHONY DIRECTED BY BRIDGE

Composer Conducts His Own Suite, 'The Sea,' at Concert

Post Oct 27

BY OLIN DOWNES

A composer appeared as conductor also of his music yesterday afternoon when the Boston Symphony Orchestra gave its third concert of the season in Symphony Hall. He was Frank Bridge, the Englishman, whose orchestral suite, "The Sea," was then heard for the first time here. Mr. Bridge not only knows very well how to orchestrate, but also how to ~~secure~~ what he wished from the players.

SUITE WELL RECEIVED

The four movements of the suite corresponding in a very general way, perhaps, to the four movements of the symphony, were played without pause between the movements, and they were received with prolonged applause.

Yet we must confess to a poor opinion of this music. Had it not been preceded by a symphony in E minor of one Jean Sibelius, whose voice is of primeval nature and the early gods, and also by a suite of glorious music of the Italian renaissance, it might have appeared less theatrical and essentially middle-class. But, truth to tell, there seemed to us about as much resemblance between the wildness and power of the music of Sibelius and the pompous, manufactured climaxes of Mr. Bridge as there is between the grandeur of an actual tempest and the music the orchestra plays when there is a picture of a storm in a movie theatre. Yes: this would be first-rate storm music for the movie theatre. It moves right along. It whirs and flashes and roars and clicks.

Opening Holds Promise

One gets the best impression of the music from the opening of the first movement. It seems the one living idea of the work. It is as if the theme has crystallized in the composer's conciousness after long contemplation of the sea. It suggests something of the monotone of nature. But half way through the movement Mr. Bridge forsakes his simple and sincere expression, and forthwith his orchestra commences to bluster and bellow in ways which are not as the inevitable accumulation of energy inherent in the music.

This first movement is called "Seascape"; the second "Sea-Foam"; the third, "Moonlight"; the fourth, "Storm." There are passages of a sentimental inflection in "Moonlight," and sounds like the Nile scene in "Aida," but the movement, "Sea-Foam," is trivial, and what, to actualities, is the "Storm" movement but a series of strivings and contortions on the part of a composer trying to lift himself by his bootstraps?

Sibelius' Genius

The memories of the concert are the magnificent symphony of Sibelius, heard here with distrust 15 years ago, and now accepted as a work of unquestioned genius, even though it is not one of the most mature and individual of this master's scores, and the music of the old Italian masters, saturated with beauty, and the sun, and the intoxication of life, wherein we see gorgeous fetes at court and hear the lover praising to the music of his lute his lady so gracious and fair.

It is curious to think how ancient and heroic the music of Sibelius sounds, how much of the period of the sagas of the ninth and 10th centuries—the music of Sibelius, who lives today—and how much nearer the present time sounds the music of Italians, some of them unknown and forgotten, who died more than 300 years ago. Yet that is the case. It is probably because Sibelius echoes nature untamed by man, while the Italian masters are inspired by the spirit of the last great phase of civilization and culture that the world has known. Yet all those compositions are one. They are each part of the music which, as Debussy said, is one music—just one thing, found sometimes in a Strauss waltz, and at other times in a Beethoven symphony. Throughout the afternoon the orchestral performances were of the highest quality.

"THE SEA" PLAYED AT SYMPHONY CONCERT

Frank Bridge Conducts His Orchestral Suite

Sibelius Symphony and Old Italian Dances Heard

Globe Oct 27

The first guest conductor of the season, Frank Bridge, supplied at yesterday's Symphony concert the "human interest" usually offered by the soloist. Mr Bridge, one of the less radical of the present generation of British composers, led the orchestra in the first Boston performance of his suite, "The Sea," composed in 1910. Sibelius' First Symphony, now become a repertory piece, and Respighi's fine arrangement of three old Italian dances, which certainly should become part of the permanent repertory, were the other numbers on the program.

Mr Bridge has sought the imaginative stimulus necessary to composition where other and greater composers have found it, in the idea of the sea. The subtitles, the only detailed program of the suite, are "Seascape," "Seafoam," "Moonlight" and "Storm." That great model of the elder school of British composers, Mendelssohn, in his "Fingal's Cave" or "Hebrides" overtures, and in the less known but equally fine "Calm Sea and Prosperous Voyage," has pictured the sea in tones as few composers have yet succeeded in doing.

Debussy's "La Mer," for instance, rather curiously lacks the romantic glamour Mendelssohn achieved. Only the opening chords of Schubert's song, "Am Meer," written by a man who never actually saw the sea, have thus far rivaled the opening of the "Hebrides" overture.

Of modern writers Rachmaninoff, whom inspiration seldom visits, has in the opening of his "Isle of the Dead," after Booklin's painting best depicted the "sea's listless chime, time's self made audible."

Mr Bridge's suite lacks rhythmic subtlety, and fails to use harmonies coloristically. That is perhaps why his music, to one listener yesterday, recalled not the sea, but the picture postcards of it one sees at Summer resorts. The audience received the piece politely, and with some signs of cordiality.

Respighi's ancient Italian dances and airs were first played here in 1921 by Toscanini's orchestra. Then, as yesterday they seemed unusually fresh and beautiful, with their colors and lines restored by a skilful hand. Such tasks as this arrangement are a severe test of a composer's taste, but Respighi does not err in any detail.

Sibelius' First Symphony deserves revival less than his fourth. It was in the year 1898, however, a work of great promise. The slow movement is banal. One could find in it neither the "purest folk melody" discovered by Mr Goepp, nor the "memory of a girl amid the simple flowers" of Mr Rosenfeld, whose rhapsodies on musical topics are more remarkable for adjectives than for accuracy. The scherzo is an effective genre piece, there are vivid and deeply felt passages in the other two movements.

The performance of all these numbers was more eloquent than precise. The absolute perfection of ensemble that once characterized this orchestra has not yet been perfectly and permanently recovered. The 100 players do not play quite as one man. Mr Monteux's interpretations, often brilliant, usually lack both classic serenity and that "strangeness" which romanticism, so literary critics tell us, added to beauty.

Next week Mitja Nikisch, son of the former conductor, will play Liszt's A major piano concerto with the orchestra as his Boston debut. An early Mozart symphony in C (K 338), Goldmark's "Sakuntala" overture and a novelty by Zeckwer are the other numbers.

THIRD CONCERT OF BOSTON SYMPHONY

Interesting Program — Composer Conducts "The Sea"

Herald Oct 27

By PHILIP HALE

The third concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Sibelius, Symphony E minor, No. 1; Respighi, Old Dances and Airs for the Lute, freely arranged for orchestra first time at these concerts); Frank Bridge, Suite in four movements "The Sea" (first time here; conducted by the composer).

Some, judging the music of Sibelius or rhapsodizing over it, have laid great stress on the fact that Finland is a wild and desolate country. They therefore argue that the music of Sibelius must be bleak and grim. They are also convinced that Sibelius himself must be a stern-visaged man, something of a Berserk, savage and unapproachable, to write as he does. But travelers assure us that in Finland there are smiling landscapes, and we know from personal acquaintance that Mr. Sibelius, like Baptista Minola in the comedy, is "an affable and courteous gentleman." We doubt if climatic conditions, the constitutional qualities or the passing mood of a man necessarily affect his music. Beethoven was in doleful dumps when he wrote one of his most cheerful symphonies. We have heard music by contemporaneous Italian composers that is more barbaric, gloomier than the great majority of that by Scandinavian or Russian musicians.

In this first symphony of Sibelius there are passages that show his anxiety to prove that he had made his [illegible] studies; as in the working [illegible] movement where [illegible] measures wholly at variance with the prevailing spirit of the movement, and not affording any contrast; as in the measures in imitation that follow the giving out of the Tchaikovskian theme of the second movement. Fortuniately these passages are very few. As for the first movement is is of splendid savagery, of an elemental sweep in its wildness, nor are the succeeding movements devoid of beauty and strength. Certain passages, as in the opening of the finale, that to the lovers of the sauve are brutal and ugly, have a ruggedness, a granitic quality that excites in the breasts of others enthusiastic admiration. Thomas Hardy long ago pointed out that ideas of beauty change; that at no distant day Ultima Thule may be visited as the Vale of Tempe has drawn ecstatic pilgrims. The symphony was superbly played.

The Old Dances and Airs orchestrated by Respighi were introduced here by Mr. Toscanini. We believe they have been played at a concert of the New England Conservatory. It would be interesting to know how much of these delightful pieces is the work of Respighi; whether he changed materially melodic lines; whether the harmonization is wholly his. Whatever his work may have been, he has preserved the archaic flavor and at the same time satisfied ears accustomed to 19th century music. There is no affectation of antiquity; there is no inconsistent, disturbing modernization; simplicity reigns in the arrangement, as it undoubtedly did in the original. Refreshing music in its frank gaiety and graceful tenderness.

Mr. Bridge conducted his suite in Cleveland on the 18th of this month, the suite was composed 12 years ago and first performed in London in 1912. The movements bear these titles: Seascape, Sea-Foam, Moonlight, Storm. A long list of orchestral sea-music might be drawn up, from Mendelssohn's overture that might portray an agreeable excursion on a Nantasket boat to Debussy's impressionistic sketches; from Paul Gilson's realism to Rimsky-Korsakov's shipwreck. Mr. Bridge, who is a worthy member of the British modern school, has endeavored to be frankly pictorial. As in all program music, given the titles, the hearer easily understands and appreciates the intention. Of the four movements the first two seem to us the most poetic, but the whole work is interesting, for it is not influenced by others working in the same field—say rather, sea—and it is not strainingly pretentious. Mr. Bridge showed himself to be an experienced, authoritative conductor.

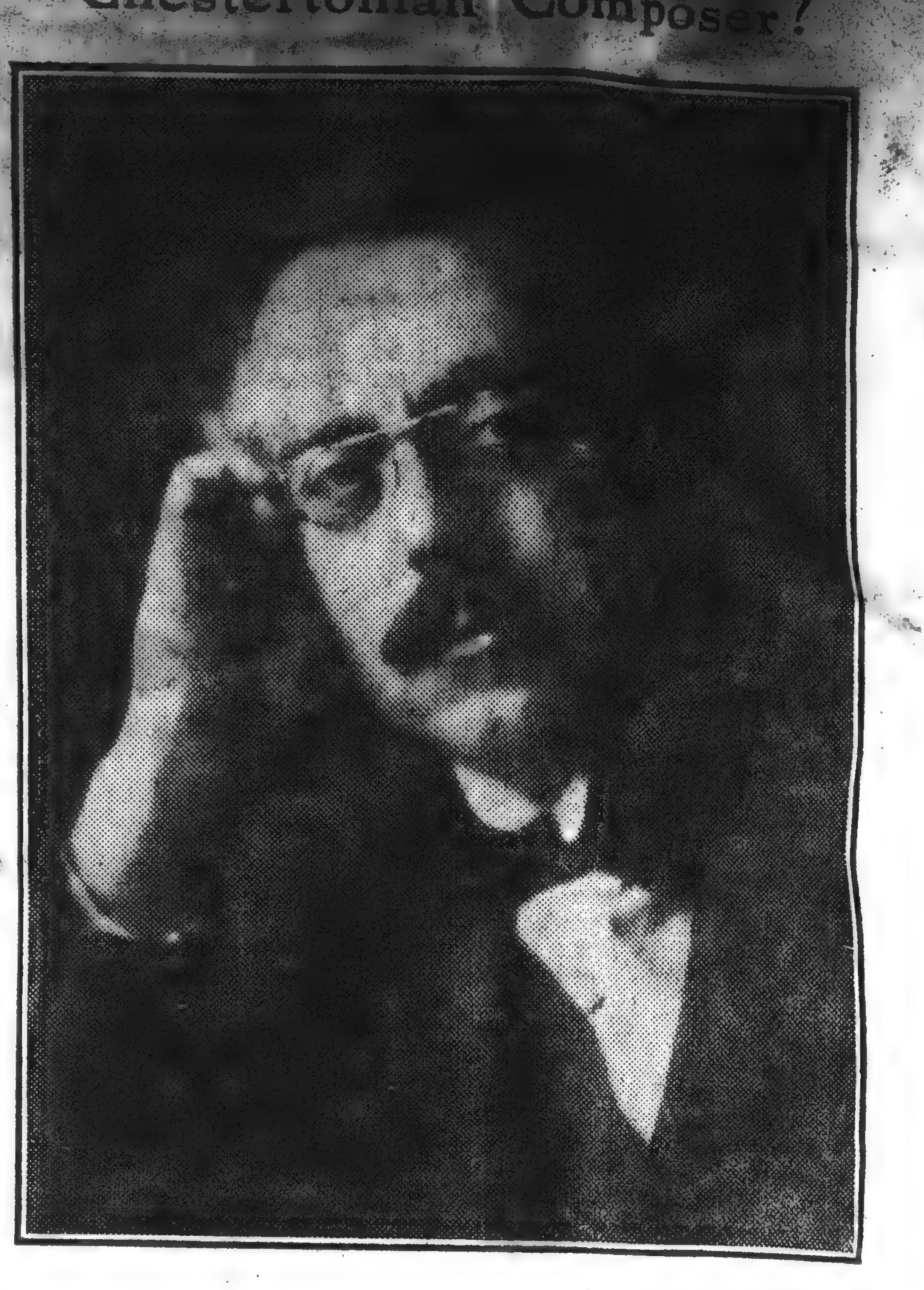
The concert will be repeated tonight, the program of the concerts next week is as follows: Mozart, Symphony C major without a minuet; Liszt, piano concerto, No. 2, A major; Zeekwer, "Jade Butterflies" (first time here); Goldmark, overture to "Sakuntala." Mr. Nikisch will be the pianist.

ANCIENT DANCES, NEW SEASCAPES, ALSO SIBELIUS

A SYMPHONY CONCERT WIDELY RANGING

Twentieth-Century Distillation of Sixteenth-Century Music — Bridge the Briton, Safe, Sane but Also Pictorial—Another Modern Symphony That Lasts

Chestertonian Composer?



(Photograph by Lambert)

Frank Bridge

English Guest at the Symphony Concerts of Yesterday and Today

A CURIOUS place in contemporary music is that now held by Jan Sibelius. So firmly established in the orchestral repertory are certain of his pieces—in particular the First Symphony which yesterday came to its sixth performance at a pair of Symphony Concerts—that the composer seems almost a classic. Yet spiritually, at least, was he not the first of the moderns, in the immediate application of that fugitive term? 1899 is the date set upon this First Symphony and at that time the stream of music was flowing in two widely divergent channels—one of them German Romanticism, which had reached its fullest and finest flowering in the tone-poems of Strauss and was about to enter upon a period of decadence; the other, French Impressionism which had been born five years before in the exquisite "L'Aprés-Midi d'un Faune" of Debussy. In this Symphony of Sibelius, however, and indeed in all his subsequent music, there is to be found neither the luxuriant extravagancs of the former nor the misty outlines of the latter. From the outset this Finn was, in the fashion of our own day, terse of speech, and economical of resource, sharp of outline and notably free from hysteria, hypersensitiveness and sentimentality.

True there are in this First Symphony passing recollections of Wagner and Chaikovsky, but these are extraneous rather than germane to the music as a whole. And what other young composer at the end of the nineteenth century with the scores of Wagner and Strauss before him would have planned a symphony according to the outmoded instrumental scheme of the symphonies of Brahms, adding only a third trumpet, three instruments of percussion and a harp? No third flute, no English horn, no bass-clarinet, no contra-basson appears in this modest score, yet what a wealth of new and striking color it contains. Mellow without lushness, sonorous without flamboyance, flecked with the drab grays and acid yellows courted by your contemporary orchestrator, here is a score that the emancipated youngster who would turn shuddering from the seductive pages of Strauss or Debussy might ponder with enthusiasm and study with profit. Harmonically and melodically Sibelius is here occasionally greatly in the debt of his predecessors; yet in both these issues the First Symphony is also strikingly prophetic.

It is, of course, precisely where Sibelius leans most heavily upon his forerunners that his First Symphony has begun to fade. Although the long and mounting melody rising from the second theme of the final movement is still well nigh irresistible in sweep and progress, the wary listener is now aware that here the music is essentially retrogressive and therefore less vital, less enduring than in such truly original and singularly inspired passages as the introduction to the first movement; the elemental conflicts and sinister accents heard in the course of the subsequent unconventional "development"; the eerie measures that follow so disquietingly upon the lovely song of the Andante; the wildly primitive gaiety of the Scherzo; the tragic utterances of the Finale, which transcend mere personal lamentation; the bleak and bitter conclusion—perhaps the first manifestation of an afterwards prevalent pessimism and disillusion in music.

By contrast with the eloquences of this turbid, trenchant symphony Galilei's Gagliarda for the lute, rescued from oblivion and orchestrated by Respighi, sounded at first tame and pallid. But before many bars were passed the strangely haunting fragance of this ancient music asserted itself. And when Mr. Monteux and the orchestra turned to the succeeding Villanella of unrecorded authorship an ineluctable spell was laid upon the hearer. An infinite pathos invests these measures, so simple and withal so poignant. In the gentle melancholy of this air of ageless beauty lurks all the mystery and all the sadness of things distant and long forgotten—the sadness that inhabits lonely corridors, dusty and deserted, which once had resounded to youthful footsteps and had rung with youthful laughter. In the succeeding "Passo Mezzo and Mascherada," also from an unknown hand, is sounded a gayer note, but it might not altogether banish the mood inspired by the Villanella. Had Respighi done no other service to the art of music, his resurrection and his sympathetic recreation of the latter piece should earn him gratitude.

Three times in their orchestral form (and at least once as piano-pieces) had these "Old Dances and Airs for the Lute" been played in Boston by Mr. Toscanini and his La Scala band, by the orchestra of the Conservatory and by the People's Symphony under the guidance of Mr Mason. A comparison between any one of these performances and that of yesterday need hardly be made. It is enough to say that Mr. Monteux approached these fragile relics from the sixteenth century in a loving spirit, respecting their limitations, appreciating to the full their potentialities. Naturally he was most eloquent where his opportunity was greatest—in the Villanella. Here without resort to an inappropriate emotionalism he drew from the melody the full measure of its wistful yearning; while he revealed each of the many felicities of Respighi's softly colored, delicately moulded instrumentation.

In the symphony as occasionally in the past, it was possible to feel that Northern dourness and ruggedness and Southern warmth and affability may not quite be reconciled. Here and there it seemed that Mr. Monteux was tempering a little the savagery and mollifying the starkness of Sibelius's music. But for these concessions to temperamental differences he made full amends in his abounding eloquence with the more songful portions of the piece, in his feeling for the varied hues of Sibelius's tonal pallette and in his ability to release a wealth of poetic fantasy.

With the transcriptions by Respighi Mr. Monteux's share in the concert was done, and thereupon he yielded the stick to Frank Bridge, come to conduct his Suite, "The Sea." While harboring only the kindliest, most generous sentiments towards a distinguished visitor who, by report, has made himself liked by all with whom he has come in contact here, it is not possible to praise unreservedly Mr. Bridge's music. His conducting is in different case. Well practiced in the art of orchestral direction, the Englishman from the first rehearsal Wednesday morning through the concert of yesterday, had the band "under his thumb"—not by any exercise of despotism, nor by the impress of his genial personality, but by sheer proficiency, by thorough knowledge of the ins and outs of the conductor's craft. In appearance Mr. Bridge strikingly suggests the orchestra's quondam concert-master, Anton Witek, and probably for this reason looks more the Teuton than the Britisher. Less sparing of physical effort than certain other conductors Mr. Bridge, nevertheless makes no vain show. Rather his display of energy is but the outward manifestation of an inner enthusiasm that is immediately communicated to the players before him. In this case it may not be said that the composer is but lame interpreter of his own music. Yesterday by every sign the four pieces that make "The Sea" gave forth all that was in them, and accordingly they may be unequivocally appraised.

For the programme-book Mr. Bridge has provided a few lines in explanation of the content of his music. Thus, of the first piece: "Seascape," paints the sea on a summer morning. From high cliffs is seen a great expanse of waters lying in the sunlight. Warm breezes play over the surface." Here, as the expression goes, is pure stuff for music, and in the main the composer has done well with the opportunity offered him. With simple, even conventional means, he suggests, and vividly, the spaciousness of the waters and their brightness under a summer sun. But he accomplishes this in the first few pages of his score and much that follows weakens rather than enforces the initial impression—though at the end this is recaptured. Taken as a whole the second number, "Sea Foam," is the most successful of the four. To quote again the composer's annotations: "The sea foam froths among the low-lying rocks and pools on the shore, playfully, not stormily." Wholly unpretentious, frankly pleasing, this is an orchestral Scherzo that might stand without title and that is yet not inappropriate to the one it bears.

If we are to demand only that music be agreeable, squarely melodious, richly harmonized and warmly colored there can be no quarrelling with the ensuing piece that would depict, "A Calm Sea at Night," with moonbeams "struggling to pierce through dark clouds, which eventually pass over, leaving the sea shimmering in full moonlight." There is no great distinction in this music, no marked evidence of originality, no stamp of rare imagination. Yet in its unassuming way it pleases, even charms; and if it brings the thought of what a Debussy might have made of such tonal picturing, it by no means fails to fit the scene that was in the composer's mind as he wrote.

But in the final movement, by title "Storm," Mr. Bridge's powers are too plainly inadequate to the task before them. A fluent and scholarly writer of highly agreeable chamber music, the author of many delightful songs, the creator of numerous engaging short pieces for various instruments, Mr. Bridge may hardly follow in the footsteps of Wagner, though he has assimilated some of that master's tricks of orchestral speech. Inevitably any attempt to depict in music a storm at sea suggests comparison with the Overture to "The Flying Dutchman," a piece that in its particular domain is still unparalleled, even unapproached. And where Wagner almost causes the responsive listener to feel the sting of icy sleet, to see the scudding wrack, to hear less the tones of instruments than the hissing of waters and the shrieking of wind, to know the mingled terror and exaltation of an ocean storm, Mr. Bridge with more than a half-century of musical progress to aid him can give us only the spectacle of a hundred men working with might and main to create sound and fury that signifies nothing. We hear in his music chromatic scales in the strings, shoutings and strident clamors in the brass, crashes of cymbals and booming of bass drum. And we remain securely in our chairs with walls about us and a roof above our heads. . . . But after all, where Mr. Bridge has failed many another, more richly endowed than he, might likewise have failed. We may hardly reproach him for not being a Wagner.

W. S.

TRANS. Oct. 27

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Oct. 27.

Friday afternoon, Nov. 16, in Symphony Hall, the fifth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. Roland Hayes for assisting singer, and Mahler's first Symphony probably upon the programme.

Saturday evening, Nov. 17, in Symphony Hall, the fifth of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting, Roland Hayes for assisting singer, and Mahler's first Symphony probably upon the programme.

TRANS. Oct. 27.

YOUNG PEOPLE'S CONCERTS

Next Tuesday and Wednesday afternoon, Oct. 30 and 31, at 4 o'clock, Pierre Monteaux and the Boston Symphony orchestra will give a pair of concerts for young people.

NIKISCH SOLOIST

Mitja Nikisch, talented son of Arthur Nikisch, former conductor of the Boston Symphony Orchestra, will appear as the soloist with this orchestra next Friday afternoon and Saturday evening, Nov. 2 and 3. The young genius will take the pianoforte part in Liszt's Concerto in A major.

Pierre Monteux will conduct Mozart's Symphony in C major K No. 338, Zeckwer's "Jade Butterflies," after the verses of Louis Untermver, and Goldmark's "Sakuntala" overture.

TRAV. Oct. 27.

Bridge Conducts 'Sea' Suite With the Boston Orchestra

The third program of the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon in Symphony Hall, was:

Sibelius—Symphony No. 1 in E minor.
Respighi—Old Dances and Airs for the Lute.
Bridge—Suite, "The Sea."

The first symphony of Sibelius is interesting music for several reasons. First, as music pure and simple, it moves by its sincerity and directness of utterance, the beauties of its melodies and its harmonic originality. Then, again, it is interesting to observe in it those characteristics which, more fully developed and more sharply delineated, give to the later works of this composer a peculiarly arresting individuality. And to the musician it is also interesting to compare it with these later compositions, and to observe how the composer has contrived to rid himself of those earlier influences, particularly those of Tschaikowsky and Brahms, which beset him, and to allow his own personality to assert itself. To the general public this symphony will no doubt always appeal, because of its rhythmic vitality and the simplicity and clarity with which its themes are developed. The performance yesterday was brilliant, yet restrained and thoughtful. This music may easily be overemphasized and the slightest amount of overemphasis may destroy the mood of the music and cause it to become blatant and theatrical. Not once did Mr. Monteux and the orchestra err in this direction.

By far the finest playing of the afternoon, and of the season thus far, for that matter, was in Resphigi's free transcriptions of old dances and airs for the lute, three of a set of four being played. When Toscanini and the "Scala" orchestra appeared here two years ago, playing among other things these very pieces, there was much marvel at the pianissimo effects which he obtained from the string section of his orchestra. He was surely equaled, if not outdone, in this regard by Mr. Monteux yesterday in the Villanella from this suite. As an example of orchestral technic it was most striking and once again calls to mind the wonders which he has wrought with this band of players. These pieces are models of the transcriber's art. They have been translated into modern idiom so delicately that nothing of their archaic charm has been lost, yet the crudities (to modern ears) of the originals have been carefully eliminated.

Frank Bridge, one of the group of English modernists, conducted his suite, "The Sea," in person. These sketches after nature contain many agreeable pages. They are written with a skillful hand, by a composer who seems to have been mainly influenced by the objective side of his subject. These "sea pieces" inevitably invite comparison with those of Debussy. The Frenchman, by far the greater artist, suggests, where the Englishman would unduly emphasize. The day of orchestral storms is long past, so too that of moonlight on the waters. Perhaps these pieces suffer from their titles. Mr. Bridge conducted with authority, though somewhat picturesquely. It is always interesting to see a composer conduct his own works, yet they often suffer thereby, and it is quite possible that the suite would have gained much in vividness of effect had its performance been intrusted to the more experienced hand of Mr. Monteux.

S. M.

MONITOR. Oct. 27

NIKISCH MAKES BOSTON DEBUT

Young Pianist Scores Hit at Symphony Concert

By E. F. HARKINS.

Mitja Nikisch

Two special features of this week's Symphony program are the Boston debut of Mitja Nikisch, pianist, son of a former conductor of the orchestra, and the first performance here of "Jade Butterflies," a prize-winning orchestral suite by Camille Zeckwer, one of the directors of the Philadelphia Musical Academy.

Young Nikisch—tall, blond of the matinee-idol type, and very much unlike his famous father in appearance—played with orchestra the brilliant and melodious Liszt concerto in A major. He is in a fair way to become one of the celebrated poets of the piano with his sound sense of rhythm and melody and his splendid technical equipment. A most romantic young artist! The audience was delighted with his work and recalled him half a dozen times. He courteously shook hands with Mr. Monteux, whose conducting was also brilliant.

CHARMING NOVELTY

"Jade Butterflies," the Zeckwer piece, was suggested by Louis Untermeyer's like-named poem, which is sub-titled "Paraphrases from the Japanese." This extremeely piquant composition in the modern French style won the $1,000 prize offered last year by the Chicago North Shore Festive Association, the judges deciding unanimously that it was the best of the 73 works submitted. It consist of five musical cameos, all "frail as porcelain," as Zechwer has described them; impressionistic, mystic, Oriental delicacies, at times suggesting the music of Debussy, Stravinsky, Delibes.

GOOD ORCHESTRAL WORK

Few novelties introduced at Symphony concerts in recent years have made so charming an impression. The orchestra played it in virtuoso style—especially the soloists. The applause might have been warmer. Evidently the audience was somewhat fatigued after its enthusiasm over the fair-haired Leipsic pianist.

Mozart's beautiful C major symphony and Goldmark's romantically Oriental "Sakuntala" overture were also capitally performed. The concert will be repeated tonight.

ADVTSR. NOV. 3-

NIKISCH SYMPHONY SOLOIST

Son of Former Leader Creates Impression as Pianist

BY OLIN DOWNES

Mitja Nikisch, whose father, Arthur Nikisch, was conductor of the Boston Symphony Orchestra from 1889 to 1893, appeared as solo pianist with that organization yesterday afternoon in Symphony Hall. He gave a fiery performance of the Liszt concerto in A major, a concerto not based on Hungarian folk tunes, yet as Hungarian, perhaps, and more rhapsodic than the most Hungarian of the famous composer's rhapsodies.

WARMLY APPLAUDED

The son of Arthur Nikisch, whose death was so great a loss to the musical world, is tall, auburn haired, of a strong build, and a little awkward from his height when he appears on the stage. Many concert goers present who remembered the father well, observed that the son resembled much more his mother.

There was, however, much more than a flash of the former Nikisch in the furious energy and dash of the final pages of the concerto yesterday. Elsewhere the young Nikisch was unexpectedly conservative in his interpretation—not as Hungarian, we think, as the concerto demands. He has a brilliant technic, strength, a singing tone in melodic passages—the makings of a great pianist when he is a few years older than 22. At present it is the sincerity, the force, the contagion of his youth, and the evident soundness of his preparation, which commend Mitja Nikisch to concert audiences. One does not do more at 22, and few do nearly as much. Mr. Nikisch was very warmly applauded when he entered, for the memory of his father; when he finished, for himself.

Philadelphian's Five Pieces

There were played for the first time here five pieces, "Jade Butterflies," by Camille Zwecker. Explaining his pieces to an interviewer recently, Mr. Zwecker was uncommonly and refreshingly frank about himself as a composer. He said, in effect, he had received a classic, even conventional, training as a composer; that he could not because of his period—he was born in Philadelphia in 1875—compose music of "futuristic" tendencies; that, like many another American composer, he was conscious of his indebtedness in his own work to European influences, such as Debussy and Strawinsky, and he thought it would be many years before America would develop a music of her own.

With such honesty and clearness of self-criticism to his credit, Mr. Zwecker writes these five little pieces after poems of Louis Untermeyer. There are many things to be said for these pieces. They are unpretentious in form and length. They are unpretending, frankly leaning toward the French school of harmonization, and showing not a little of that remarkable knowledge that Frenchmen have and American composers have not, of knowing how to score for wind instruments, and how to get much color from a small orchestra.

Parts Really Poetic

And finally there are moments when the music is really poetic, and not merely pretty. Among these are the second of the pieces, "Silence," which has the hot languor and peacefulness of noontide and some very good orchestral atmosphere; the opening of the third piece, "Butterfly Courtship . . . there on the river bank," and parts of the song of the English horn in the more sentimental piece, "Return." The pieces need not be taken too seriously. The composer would probably be the first to insist upon this. On the other hand, they are pieces by a composer who knows his business, and by an artist with a decorative sense.

A C major symphony by Mozart—not the great one in C, the "Jupiter," but a lesser though beautiful work—and a rather sleepy performance of Goldmark's 'Sakuntala" overture, completed this programme.

POST. NOV. 3,

NIKISCH PLAYS AT SYMPHONY CONCERT

Son of Former Conductor in Boston Debut

Zeckwer's "Jade Butterflies" Novelty on Program

Mitja Nikisch, son of Arthur Nikisch, who conducted the Boston Symphony Orchestra from 1889 to 1893, was the soloist at yesterday's Symphony concert. The elder generation of Bostonians still talks of Nikisch as the most brilliant conductor the Symphony ever had, so that his son was assured in advance of a friendly reception.

Mitja Nikisch is, however, a pianist who will not have to rely on his father's friends for a following. His playing of Liszt's A-major concerto, one of the most effective show pieces ever written, combined brilliance with sound and subtle musicianship. The novelty on the program was an American prize composition, "Jade Butterflies," by Camille Zeckwer of Philadelphia. The symphony was Mozart's in C major, without minuet. Goldmark's "Sakuntala" overture was the final number.

Nikisch was born in 1900, long after his father had left Boston. He scarcely looked his 23 years as he walked shyly out on to the stage and bowed his response to applause unusually cordial for a newcomer. His youth and ingenuous modesty made an instant favorable impression. There were no annoying "stagey" mannerisms. Here obviously was a pianist who thought more of the music than of the audience.

Since his father trained him in interpretation, Nikisch has musicianship of a matured perfection not usual at his age. He thinks his performance out not measure by measure, but in the larger units, phrases, periods, what you will, in which a composer thinks. He knows that there are such things as "inner voices," even in Liszt.

His mastery of the resources of the piano is remarkable, though more warmth of tone than he used yesterday would have been fitting in certain passages. He is no made musician, having learned by rote, but has inherited a large measure of his father's musical instincts and imagination. He was recalled five times, enthusiastically.

Zeckwer's "Jade Butterflies" is a well written, competently orchestrated piece of music, by a man capable of using the technique of more than one school of music skillfully. Mr Zeckwer has not been able to eliminate hints at this or familiar masterpiece. One caught glimpses of the Rhine maidens in his "Balance."

Mr. Monteux wisely used a small orchestra in the Mozart, though reducing the number of strings cannot make the music sound in so large a hall as it must have sounded to the composer's generation. This symphony is not a major work of Mozart, but Mozart wrote no music without individuality and grace. It is historically interesting as marking a transition in the development of the symphony as a form.

Goldmark's overture is one of the few [illegible] Wagner's technique [illegible] employed without sacrifice of [illegible] man's individuality. "Sakuntala" will be in orchestral repertories when many more pretentious works are forgotten. It may, for instance, easily outlast Richard Strauss, because it has more emotion back of it.

There are no concerts next week. Nov 16 and 17, Roland Hayes, tenor, will be the soloist, and Roussel's "Pour un Fete de Printemps" the novelty.

HERALD. NOV. 3

4TH CONCERT BY SYMPHONY

Orchestra Gives Mozart Piece Beautifully—Interesting Program

SON OF FORMER CONDUCTOR PLAYS

By PHILIP HALE

The Boston Symphony orchestra gave its fourth concert in Symphony hall yesterday afternoon. Mr. Monteux conducted. The program was as follows: Mozart, Symphony No. 34, C major (without a minuet); Liszt, Piano Concerto, A major, No. 2; Zeckwer, "Jade Butterflies" (first time in Boston); Goldmark, Overture to "Sakuntala." Mitja Nikisch, the pianist, played in Boston for the first time.

Seldom, if ever, has the music of Mozart been so beautifully played in Symphony hall. We do not remember hearing in this country or in foreign countries a performance that was so truly Mozartian. The symphony is not reckoned among his great works, but is there any one more charming in its innocent gaiety, its tender grace, in the apparent spontaneity when it is most artfully contrived? It was probably of this work that Mozart wrote when he said that 40 violins played, 10 violas, 10 double-basses, six bassoons and so on; an annoying statement for those who insist that the symphonies of Mozart should be played by a comparatively small orchestra.

Mr. Zeckwer's "Jade Butterflies" was awarded a prize offered by the Chicago North Shore Festival Association last year. Seventy-three compositions were entered in competition. Music that is thus crowned is as a rule, open to suspicion; it has its little day of triumph and is then forgotten. Even on the day of triumph, there may be wonder as to the precise inferiority of the pieces that were often honored. The successful competitor often endeavors to impress the judges by his technical knowledge; to show them that he has been a diligent student and is familiar with the iron-clad rules; or he is afraid to be original, lest his audacity set the judges a-frowning.

But Mr. Zeckwer was neither timorous nor recklessly daring. Not that he steered a middle course for safety. Having read verses by Louis Untermeyer—"Paraphrases from the Japanese"—he was moved to give his musteal impressions of them. Sound schooling, however, kept him from being vague, and delighting solely in agreeable sounds. He had musical ideas that were also poetic; furthermore he had a sense of color, of tints and demi-tints, and in his use of uncommon instrumentation he was sincere, not a man solely seeking to astonish the hearer. The Suite is in five movements. We think the fourth, "Return," and the fifth "Motion" are too much alike in mood to endure successfully the juxtaposition, delightful as each one is. Perhaps Mr. Zeckwer wished the mood to continue, to lull the hearer to the end, to dismiss him as one soothed by pleasant dreams, whereas another might have forgotten Mr. Untermeyer and constructed an "imposing apotheosis" calling in the aid of cymbals and bass drum, sure applause—traps for the unthinking.

The good old overture to "Sakuntala" now seems in spots a little too old. One wishes that much of the "working-out" measures might be dropped; yet the sensuousness of the chief theme which is finally turned into the expression of tumultuous joy leads one to forget the purely academic measures and the rather conventional hunting or war fanfares.

Mr. Nikisch was warmly greeted, for the sake of his father, whose leadership of the Boston Symphony orchestra is still memorable, also for his own sake. The report of his ability as a pianist had long preceded his arrival. He gave an uncommonly brilliant and mature performance of the concerto for a young man—he is in his 24th year. Not that his technical proficiency is so remarkable; young pianists and violinists now possess a mechanism that would have seemed astonishing 25 years ago; but very few pianists of Mr. Nikisch's age show the musical intelligence, the poise, the poetic feeling in lyrical measure that characterized yesterday his interpretation. The orchestra gave him eloquent support.

The concert will be repeated tonight. The orchestra will be away next week. The program of the concerts on Nov. 16, 17 is as follows: Dvorak's Symphony No. 2, D minor; Roussel's "For a Spring Festival" (first time here), and Moussorgsky's "A Night on Bald Mountain." Roland Hayes of Boston, returning from a tour in Europe, will sing Franck's "Procession," an aria fram Berlioz's "Childhood of Christ" and two negro "Spirituals."

HERALD NOV. 3.

Bearer of Famous Name, at Symphony Concert

MITJA NIKISCH
Pianist, Son of Former Symphony Conductor

HERALD. NOV. 3.

PROVIDENCE
R. I.
BULLETIN

BOSTON SYMPHONY CONCERT SEASON TO OPEN NOV. 20

Series of Five Entertainments to be Given at Infantry Hall.

The Boston Symphony concert season will open at Infantry Hall on Nov. 20 and will include five concerts, to be given Tuesday evenings, Nov. 20, Dec. 11, Jan. 22, Feb. 26 and April 29.

The soloists to appear at each are Madame Sigrid Onegin, the great Swedish contralto; John Charles Thomas, the illustrious voiced American baritone, who has had such great success recently on the concert stage; Ethel Leginska and Carol Robinson, who figure among the foremost pianists of the younger generation, and Jean Bedetti, leader of the 'cellist section in the orchestra.

This coming season, which will be the 43rd of the Boston Symphony Orchestra, will be the fifth under Pierre Monteux, who at its conclusion is expected to return to his own country, where the demand for him is insistent.

It was in France that Mr. Monteux made his first reputation. He first attained prominence presiding over the Colonnez concerts and other foremost symphony orchestras of Paris, as well as at the opera and at his own Monteux concerts. He toured Europe four years at the head of the Ballet Russe, and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan Opera House in New York. From that post he came to the Boston Symphony Orchestra.

BUFFALO
N. Y.
ENQUIRER
NOV 3 1923

BOSTON SYMPHONY TO BE HERE ON THURSDAY

A feature of the program to be given by the Boston symphony orchestra, Pierre Monteux, conductor, in Elmwood Music hall on Thursday evening, November 8, under management of Bessie Bellanca, will be the First symphony in E minor of the noted Finnish composer, Jan Sibelius. This is probably the most popular score of this master, and its popularity is easily understood in view of the great melodic beauty, the haunting and melancholy melodies which seem most characteristic of the desolate land of its composer.

Another number of special interest will be Salome's Dance of the Seven Veils, drawn from the music drama of the same name by Richard Strauss. This is considered one of this master's most brilliant achievements in suggestion and striking characterization.

The soloist of the evening will be the celebrated European contralto Madame Cahler. She will sing with the Orchestra Tschaikovsky's aria, "Adieu, foret," from the Opera "Jeanne d'Arc," and Berlioz' Revery "La Captive."

Pierre Monteux will open the program with Weber's overture to "Der Freischutz" and close it with Liszt's brilliant and impressive symphonic poem "Tasso: Lomento e Trionfo."

MUSICOGRAMS

Russian dressing will add piquancy to the orchestral fare that will be offered to Bostonians in 1924 by the revered Boston Symphony. Beginning with that season, the Hub's famous orchestra will have for its conductor the Russian cosmopolite, Serge Koussevitzky, whose latest fame has been won in Paris. Boston critics see the engagement as a definite national cycle in the leadership of the orchestra. That is to say, another national cycle. Before the war all the orchestra's conductors with one exception were German. After the wartime disrupting of the Symphony's ranks, its trustees chose a new broom to sweep away its troubles—that broom being labelled "Made in France" and wielded, first, by Henri Rabaud and of recent years by Pierre Monteux. One of the Boston critics, H. T. Parker, of the "Transcript," declares that there has been a certain disposition in Paris to regard the Boston Symphony as one of the incidental conquests of the late war and a permanent dependency of Parisian conductors. With the engagement of Koussevitzky that illusion vanishes. "To Paris, as well as to Berlin," says Mr. Parker, "it is good to proclaim our free and independent choice." Our big symphony orchestras are evidently not yet ready to show that independence of Europe by engaging an American as conductor. At all events, the appointment is generally regarded by friends of the Boston band as a step forward.

NAT. BUR. ADVCMNT
MUSIC.

From
TIMES UNION NOV 1 1923
Albany, N. Y.

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ALBANY
N. Y.
JOURNAL
NOV 1 -1923

FRANKLIN CONCERT.
Boston Symphony Concert.

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A program of imposing brilliance and engaging beauty will make notable this event, and an additional attraction upon the program will be the appearance, as soloist, of Sigismund Stojowski, the celebrated pianist.

The symphony for this occasion will be the "Seventh in A major," by Beethoven, one of the most beautiful and imposing of that master's famous nine symphonies. The evening will open with Smetana's Overture to "The Bartered Bride," a brilliant tour de force for the string orchestra which stands as one of the finest works from a Czeck composer. The closing number will be the "Dance of the Seven Veils" from the music drama "Salome," which Richard Strauss based on the play of Oscar Wilde — a descriptive excerpt which exacts the utmost resources of the largest symphony orchestra. Mr. Stojowski will be heard with the orchestra in Saint-Saens's formidably difficult, but engagingly melodious "Concerto in C minor, No. 4."

[137]

BROOKLYN, N. Y.
N. Y.
EAGLE
NOV 3 - 1923

BOSTON SYMPHONY SEASON

The coming season of Boston symphony concerts in the Academy of Music will include five concerts on the following Friday evenings: Nov. 30, Jan. 4, Feb. 1, March 14 and April 4. The soloists to appear at each of these are Madame Sigrid Onegin and Madame Elizabeth Rethberg, leading contralto and soprano respectively at the Metropolitan Opera House, both of which singers have made a generally fine impression in concerts and appearances with orchestra. The pianist will be Moriz Rosenthal, the European celebrity, who is returning to America after 17 years absence. The other soloists will be Jean Bedetti, the leader of the 'cello section of the orchestra, and Jacques Thibaud, the noted French violinist. This coming season, which will be the 42d of the Boston Symphony Orchestra, will be the fifth under the conductorship of Pierre Monteux, who will at its conclusion complete his five year period as leader. He is then expected to return to his own country, where the demand for him is insistent. It was in France that Mr. Monteux made his first reputation. He first attained prominence presiding over the Colonne concerts and other foremost symphony orchestras of Paris as well as at the Opera and at his own Monteux concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan Opera House in New York. From that post he came to the Boston Symphony Orchestra where, according to general opinion, his genius has found its finest expression.

From
NEWS, NOV 2 1923
Providence, R. I.

BOSTON SYMPHONY ORCHESTRA SEASON SOLOISTS SELECTED

Season Will Begin in Infantry Hall on Tuesday Evening, November 20

A list of solists of the first distinction are now announced to appear at the five Boston Symphony concerts for the Providence season to be given in Infantry Hall on the following Tuesday evenings: Nov. 20, Dec. 11, Jan. 22, Feb. 26 and April 29.

This will be the last season under the leadership of Pierre Monteux, the celebrated French conductor, who, at the expiration of his fifth year term, intends to return to France. Mr. Monteux has music of especial interest which he plans to include upon the Providence programs. The orchestra retains the splendid personnel of last season with the addition of several brass players.

The soloists which include a contralto, baritone, two piainsts and a 'cellist, should afford much interest and variety as well as musical importance to these concerts.

The contralto will be Sigrid Onegin, the famous Swedish singer who first came to America last autumn to join the Metropolitan Opera Company. She left behind her a supreme European reputation which was amply confirmed in her New York debut in concert and opera. She easily and immediately took the first place among the contraltos of the Metropolitan Opera Company.

John Charles Thomas, the young American baritone, will also be a soloist. This singer has been on the concert stage for about two years and has in this time established himself as unexcelled and scarcely rivalled in sheer beauty of voice.

The pianists will be Ethel Leginska and Carol Robinson, who are among the most conspicuous of the younger generation. Miss Robinson has been before the public only for a short while but has in this time [illegible] for herself [illegible] York, Chi-

Madame Leginska has been before the public for several years, touring America several times. She extended her public last season by a tour of Europe which won her the highest praise from each capital. Her command of her instrument combines a surprising strength with every softer dynamic gradation of an artist's poetic consept.

The 'cellist will be Jean Bedetti, leader of that section in the Boston Symphony Orchestra. By his appearance as soloist with this orchestra and by his recitals he has firmly established himself in the favor of our public as one of the very finest living masters of his instrument.

PITTSBURGH,
PA.
SUN
NOV 3 1923

Director and Soloist Coming With Boston Symphony Orchestra

Pierre Monteux.

Sigrid Onegin.

Programs of imposing brilliance and engaging beauty will make notable the concerts to be given by the Boston Symphony orchestra in Syria Mosque next Friday evening at 8:15 and Saturday afternoon at 2:30. An additional atraction will be the appearance as soloist of Sigrid Onegin, the celebrated singer. The Friday program will consist of the "Second Symphony," by Rachmaninoff (in E minor), Brahms' "Variations on a Theme by Hayden" and the "Overture to Wagner's Rienzi." Madame Onegin is to sing the aria from this same opera and the aria from Bruch's "Achilles." At the Saturday matinee Pierre Monteux will conduct the great "Seventh Symphony," by Beethoven (in A major). Debussy's two nocturnes, "Clouds" and "Festivals," will also be performed. The program will open with a series of dances and airs of the late sixteenth century in Italy, which the modern Italian composer, Respighi, has arranged in the freer instrumentation of the twentieth century. Madame Onegin will sing a concert aria of Gluck's and Schubert's songs, "Allmacht" and "Erlkonig." The program will close with perhaps the most striking piece of the afternoon, "The Dance of the Seven Veils," from Richard Strauss' music drama, "Salome," based on the play of Oscar Wilde. This descriptive excerpt requires the fullest resources of the modern symphony orchestra.

PITTSBURGH,
SUN
NOV 3 1923

To Analyze Symphony Programs.

The first in the series of analytical talks on the symphony programs will be given next Thursday evening at the Pittsburgh Musical Institute. The speaker will Charles N. Boyd and piano illustrations will be given by Dallmeyer Russell and William H. Oetting. The programs to be given by the Boston Symphony Orchestra at Syria Mosque next Friday night and Saturday afternoon will be analyzed. Admission is free and all interested patrons of the [illegible] are invited to attend.

From Co
Address: Buffalo, N. Y.
Date NOV 3 1923

Boston Symphony Orchestra Comes to Buffalo Nov. 8

Boston Symphony Orchestra, known through its history as one of the finest in the world, will make its only visit to Buffalo this season and will give a concert in Elmwood Music Hall, Thursday evening, November 8. This appearance will be one of a week's tour, shortly after the opening of the season. The tour will include concerts at Albany, Ithaca, Toronto and Pittsburgh.

Madame Cahier, celebrated European contralto coming to this country, will be soloist with the orchestra. Pierre Monteux, illustrious conductor, is preparing a program of special interest and musical importance for this occasion.

The Boston Symphony season opened in Symphony Hall, Boston, Friday, October 12. The splendid reception which the concert had augurs that the fifth and farewell season under Mr. Monteux will be one of the most brilliant in the annals of the orchestra.

The program for the Buffalo concert follows:

Overture in the Opera Der Freischultz
Weber
Sibelius
Symphony in E. minor, No. 1, Op. 39
I Andante ma non troppe; Allegro energico
II Andante ma non troppe lento
III Allegro
IV Finale (Quasi una Fantasia)
Andante: Allegro molto.
(Intermission of ten minutes after the symphony)
Tschaikovsky
Air Aideu, foret from the Opera Jeanne d' Arc
Strauss
Dance of Salome from the Music Drama Salome
Berlioz
La Captive, Revery, O . 12 (after Hugo)
Liszt
Tasso, Lamento e Trion e, Symphonic Poem No. 2.
Soloist
MADAME CAHIER

Tickets for the concert of the Boston Symphony orchestra and Mme. Cahier may be obtained at the Colonial Flower shop, 230 Delaware avenue, and at Denton, Cottier & Daniels.

Pleasuring the Youngsters

As valuable innovation at the first of the Concerts for Young People by the Symphony Orchestra Mr. Thomas Whitney Surette spoke briefly, yesterday afternoon in Symphony Hall, in explanation of the pieces to be played, and on the proper attitude in listening to music. Several days in advance of the concert Mr. Burk's more detailed notes had been distributed among the children who were to make up the audience, so that Mr. Surette's comments were designed to be suggestive rather than fully informative. Despite the limited time at his disposal, he contrived to be both explanatory and stimulating. . . . But was it altogether wise of Mr. Surette to tell the assembled youngsters that Bach was the greatest of all composers? Why thus plant in youthful minds the seed of æsthetic snobbishness? There have been at least a half a dozen "greatest composers"—and there will no doubt be more.

Before Mr. Surette had been invited as prologue, Mr. Monteux had made his programme, with result that the concert lasted beyond the sixty minutes judiciously set for these occasions. Yet had the conductor decided to eliminate one of his chosen numbers, he would have been hard put to find that which might best be spared. To strike out the Overture to "Der Freischütz" would have deprived the concert of preliminary flourish and of music romantic and colorful; while surely Bach's Air from the Suite in D major, and his paired Gavottes deserved place as examples of classic beauty and restraint. The Adagio (Ballet No. 5) from Beethoven's "Men of Prometheus" is scarcely remarkable as music, but in it Mr. Bedetti, Mr. Laurent, Mr. Sand, Mr. Laus and Mr. Holy might display to advantage their prowess as solo performers upon the violoncello, the flute, the clarinet, the bassoon and the harp, respectively. Again bringing diversity, Smetana's "The Moldau" stressed the pictorial element; while the two numbers from Ravel's "Mother Goose" embodied the delicately fanciful and imaginative. Had the Scherzo from Chaikovsky's Fourth Symphony been passed by these youngsters could not have heard—and seen—a bow-less string-section, in appearance like a dismasted ship, plucking its way now playfully, now ominously, through an entire piece. Finally to have banned the "Rakoczy March" of Berlioz would have cost the concert brilliant, sonorous and exciting end and deprived the children of the piece that provoked the warmest applause.

Seemingly it is by wind instruments and percussion that youthful attention is most easily stirred. With the first notes of the horn quartet in Weber's Overture came a lifting of heads and a craning of necks, and a like show of interest greeted Mr. Piller's contra-bassoon in Ravel's "Beauty and the Beast," the tam-tam and other oriental furnishings of his "Laideronette," and the sharp cry from four trumpets with which Berlioz begins his ever-exhilarating March. Strings are familiar experience, even though not in such numbers. But tam-tams, French horns and contra-bassoons—these are the "real show." W. S. S.

TRANS. OCT. 31.

KNICKERBOCKER PRESS
Albany, N. Y.

Saturday night, "Richelieu."

BOSTON SYMPHONY.

An event of musical importance is the coming concert of the Boston Symphony of 104 instrumentalists at Harmanus Bleecker hall next Monday night, under the management of Ben Franklin. Advance orders for seats may be sent to him at 18 Chestnut street, the box office sale not opening until Thursday morning. Pierre Monteux will conduct the concert and the soloist will be Sigismond Stojowski, pianist, personally known to many Albanians. This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than forty years of endeavor.

PITTSBURGH
PA.
GAZETTE TIMES
OCT 28 1923

Boston Symphony Coming To Mosque Nov. 9 and 10

The Boston Symphony Orchestra will appear at the Syria Mosque Friday evening and Saturday afternoon, November 9 and 10. Madame Sigrid Onegin, controlto of the Metropolitan Opera Company, will appear as a soloist at each of the two concerts.

ALBANY
N. Y.
JOURNAL
OCT 29 1923

FRANKLIN CONCERT.
Boston Symphony.

Perhaps the most important number on the program to be given by the Boston Symphony orchestra, when this internationally celebrated organization plays in Harmanus Bleecker hall Monday evening, Nov. 5, under the leadership of Pierre Monteux, will be the Seventh Symphony of Beethoven in A major. This score some consider the greatest of the master's glorious nine symphonies.

The soloist of the evening will be Sigismund Stojowski, the celebrated piano virtuoso and composer. This will be the first time that Stojowski has appeared as soloist with the Boston Symphony orchestra, although his compositions are not strange to this organization, for his symphony was performed recently at the regular Boston concerts, and several years ago Paderewski appeared with this orchestra in Stojowski's Concerto. The concerto of the coming concert, however, will be the formidably difficult yet melodious and charming concerto of Saint-Saens No. 4 in C minor.

Advance orders for seats for this concert must be sent to Ben Franklin at 18 Chestnut street, at once, if they are to be filled before the opening of the box office sale at the hall Thursday morning.

ALBANY
N. Y.
JOURNAL
OCT 30 1923

FRANKLIN CONCERT.
Boston Symphony.

There is no opportunity for fault finders when the Boston Symphony visits a city on tour, for this orchestra takes its full complement of artists on tour, and in Albany there will be exactly 104 men on the stage, the largest orchestral body that ever appeared here. Pierre Monteux, celebrated conductor, will lead the orchestra, and the famous composer-pianist, Sigismond Stojowski, will be the soloist of the occasion. The concert will take place at Harmanus Bleecker hall next Monday evening under the management of Ben Franklin. The seat sale at the box office will open on Thursday morning. Those desiring to secure seats in advance of the box office sale should communicate with Mr. Franklin at 18 Chestnut street. The concert in every way will be one of the most important and enjoyable musical events of the season, and will long be remembered by the immense audience that is anticipated for attendance.

MUSICOGRAMS

Russian dressing will add piquancy to the orchestral fare that will be offered to Bostonians in 1924 by the revered Boston Symphony. Beginning with that season, the Hub's famous orchestra will have for its conductor the Russian cosmopolite, Serge Koussevitzky, whose latest fame has been won in Paris. Boston critics see the engagement as a definite national cycle in the leadership of the orchestra. That is to say, another national cycle. Before the war all the orchestra's conductors with one exception were German. After the wartime disrupting of the Symphony's ranks, its trustees chose a new broom to sweep away its troubles—that broom being labelled "Made in France" and wielded, first, by Henri Rabaud and of recent years by Pierre Monteux. One of the Boston critics, H. T. Parker, of the "Transcript," declares that there has been a certain disposition in Paris to regard the Boston Symphony as one of the incidental conquests of the late war and a permanent dependency of Parisian conductors. With the engagement of Koussevitzky that illusion vanishes. "To Paris, as well as to Berlin," says Mr. Parker, "it is good to proclaim our free and independent choice." Our big symphony orchestras are evidently not yet ready to show that independence of Europe by engaging an American as conductor. At all events, the appointment is generally regarded by friends of the Boston band as a step forward.

NAT. BUZ. ADVCMT
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Albany, N. Y.

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BROOKLYN, N. Y.
N. Y.
EAGLE
NOV 3 - 1923

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FROM
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Providence, R. I.

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SUN
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PITTSBURGH,
SUN
NOV 3 1923

To Analyze Symphony Programs.

The first in the series of analytical talks on the symphony programs will be given next Thursday evening at the Pittsburgh Musical Institute. The speaker will Charles N. Boyd and piano illustrations will be given by Dallmeyer Russell and William H. Oetting. The programs to be given by the Boston Symphony Orchestra at Syria Mosque next Friday night and Saturday afternoon will be analyzed. Admission is free and all interested patrons of the concert are invited to attend.

From COMMERCIAL
Address: Buffalo, N. Y.
Date NOV 3 1923

Boston Symphony Orchestra Comes to Buffalo Nov. 8

Boston Symphony Orchestra, known through its history as one of the finest in the world, will make its only visit to Buffalo this season and will give a concert in Elmwood Music Hall, Thursday evening, November 8. This appearance will be one of a week's tour, shortly after the opening of the season. The tour will include concerts at Albany, Ithaca, Toronto and Pittsburgh.

Madame Cahier, celebrated European contralto coming to this country, will be soloist with the orchestra. Pierre Monteux, illustrious conductor, is preparing a program of special interest and musical importance for this occasion.

The Boston Symphony season opened in Symphony Hall, Boston, Friday, October 12. The splendid reception which the concert had augurs that the fifth and farewell season under Mr. Monteux will be one of the most brilliant in the annals of the orchestra.

The program for the Buffalo concert follows:

Overture in the Opera Der Freischultz
Weber
Sibelius
Symphony in E. minor, No. 1, Op. 39
I Andante ma non troppe; Allegro energico
II Andante ma non troppe lento
III Allegro
IV Finale (Quasi una Fantasia)
Andante: Allegro molto.
(Intermission of ten minutes after the symphony)
Tschaikovsky
Air Aideu, foret from the Opera Jeanne d' Arc
Strauss
Dance of Salome from the Music Drama Salome
Berlioz
La Captive, Rovery, O . 12 (after Hugo)
Liszt
Tasso, Lamento e Trionfe, Symphonic Poem No. 2.
Soloist
MADAME CAHIER

Tickets for the concert of the Boston Symphony Orchestra and Mme. Cahier may be obtained at the Colonial Flower shop, 220 Delaware avenue, and at Denton, Cottier & Daniels.

Pleasuring the Youngsters

As valuable innovation at the first of the Concerts for Young People by the Symphony Orchestra Mr. Thomas Whitney Surette spoke briefly, yesterday afternoon in Symphony Hall, in explanation of the pieces to be played, and on the proper attitude in listening to music. Several days in advance of the concert Mr. Burk's more detailed notes had been distributed among the children who were to make up the audience, so that Mr. Surette's comments were designed to be suggestive rather than fully informative. Despite the limited time at his disposal, he contrived to be both explanatory and stimulating. . . . But was it altogether wise of Mr. Surette to tell the assembled youngsters that Bach was the greatest of all composers? Why thus plant in youthful minds the seed of æsthetic snobbishness? There have been at least a half a dozen "greatest composers"—and there will no doubt be more.

Before Mr. Surette had been invited as prologue, Mr. Monteux had made his programme, with result that the concert lasted beyond the sixty minutes judiciously set for these occasions. Yet had the conductor decided to eliminate one of his chosen numbers, he would have been hard put to find that which might best be spared. To strike out the Overture to "Der Freischütz" would have deprived the concert of preliminary flourish and of music romantic and colorful; while surely Bach's Air, from the Suite in D major, and his paired Gavottes deserved place as examples of classic beauty and restraint. The Adagio (Ballet No. 5) from Beethoven's "Men of Prometheus" is scarcely remarkable as music, but in it Mr. Bedetti, Mr. Laurent, Mr. Sand, Mr. Laus and Mr. Holy might display to advantage their prowess as solo performers upon the violoncello, the flute, the clarinet, the bassoon and the harp, respectively. Again bringing diversity, Smetana's "The Moldau" stressed the pictorial element; while the two numbers from Ravel's "Mother Goose" embodied the delicately fanciful and imaginative. Had the Scherzo from Chaikovsky's Fourth Symphony been passed by these youngsters could not have heard—and seen—a bow-less string-section, in appearance like a dismasted ship, plucking its way now playfully, now ominously, through an entire piece. Finally to have banned the "Rakoczy March" of Berlioz would have cost the concert brilliant, sonorous and exciting end and deprived the children of the piece that provoked the warmest applause.

Seemingly it is by wind instruments and percussion that youthful attention is most easily stirred. With the first notes of the horn quartet in Weber's Overture came a lifting of heads and a craning of necks, and a like show of interest greeted Mr. Piller's contra-bassoon in Ravel's "Beauty and the Beast," the tam-tam and other oriental furnishings of his "Laideronette," and the sharp cry from four trumpets with which Berlioz begins his ever-exhilarating March. Strings are familiar experience, even though not in such numbers. But tam-tams, French horns and contra-bassoons—these are the "real show." W. S. S.

TRANS. OCT. 31.

KNICKERBOCKER PRESS
Albany, N. Y.

Saturday night, "Richelieu."

BOSTON SYMPHONY.

An event of musical importance is the coming concert of the Boston Symphony of 104 instrumentalists at Harmanus Bleecker hall next Monday night, under the management of Ben Franklin. Advance orders for seats may be sent to him at 18 Chestnut street, the box office sale not opening until Thursday morning. Pierre Monteux will conduct the concert and the soloist will be Sigismond Stojowski, pianist, personally known to many Albanians. This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than forty years of endeavor.

PITTSBURGH
PA.
GAZETTE TIMES
T 2 1923

Boston Symphony Coming To Mosque Nov. 9 and 10

The Boston Symphony Orchestra will appear at the Syria Mosque Friday evening and Saturday afternoon, November 9 and 10. Madame Sigrid Onegin, controlto of the Metropolitan Opera Company, will appear as a soloist at each of the two concerts.

ALBANY
N. Y.
JOURNAL
OCT 29 1923

FRANKLIN CONCERT.
Boston Symphony.

Perhaps the most important number on the program to be given by the Boston Symphony orchestra, when this internationally celebrated organization plays in Harmanus Bleecker hall Monday evening, Nov. 5, under the leadership of Pierre Monteux, will be the Seventh Symphony of Beethoven in A major. This score some consider the greatest of the master's glorious nine symphonies.

The soloist of the evening will be Sigismund Stojowski, the celebrated piano virtuoso and composer. This will be the first time that Stojowski has appeared as soloist with the Boston Symphony orchestra, although his compositions are not strange to this organization, for his symphony was performed recently at the regular Boston concerts, and several years ago Paderewski appeared with this orchestra in Stojowski's Concerto. The concerto of the coming concert, however, will be the formidably difficult yet melodious and charming concerto of Saint-Saens No. 4 in C minor.

Advance orders for seats for this concert must be sent to Ben Franklin at 18 Chestnut street, at once, if they are to be filled before the opening of the box office sale at the hall Thursday morning.

ALBANY
N. Y.
JOURNAL
OCT 30 1923

FRANKLIN CONCERT.
Boston Symphony.

There is no opportunity for fault finders when the Boston Symphony visits a city on tour, for this orchestra takes its full complement of artists on tour, and in Albany there will be exactly 104 men on the stage, the largest orchestral body that ever appeared here. Pierre Monteux, celebrated conductor, will lead the orchestra, and the famous composer-pianist, Sigismond Stojowski, will be the soloist of the occasion. The concert will take place at Harmanus Bleecker hall next Monday evening under the management of Ben Franklin. The seat sale at the box office will open on Thursday morning. Those desiring to secure seats in advance of the box office sale should communicate with Mr. Franklin at 18 Chestnut street. The concert in every way will be one of the most imprtant and enjoyable musical events of the season, and will long be remembered by the immense audience that is anticipated for attendance.

INFORMATION OBSCURED

TRENTON,
N. J.
TIMES
OCT 1923

Curren

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19

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From OCT 31 1923
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Albany, N. Y.

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ESTABLISHED 1881 OCT 31 1923
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Albany, N. Y.

John G. Myers Company shows how celebrates a Great Anniversary.

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Globe Oct 31 23

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Children Enjoy Program of Orchestral Classics

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Symphony hall, 8 P. M., Fisk University Jubilee Singers. See special notice.

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228 Concert

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THIS CLIPPING FROM
NEW YORK
TIMES
OCT 28 1923

Brooklyn Music.

"Andrea Chenier," by Metropolitan stars, will open the Brooklyn opera season at the Academy of Music on Tuesday, Nov. 6. In the cast are Peralta, Perini, Dalossy and Howard, Gigli, De-Luca, Didur, Paltrinieri, Bada, Reschiglian, Picco, D'Angelo, Malatesta and Ananian; conductor, Moranzoni.

Brooklyn recitals are promised this season by Paderewski, Rachmaninoff, Kreisler, Miss Farrar, Mme. Homer, Percy Grainger, May Korb, Alma Beck, Francis Moore and Hugo Kortschak.

The Boston Symphony and New York Symphony orchestras will play, respectively, five Friday evenings and six Saturday afternoons at the Brooklyn Academy.

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360 Concert

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PORTLAND
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TELEGRAM
OCT 28 1923

The Winter organ course, opening auspiciously last week with Laurent, flutist, and Helen Yorke, vocalist, as assisting artists, aroused interest in the Municipal Concert Series which ends with the great attraction, the Boston Symphony Orchestra. The Symphony has a record subscription sale for this season, the 43rd year of its concerts in Symphony Hall, Boston. The concert series began October 12 and will extend through 24 weeks, two concerts being given each week.

The soloists engaged to appear at the regular concerts are Sigrid Onegin and Elisabeth Rethberg of the Metropolitan Opera; Eva Gauthier, mezzo-soprano, Marya Freund and Vera Janacopulos, sopranos; Roland Hayes, tenor; Moriz Rosenthal, Mitja Nikisch, Harold Bauer and E. Robert Schmitz, pianists; Pablo Casals, 'cellist; Jacques Thibaud and Carl Flesch, violinists, and Lionel Tertis, the English viola virtuoso, who is coming to America for the first time.

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TIMES
OCT 28 1923

With the Orchestras.

The Boston Symphony Orchestra's ten Carnegie Hall concerts take place Nov. 29 and Dec. 1, Jan. 3 and 5, Jan. 31 and Feb. 2, March 13 and 15, and April 3 and 5.

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33 Concert

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From OCT 28 1923
KNICKERBOCKER PRESS
Albany, N. Y.

Boston Symphony at Hall, Monday, Nov. 5.

One of the events of the season in Albany, and perhaps the only opportunity to enjoy an orchestral concert by one of the celebrated orchestras, will be the concert of the Boston Symphony of exactly 104 instrumentalists, under the leadership of Bierre Monteux and with Sigismond Stojowski, pianist as soloist of the event, at Harmanus Bleecker hall, Monday evening, November 5, under the management of B Franklin. The Boston Symphony w present the full strength of the orga zation. Incidentally it will be the la opportunity to see Pierre Monteux co duct, for this season closes his f year contract with the orchestra, a at its conclusion he will return France for other engagements. On a count of the interest in this event, a so that all interested may familiariz themselves with the program it is give thus early and will include:

I—Overture to the opera "The Bartered Bride" (Smetana).

II—Symphony in A major, No. 7, Op 92 (Beethoven): Poco sostenuto; Vivace. Allegretto. Presto: Presto men assai. Allegro con brio.

Intermission.

III—Concerto for piano in C minor No. 4, Op. 44 (Saint-Saens): Allegr moderato; Andante. Allegro vivace Andante. Finale, Allegro. Sigismond Stojowski at piano.

IV—Dance of Salome, from musi drama, "Salome" (Strauss).

Advance orders for seats may now be sent to Mr. Franklin at 18 Chestnut street, these orders to be filled before the opening of the public sale at the box office of Harmanus Bleecker hall next Thursday morning.

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THIS CLIPPING FROM THE
PITTSBURGH,
PA.
POST
OCT 28 1923

BOSTON SYMPHONY ORCHESTRA

Programs of brilliance and beauty will be given by the Boston Symphony Orchestra in the two concerts here in Syria Mosque on Friday evening and Saturday afternoon, November 9 and 10. A feature of the first program will be the second symphony of Rachmaninov. Pierre Monteux will also conduct the variation of Brahms on Haydn's beautiful melody, "The Chorale of Saint Anthony." The evening will close with Wagner's rousing overture to "Rienzi." Madame Sigrid Onegin, contralto of the Metropolitan Opera Company, will appear as soloist at each of the two concerts. On Friday she will sing the Lament of Andromache, from Bru oratorio, "Achilles," likewise the ari "My Life Fades in Its Blossom," fro Wagner's "Rienzi." At the Saturda matinee she will sing the two songs Schubert, "Allmacht" and "Erlkonig in orchestral arrangement, and the be known aria from Mozart's "Clemenza Tito." The principal number on t program will be the seventh sympho in A major, by Beethoven. Anot number will be an arrangement acc ing to modern orchestration by Re ghi, the Italian composer, of t dances from his compatriots (in s cases unknown) of the sixteenth tury. The French school will be r sented by Debussy's two noctu "Clouds" and "Festivals," which considered to have an authoritativ eloquent interpretation at the han the illustrious French conductor, was a friend of the late compose the first exponent of more than o his scores. The finale number o afternoon program will be Sa Dance of the Seven Veils, fro music drama of the same nam Richard Strauss.

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76 Concert

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THIS CLIPPING FROM THE
PHILADELPHIA
PA.
~~STAR~~ Public Ledger
OCT 28 1923

Musical Boston pays tribute to Philadelphia this week by giving for the first time in that city "Jade Butterflies" at the Friday and Saturday concerts of the Boston Symphony Orchestra. "Jade Butterflies" is the work of Camille W. Zeckwer, of the Zeckwer-Hahn Philadelphia Musical Academy. It was recently awarded a prize at a hearing of modern compositions in Chicago.

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THIS CLIPPING FROM THE
BUFFALO,
N. Y.
COURIER
OCT 28 1923

The coming concert of the Boston Symphony orchestra in Elmwood Music hall, Thursday evening, November 8, under the local management of Bessie Bellanca, will affor this city perhaps the past opportunit to hear one of the greatest, if not th greatest, conductor France has produced. The contract of Pierre Monteux expires in this, his fifth season as head of the Boston Symphony an the great French conductor will return to his native land at the end of th season.

Of Monteux's rendering of "The Dance of Salome," from Strauss music drama "Salome," which will given by the orchestra in their concert here, the Boston Transcript sai "Mr. Monteux's version of "The Dance of Salome" is version of the Straussian theater. The music exhales languors, weaves repetitions, rustles ar prickles. When Strauss would ha it a smoother of sensuality in th full, thick, velvet voices of horns a

(Continued on Page 86)

violincellos; when he would have h wood winds bite as with "the littl white teeth of Salome" in the ol chronicles; when the dance ends a whirr of thrills, high and shri darting and piercing, the conduct was heightening voice to the composer and as quick, sure-fingere with every thread of instrument color." The Transcript critic concludes: "Fortunate are compose since in such voice as Mr. Monteu and his forces now give them, th music lives and is charactered."

Mme. Charles Cahier, noted contralto, who comes as soloist with the Boston Symphony orchestra, has achieved an extraordinary reputation on the operatic stage in Europe. Mme Cahier (Sara Layton Walker) is a American by birth, who has won her way to her present position of eminence on foreign soil and in competition with the finest artists of continental Europe. Rivard Grieg, Gust Mahler, Camille-Saint-Saens and ot famous composers have paid the highest tribute to her art. Walter Damrosch said: "Mme. Cahier is one the finest artists that America produced. She unites a lovely vo with perfect and subtle comprehension of the music she interprets."

Aside from the remarkable operatic career of Mme. Cahier, she is recognized as perhaps the greatest lieder singer of the present day in Europe. In writing of this phase of her one of the eminent European critic wrote: "Of the masterly way in which this artist raised Schubert's 'Klarden's Lied' (Clara's Song) and the "Youth at the Spring," to the level of lyric scenes without the use of gesture to aid the inner action, only the auricular witness of this musical wonder can form a clear idea."

Seats for the concert of the Boston Symphony orchestra and Mme. Cahier will be on sale at the Colonial Shop, No. 230 Delaware avenue, October 31.

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338 Concert

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TELEGRAM
OCT 28 1923

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The soloists engaged to appear at the regular concerts are Sigrid Onegin and Elisabeth Rethberg of the Metropolitan Opera; Eva Gauthier, mezzo-soprano, Marya Freund and Vera Janacopulos, sopranos; Roland Hayes, tenor; Moriz Rosenthal, Mitja Nikisch, Harold Bauer and E. Robert Schmitz, pianists; Pablo Casals, 'cellist; Jacques Thibaud and Carl Flesch, violinists, and Lionel Tertis, the English viola virtuoso, who is coming to America for the first time.

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33 Concert

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NEW YORK
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Albany, N. Y.

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Intermission.

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Seats for the concert of the Boston Symphony orchestra and Mme. Cahier will be on sale at the Colonial Flower Shop, No. 230 Delaware avenue, after October 31.

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TRENTON,
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TIMES
OCT 1923

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Russian dressing will add piquancy to the orchestral fare that will be offered to the Bostonians in 1924 by the revered Boston Symphony. Beginning with that seson, the Hub's famous orchestra will have for its conductor the Russian cosmopolite, Serge Koussevitzky, whose latest fame has been won in Paris. Boston critics see the engagement as a definite national cycle in the leadership of the orchestra. That is to say, another national cycle.

Before the war all the orchestra's coductor's with one exception were German. After the wartime disrupting of the Symphony's ranks, its trustees chose a new broom to sweep away its trouble—that broom being labeled "Made in France" and wielded, first, by Henri Rabaud and of recent years by Pierre Monteux. One of the Boston critics, H. T. Parker, of the "Transcript," declares that there has been a certain disposition in Paris to regard the Boston Symphony as one of the incidental conquests of the late war and a permanent dependency of Parisian conductors. With the engagement of Koussevitzky that illusion vanishes.

"To Paris as well as to Berlin," says Mr. Parker, "it is good to proclaim our free and independent choice." Our big symphony orchestras are evidently not yet ready to show that independence of Europe by engaging an American as conductor. At all events, the appointment is generally regarded by friends of the Boston band as a step forward.

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will show the difference.

STOJOWSKI COMING MONDAY

There is special interest among Albanians in regard to the concert of the Boston symphony, next Monday night at Harmanus Bleecker hall, on account of the fact that the soloist of the occasion will be Sigismond Stojowski, who is personally and artistically known to a large number of our musical fraternity. Stojowski is one of the most famous musicians of the United States. As a composer he ranks as high as he does as a pianist, and he is known where music is appreciated. As an evidence of his ability as a composer it need only be said that the Boston symphony has performed his symphony and that none other than Paderewski has played his concerto with the same orchestra, and higher words of praise could not be spoken. But the concert on Monday night will mark his first apperance with the orchestra as soloist and this appearance is awaited special interest and pleasure, as a gr feature of the concert is anticipated.

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TIMES UNION
Albany, N. Y.

ohn G. Myers Company shows how celebrates a Great Anniversary.

BOSTON SYMPHONY CONCERT

Tomorrow morning at the box office Harmanus Bleecker hall the seat sale will open for the concert of the celebrated orchestra, the Boston Symphony, at the Hall next Monday evening at 8:15 o'clock. The immense interest in the event, as indicated by the great demand for tickets that has been going on for the past week through the mail and phone, gives reason for expectation that the demand will be very large and will guarantee the usual large and brilliant audience that this organization always attracts.

ALBANY
N. Y.
JOURNAL
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FRANKLIN CONCERT.
Boston Symphony Orchestra.

To-morrow morning at the box office of Harmanus Bleecker hall the seat sale will open for the concert of the celebrated Boston Symphony orchestra that takes place at the Hall Monday evening at 8:15 o'clock. The interest in the event, its importance from the musical viewpoint, and the demand for tickets during the past week, indicate a big sale at the box office, assuring the usual large and brilliant audience that this orchestra always attracts.

The concert marks the last appearance in this city of Pierre Monteux, his five year contract expiring this season. The soloist of the occasion will be Sigismond Stojowski, the famous pianist and composer. The concert is presented under the management of Ben Franklin.

SYMPHONY CONCERT FOR YOUNG PEOPLE

Children Enjoy Program of Orchestral Classics

The chance adult present at Symphony Hall yesterday afternoon for the first young people's concert of the season by the Boston Symphony Orchestra necessarily envied the naive uncritical enjoyment of the youngsters who filled the house. They liked what they liked, not what they had heard one ought to like.

T. W. Surette of Concord, well-known authority on musical subjects, made a few explanatory remarks on the varied program; following the custom at such concerts in other cities. Hitherto in Boston there has been no speechmaking to the young people, but Mr Surette's well-chosen phrases undoubtedly aided the more thoughtful among his hearers to understand what the orchestra played.

Yet despite warning that Bach is by musicians held to be the greatest of all composers the young people obviously cared more for the adagio from Beethoven's early and not especially characteristic ballet, "The Creatures of Prometheus"; and for the pizzicato from Tchaikovsky's Fourth Symphony than they did for the Bach air known from the violin solo arrangement as "for the g string."

One might have expected the numbers from Ravel's "Mother Goose" suite, with a story for each explained in the program, to meet with a better reception. Like all the composer's works, these selections are clever, piquant, suggesting pictures to the sophisticated imagination.

Perhaps, however, the very cleverness of Ravel, by which he plays the seculous ape to so many other and better composers, deceives adult hearers into an admiration so largely factitious, that the more honest emotions of youth are rightly not betrayed into sharing it.

In the audience were three little boys, typical of many others. They laughed at the Bach, shuffled their feet very audibly, dropped pennies to have an excuse for wriggling under their neighbors' seats, and in general proved lacking in the decorum expected of grown-up audiences at Symphony concerts.

But in Smetana's "The Moldau" there came a rather ridiculous passage for tuba. As it blared forth they sat in rapture, and when it was over one turned to another and said aloud "Gee, that was great." Some day that boy will hear Siegfried's horn call sounding amid the "Magic Fire" music in "Die Walkure," and be prepared to thrill as only an adolescent can.

Even in outwardly unpromising auditors these concerts are paving the way for deeper appreciation. And the majority of yesterday's audience of schoolboys and schoolgirls listened with an attentiveness many of their elders might well copy.

CONCERTS OF THE WEEK

Sunday: Symphony hall, 3:30 P. M., Mme. Schumann-Heink, contralto. See special notice.

Symphony hall, 8 P. M., Fisk University Jubilee Singers. See special notice.

Monday: Symphony hall, 8:15 P. M., Sistine Chapel Choir, Monsignor Antonio Rolla, conductor. An entirely different program from the first is promised.

Tuesday: Symphony hall, 4 P. M., Boston Symphony Orchestra's concert for young people, Mr. Monteux, conductor.

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228 Concert

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Brooklyn Music.

"Andrea Chenier," by Metropolitan stars, will open the Brooklyn opera season at the Academy of Music on Tuesday, Nov. 6. In the cast are Peralta, Perini, Dalossy and Howard, Gigli, DeLuca, Didur, Paltrinieri, Bada, Reschiglian, Picco, D'Angelo, Malatesta and Ananian; conductor, Moranzoni.

Brooklyn recitals are promised this season by Paderewski, Rachmaninoff, Kreisler, Miss Farrar, Mme. Homer, Percy Grainger, May Korb, Alma Beck, Francis Moore and Hugo Kortschak.

The Boston Symphony and New York Symphony orchestras will play, respectively, five Friday evenings and six Saturday afternoons at the Brooklyn Academy.

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JOURNAL

OCT 28 1923

SYMPHONY CONCERTS WILL OPEN HERE ON NOVEMBER 20

Distinguished Soloists to be Brought Here by Monteux.

The Boston Symphony Orchestra, which has just opened it 43rd season, will give its usual five concerts in Infantry Hall in this city during the next few months on the following Tuesday evenings: Nov. 20, Dec. 11, Jan. 22, Feb. 26 and April 29. This will be the last season of the leadership of Pierre Monteux, who intends to return to France at the expiration of his five-year term of service.

The orchestra retains its personnel of last year, with the addition of several brass players, and Conductor Monteux has music of especial interest which he plans to include in his Providence programmes. The soloists, who include a contralto, baritone, two pianists and a 'cellist, are artists of distinction.

The contralto will be Sigrid Onegin, the Swedish singer who came to America last fall to join the Metropolitan Opera Company. John Charles Thomas, the young American baritone, will also be a soloist, and the pianists will be Ethel Leginska and Carol Robinson. Mme. Leginska has toured America several times. While Miss Robinson has been before the public but a short time, she has made a reputation in New York, Chicago and elsewhere. The 'cellist will be Jean Bedetti, leader of that section in the orchestra and called one of the finest living masters of his instrument.

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41 Concert

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(Continued on tenth page.)

(Continued from third page.)

splendid orchestra at the same concert.

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13 Concert Boston Symp

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OCT 28 1923

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GREAT LEADER

Pierre Monteux and the Boston Orchestra Will Give Buffalo Music Lovers a Great Treat Next Thursday Evening.

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Symphony in E Minor, No. 1, Op. 39 .... Sibelius

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2. Andante ma non troppe lento.
3. Allegro.
4. Finale (Quasi una Fantasia) Andante: Allegro molto.

(Intermission of ten minutes after the symphony).

Air, "Adieu, foret," from the Opera "Jeanne d'Arc" .... Tschaikowsk

"Dance of Salome," from the Music Drama "Salome" .... Straus

"La Captive," Revery, Op. 12 (after Hugo) .... Berlio

Tasso, Lamento e Trionfo, Symphonic poem No. 2 .... Lisz

Soloist, Madame Cahier.

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OCT 28 1923

SYMPHONY CONCERTS WILL OPEN HERE ON NOVEMBER 20

Distinguished Soloists to be Brought Here by Monteux.

The Boston Symphony Orchestra, which has just opened it 43rd season, will give its usual five concerts in Infantry Hall in this city during the next few months on the following Tuesday evenings: Nov. 20, Dec. 11, Jan. 22, Feb. 26 and April 29. This will be the last season of the leadership of Pierre Monteux, who intends to return to France at the expiration of his five-year term of service.

The orchestra retains its personnel of last year, with the addition of several brass players, and Conductor Monteux has music of especial interest which he plans to include in his Providence programmes. The soloists, who include a contralto, baritone, two pianists and a 'cellist, are artists of distinction.

The contralto will be Sigrid Onegin, the Swedish singer who came to America last fall to join the Metropolitan Opera Company. John Charles Thomas, the young American baritone, will also be a soloist, and the pianists will be Ethel Leginska and Carol Robinson. Mme. Leginska has toured America several times. While Miss Robinson has been before the public but a short time, she has made a reputation in New York, Chicago and elsewhere. The 'cellist will be Jean Bedetti, leader of that section in the orchestra and called one of the finest living masters of his instrument.

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OCT 2

BOSTON SYMPHONY HERE FOR 2 DAYS NEXT WEEK.

Programs of especial brilliance will be given by the Boston Symphony in the two concerts here Friday night and Saturday matinee of next week. A feature of the first program will be the second Symphony of Rachmaninof. Pierre Monteaux will conduct the Variations of Brahms on Haydan's melody, "The Chorale of Saint Anthony." The program will close with Wagner's rousing overture to "Rienzi."

Sigrid Onegin, contralto of the Metropolitan will appear as soloist at both concerts. On Friday she will sing the "Lament of Andromache" from Bruch's oratorio "Achilles;" also the aria, "My Life Fades in Its Blossoms" from Wagner's "Rienzi." At the Saturday matinee she will sing two songs of Schubert, "Allmacht" and Erlkonig" with orchestral arrangement and the aria from Mozart's "Clemenza di Tito."

The principal number on the matinee program will be the Seventh Symphony in A major by Beethoven, also an arrangement according to modern orchestration by Respighi, the Italian composer, of three dances from his compatriots of the sixteenth century. The French school will be represented by Debussy's Two Nocturnes, "Clouds" and "Festivals," with the final number Salome's Dance of the Seven Veils from the music-drama of the same name by Richard Strauss.

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dering of The Dance of Salome from Strauss's music drama, Salome, which will be given by the orchestra in its concert here, the Boston Transcript said: "Mr. Monteux's version of the Dance of Salome is the versian of the Straussian theater. The music exhales langours, weaves repetitions, rustles and prickles. When Strauss would have it a smother of sensuality in the full, thick, velvet voices of horns and violoncellos; when he would have his wood winds bite as with the little white teeth of Salome in the old chronicles; when the dance ends in a whirr of trills, high and shrill, darting and piercing, the conductor was heightening voice to the composer and as quick, sure-fingered, with every thread of instrumental color." The Transcript critic concludes: "Fortunate are composers, since in such voice as Mr. Monteux and his forces now gi en them, their music lives and is charactered."

Mme. Charles Cahier, noted contralto, who comes as soloist with the Boston Symphony orchestra, has achieved an extraordinary reputation on the operatic stage in Europe. Mme. Cahier (Sara Layton Walker) is an American by birth who has won her way to her present position of eminence on foreign soil and in competition with the finest artists of continental Europe. Grieg, Mahler, Saint-Saens and other famous composers have paid the highest tribute to her art. Walter Damrosch said: "Mme. Cahier is one of the finest artists that America has produced. She unites a lovely voice with perfect and subtle comprehension of the music she interprets."

Aside from the operatic career of Mme. Cahier, she is recognized as perhaps the greatest lieder singer of the present day in Europe. In writing of this phase of her art one of the eminent European critics wrote: "Of the masterly way in which this artist raised Schubert's Clara's Song and the Youth at the Spring, to the level of lyric scenes without the use of gesture to aid the inner action, only the auricular witness of this musical wonder can form a clear idea; and those who have not heard Brahm's Der Schmied sung by Mme. Cahier have, in fact, never heard it sung. A passion bridled and ennobled, with the finest taste, spoke to us in her classic rendering of Brahm's Nachtigal like the voice of a glorified soul." Mme. Cahier's re-entry into the concert field in this country is apt to prove one of the musical sensations of the season, and local music lovers are fortunate in the opportunity to hear her and Monteux's

(Continued on tenth page.)

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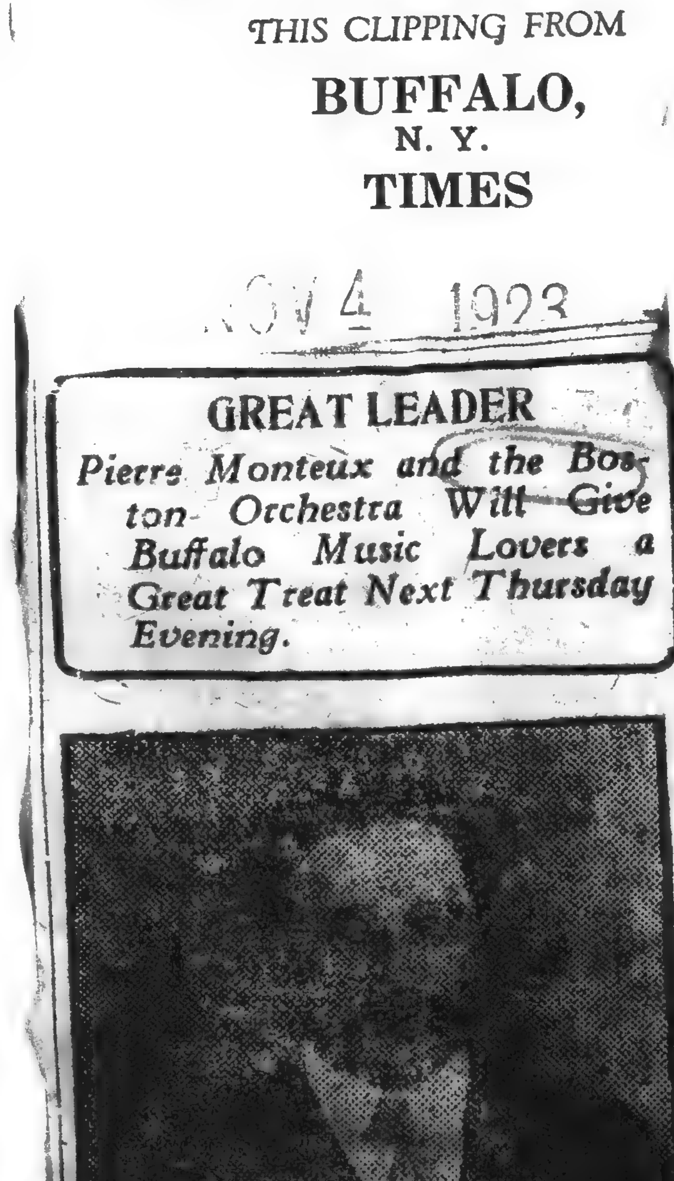

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(Intermission of ten minutes after the symphony).

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MUSICAL MENTION

Noted Soloists in Boston Symphony Concert

Pierre Monteux in his farewell season (for he is now completing his five year period as conductor of the Boston Symphony Orchestra) may well be heard at the highest degree of eloquence and performance to which the orchestra and leader have risen. The quality of the opening concerts in Boston confirm this prospect. Mr. Monteux has made a reputation and set a precedent as a program maker, and certain scores of importance which he plans to include upon his programs in Providence should lend unusual interest to this, the 43rd season of the orchestra.

The greatest of French conductors is expected to return to his own country at the conclusion of the season where the demand for him is insistent. It was in France that he first attracted general attention by his abilities in conducting. He became a familiar figure presiding over the Colonne concerts and the foremost symphony orchestras in Paris as well as at the Opera and at his own Monteux Concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan Opera House in New York. From that post he came to the Boston Symphony Orchestra where, according to general opinion, his genius has found its finest expression.

The Providence season will consist of five concerts in Infantry Hall on the Tuesday evenings of November 20, December 11, January 22, February 26 and April 29. The soloists to appear at each concert are Sigrid Onegin, the great Swedish, contralto; John Charles Thomas, the illustrious voiced American baritone, who has had such great success recently on the concert stage, Ethel Leginska and Carol Robinson, who figure among the foremost pianists of the younger generation, and Jean Bedetti, leader of the 'cellist section in the orchestra.

The Second Steinert Series

Madam Schumann-Heink, who will sing at the Albee Theatre Sunday afternoon, Nov. 18th, in the first concert of the second Steinert Series, has been before the public for 45 years. There are few singers who have reigned so long and with such complete sway over their audience than she, and each succeeding year sees the popularity of this wonder woman not only undiminished but increased.

Few artists in the history of music have been endowed with so many and such varied attributes that win the audiences as she has. Equally at home as a singer of songs or of operatic arias, the famous contralto gives the public the music it wants and at the same time upholds the high traditions of her art.

This unsurpassed artist was born in Bohemia of a Czecho-Slovak father and an Italian mother, and won her first fame in the Imperial Opera Houses of Vienna and Berlin. For many years she was a distinguished annual guest in the Wagner seasons at Beyreuth, continuing these visits even after becoming an American. Her first appearance in America was with the Metropolitan Opera Company, in which she was immediately placed in the highest rank by the press and public, a position which she has maintained ever since in opera and concert.

A striking exception to a general rule, Mme. Schumann-Heink insists that on her programs there shall be a liberal representation of American songs. Intensely American herself, she believes native composers have contributely richly to musical art and that no singer should ignore their works.

This marvelous singer stands to-day at the height of a most brilliant career. The voice has gained in expression while the power to satisfy her audiences is more potent and inescapable than before. Her voice is still that of the Schumann-Heink which has thrilled opera goers for more than half a century.

The two remaining concerts of the second series will be a concert Jan. 6th by Feodor Chaliapin and a violin recital 2nd by Efrem Zimbalist.

The last concert of the first series will be a piano recital by Vladimir DePachmann Nov. 25th.

The Triangle Chorus is composed of "Harmony" Male Chorus of Boston, Worcester Male Chorus, and "Verdandi" of Providence, making a chorus of nearly 100 voices.

These singers gave their first joint concerts last year, and met with such success that they decided to give three concerts annually. Consequently, the first concert was given in Symphony Hall, Boston, on Columbus Day. The concert in Strand Theatre to-day will be the second of the series, and the third will be given in Worcester on Armistice Day.

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TIMES
NOV 4 - 1923

Orchestral Plans.

Soloists with the Boston Symphony in its Thursday evening concerts at Carnegie Hall will include Sigrid Onegin, Richard Burgin and Moriz Rosenthal. In the Saturday afternoon series will appear Elizabeth Rethberg, Jean Bedetti and Jacques Thibaud. Five soloists for the Brooklyn Academy series are Mmes. Onegin and Rethberg, Messrs. Thibaud, Bedetti and Rosenthal.

John McCormack will sing with the State Symphony Orchestra on Dec. 19 at Carnegie Hall. An added soloist on Jan. 27 will be the pianist, Mitja Nikisch. Mr. Stransky will conduct a "educational" series starting Jan. 6 a the Brooklyn Commercial High School.

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NOV 4 1923

PROGRAM TALKS FEATURE ORCHESTRAL CONCERTS

Added interest is given the orchestral concerts to be offered in Syria Mosque this season by the announcement of a series of "program talks" to be given by Charles Boyd, of the Pittsburgh Musical institute, 13 Bellefield ave., the night prior to each concert.

Thursday night at 8:30 Mr. Boyd will talk upon the program to be given by the Boston Symphony in the Mosque Friday night. Illustrations upon the piano will be demonstrated by Messrs. Russel and Oetting of the institute faculty. There is no charge for these lectures and the public is invited.

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Soloists in Boston Symphony's Brooklyn Season

Pierre Monteux in his farewell season (for he is now completing the his 5-year period as conductor of the Boston Symphony Orchestra) may well be heard at the highest degree of eloquence and performance to which the orchestra and leader have risen. The quality of the opening concerts in Boston confirm this prospect. Mr. Monteux has made a reputation and set a precedent as a program maker, and certain scores of importance which he plans to include upon his programs in Brooklyn should lend unusual interest to this, the 43d season of the orchestra.

This greatest of French conductors is expected to return to his own country at the conclusion of the season where the demand for him is insistent. It was in France that he first attracted general attention by his abilities in conducting. He became a familiar figure presiding over the Colonne concerts and the foremost symphony orchestras in Paris as well as at the opera and at his own Monteux concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan Opera House in New York. From that post he came to the Boston Symphony Orchestra where, according to general opinion, his genius has found its finest expression.

The Brooklyn season will consist of five concerts in the Academy of Music on the Friday evenings of November 30, January 4, February 1, March 14 and April 4. The soloists to appear at each concert are Sigrid Onegin, the fine Swedish contralto, and Elizabeth Rethberg, the famous soprano, both of whom are leading singers at the Metropolitan Opera House. The pianist will be Moriz Rosenthal, the great European artist, who is returning to America after an absence of 17 years; Jacques Thibaud, the great French violinist, and

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Noted Conductor and Soloist To Appear With Boston Symphony

Pierre Monteux, conductor, and Sigrid Onegin, soloist, with the Boston Symphony orchestra, which plays in Syria mosque Friday night and Saturday matinee.

Pittsburgh's orchestra season will be opened Friday night with the coming of the Boston Symphony orchestra under the direction of Pierre Monteux. The orchestra numbering 104 musicians is recognized as one of the leading musical organizations of the day and its appearance in this city should be the signal for a brilliant assemblage.

Two concerts will be given, Friday night and Saturday matinee with Sigrid Onegin, soloist at both. The programs follow:

FRIDAY NIGHT.

No. 2 in E Minor, Opp 27 .... Rachmaninoff
Aria (Lament of Andromache), from Achilles .... Bruch
Variations on a Theme by Hayden, Op. 56a .... Brahms
Scene, Just God! and Aria, My Life Fades in its Blossom, from Rienzi .... Wagner
Overture to Rienzi .... Wagner

SATURDAY MATINEE.

Ancient Dances and Airs (Freely arranged) .... Respighi
Symphony in A Major, No. 7, Op. 92 .... Beethoven
Songs with Orchestra .... Shubert
  (a) Allmacht.
  (b) Erlkonig.
Two Nocturnes .... Debussy
  (a) Clouds.
  (b) Festivals.
Aria, Ach nur einmal noch in Leben, from the Opera La Clemenza di Tito .... Mozart
Dance of Salome from the Music Drama, Salome .... Strauss

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NOV 4 1923

Mme. Cahier, soloist with the Boston Symphony Orchestra, coming to the Elmwood Music Hall, November 8th.

15 Concert Boston

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Chronicle-Telegraph

NOV 5 1923

NOTED SINGER TO BE HEARD AT CONCERTS

ABOVE—MME. SIGRID ONEGIN
BELOW—PIERRE MONTEUX

Pierre Monteux's reputation as a program maker of discrimination and catholicity is confirmed by the programs he has made for the Boston Symphony Orchestra concerts to be given in the Syria Mosque Friday evening and Saturday afternoon. The interest of the occasion will be enhanced by the appearance as soloist of Mme. Sigrid Onegin, celebrated singer.

The Friday program will consist of the Second Symphony by Rachmaninoff, in E minor; Brahms's Variations on a Theme by Haydn and the [illegible] Wagner's "Rienzi."

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20 Concert

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THIS CLIPPING FROM THE
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NOV 5 1923

FRANKLIN CONCERT.

Boston Symphony Orchestra

The 104 musicians of the Boston Symphony orchestra will arrive in Albany to-day, together with Pierre Monteux, their conductor, in readiness for their sole concert of the season here, which will be given in Harmanus Bleecker hall to-night at 8:15 o'clock sharp. Pierre Monteux and his illustrious orchestra will present the following program: Smetana's overture of "The Bartered Bride," Beethoven's "Seventh Symphony" (in A major). Strauss's Dance of Salome from "Salome," and Saint-Saens's "Fourth Pianoforte Concerto" (in C minor) in which the piano soloist will be Sigismond Stojowski.

The event is given under the man[illegible] of Ben Franklin, and in the [illegible] attention will be called to [illegible] important musical treat [illegible] in the near fu- [illegible] left

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Boston Symphony Orchestra Plays in City Thursday

Pierre Monteux's reputation as a program maker of discrimination and catholicity is confirmed by the program he has made for the Boston Symphony concert to be given in the Elmwood Music hall, next Thursday evening, at 8:15 o'clock. The interest of the occasion will be enhanced by the appearance as soloist of Madame Cahier, celebrated singer.

The principal number on the program will be the hauntingly melodious, First Symphony in D minor, by Jan Sibelius, the great Finnish composer. The concert will open with Weber's Overture to Der Frieschutz, a score notably for the quartet of hunting horns in it's opening measures. In mnay ways the most striking piece of the evening will be the Dance of the Seven Veils, from Richard Strauss' music drama Salome, based on the play of Oscar Wilde. This descriptive excerpt requires the fullest resources of the modern symphony orchestra. Madam Cahier will sing the air. Adieu foret from Jeanne d'Arc, and Berlioz's song, La Captive. The evening will close with Liszt's Symphonic Poem, Tasso.

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[illegible] program.

BOSTON SYMPHONY TONIGHT

The Boston Symphony orchestra will give a concert tonight at Harmanus Bleecker hall with Pierre Monteuz conducing. The orchestra, consisting of more than one hundred men, will arrive in Albany this afternoon. The concert is expected to attract a large audience of music lovers from all over The Capitol District, and the program already announced assures a delightful evening. Seats are on sale at the Hall and there are good locations available at all prices. The concert is under the management of Ben Franklin.

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THIS CLIPPING FROM THE
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Boston Symphony Here This Week

When Sigred Onegin, contralto of the Metropolitan Grand Opera Company, made her debut in New York, the critics pronounced her one of the greatest singers who has arrived from Europe in many years. Mme. Onegin is the soloist to be heard with the Boston Symphony orchestra at Syria Mosque on Friday night and Saturday afternoon, and her appearance here bids fair to create a stir in musical circles.

The program for the symphony numbers will be analyzed tomorrow night at the Pittsburgh Musical Institute by Charles N. Boyd, with piano illustrations by Dallmeyer Russell and William H. Oetting.

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NOV 7 -1923

Box Parties for Concert.

An event of social and musical importance will be the opening of the symphony season Friday night and Saturday afternoon at Syria mosque. The Boston Symphony orchestra and Sigrid Onegin, Metropolitan grand opera contralto, will attract a brilliant audience. Among the box holders for the concerts this week, which are under the auspices of the Pittsburgh Orchestra association, are Mrs. Daniel M. Clemson, Mrs. E. W. Mudge, Mrs. T. J. Gillespie, Mrs. Samuel McClay, Mrs. H. K. Hitchcock, Mrs. R. B. Kernohan, Mrs. John Freeman, Mrs. R. R. Huggins, Mrs. Charles A. Dickson, Dr. E. A. Weiss, Mrs. S. G. Cooper, Mrs. Nathaniel Spear, Mrs. Joseph W. Marsh, Mrs. H. P. Davis, Mrs. Robert Lee Wilson, W. A. Herron, Mrs. William McKelvy, Mrs. Frederick W. Winter, Mrs. Mortimer Miller, Mrs. Alfred Hunt, Mrs. Roy Hunt, Mrs. D. E. Jackman, Mrs. L. Gerald Firth, Mrs. Roy H. Davis, Dr. Ellen Patterson, J. E. Crowley, Mrs. R. E. Hellmund, Mrs. R. J. Cleland, Howard N. Eavenson, Mrs. George F. Wood-Smith, Mrs. George A. Harwood, Mrs. Charles Bruckman, Helen Hassler, Mrs. John F. Casey, Mrs. Enoch Rauh, Mrs. W. J. Holland, Mrs. W. N. Frew, James J. Turner, Mrs. O. D. Thompson, Mrs. James Todd, Mrs. W. E. Frick, Mrs. Charles Ramsburg, Mrs. George H. Hutchinson, Mrs. W. W. Wattles, Mrs. R. S. McCague, Mrs. R. S. Smith, Mrs. John A. Kerr, Mrs. J. H. Davidson, Mrs. H. V. Blaxter, Mrs. Paul Straub, Mrs. Henry R. Rea, Mrs. John S. Sloan, Mrs. Carl Cosolowsky and Mrs. E. J. House. Mrs. Joseph A. Herron of Monongahela is entertaining a box party at the Saturday matinee, and Mrs. S. J. Podlewski of Steubenville, O., is hostess for a party of 15 from that city. Mrs. D. C. Lindley and Mrs. Allan W. Urmson, from New Castle, will also entertain a box party.

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7 1923

Concert Boxholders Announced.

Among the boxholders for the concerts to be held Friday night and Saturday afternoon in Syria Mosque by the Boston Symphony Orchestra and Sigrid Onegin, Metropolitan Grand Opera contralto, under the auspices of the Pittsburgh Orchestra Association, are: Mrs. Daniel M. Clemson, Mrs. E. W. Mudge, Mrs. T. J. Gillespie, Mrs. Samuel McClay, Mrs. H. K. Hitchcock, Mrs. R. B. Kernohan, Mrs. John Freeman, Mrs. R. R. Huggins, Mrs. Charles A. Dickson, Dr. E. A. Weiss, Mrs. S. G. Cooper, Mrs. Nathaniel Spear, Mrs. Joseph W. Marsh, Mrs. H. P. Davis, Mrs. Robert Lee Wilson, W. A. Herron, Mrs. William McKelvy, Mrs. Frederick W. Winter, Mrs. Mortimer Miller, Mrs. Alfred Hunt, Mrs. Roy Hunt, Mrs. D. E. Jackman, Mrs. L. Gerald Firth, Mrs. Roy H. Davis, Dr. Ellen Patterson, J. E. Crowley, Mrs. R. E. Hellmund, Mrs. R. J. Cleland, Howard N. Eavenson, Mrs. George F. Wood-Smith, Mrs. George A. Harwood, Mrs. Charles Bruckman, Miss Helen Hassler, Mrs. John F. Casey, Mrs. Enoch Rauh, Mrs. W. J. Holland, Mrs. W. N. Frew, James J. Turner, Mrs. O. D. Thompson, Mrs. James Todd, Mrs. W. E. Frick, Mrs. Charles Ramsburg, Mrs. George H. Hutchinson, Mrs. W. W. Wattles, Mrs. R. S. McCague, Mrs. R. S. Smith, Mrs. John A. Kerr, Mrs. J. H. Davidson, Mrs. H. V. Blaxter, Mrs. Paul Straub, Mrs. Henry R. Rea, Mrs. John S. Sloan, Mrs. Carl Cosolowsky and Mrs. E. J. House. Mrs. Joseph A. Herron, of Monongahela, is entertaining a box party at the Saturday matinee and Mrs. S. J. Podlewski, of Steubenville, O., is hostess for a party of 15 from that city. Mrs. D. C. Lindley and Mrs. Allan W. Urmson, of New Castle, will also entertain a box party.

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SYMPHONY ORCHESTRA.

With Pierre Monteux, conductor and an ensemble of 104 musicians, the Boston Symphony orchestra will be heard in Elmwood Music hall tomorrow night under the management of Bessie Bellanca. Mme. Charles Cahier, world-famous contralto will be the soloist, singing the aria "Adieu, foret" from Tschaikovsky's opera, "Jeanne d'Arc." The orchestra will present the "Symphony in E minor" of Sebilius, the Finnish poet-composer, a work expressing admirably the melancholy of the oppressed people of bleak Finland.

Tickets for the Boston Symphony—Mme Cahier concert may be obtained at Denton, Cottier & Daniels or at the Colonial Flower shop, No. 230 Delaware avenue.

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Comparatively few cities can support a symphony orchestra, but in many it would be possible to organize a smaller orchestra complete in instrumentation, something along the lines of the Boston Symphony Ensemble. In any event, there is room for the improvement of our smaller orchestras, and there is reason to believe that the New England Conservatory of Music will accomplish something helpful and practical in the new courses which it has recently established for the development of small orchestras, for the training of musicians to play in them and of conductors to lead them. At any rate, the experiment is one which it will be interesting to watch.

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Boston Symphony Here.

Boston Symphony orchestra, 110 players, passed through Syracuse by special train yesterday, bound from Boston to Ithaca where a concert was given last night.

15 Concert

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NOV 5 1923

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BELOW—PIERRE MONTEUX

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The Friday program will consist of the Second Symphony by Rachmaninoff, in E minor; Brahms's Variations on a Theme by Haydn and the [illegible] Wagner's "Rienzi."

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ALBANY
N. Y.
JOURNAL

NOV 5 1923

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Boston Symphony Orchestra

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NOV 7 1923

SYMPHONY ORCHESTRA.

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Tickets for the Boston Symphony—Mme Cahier concert may be obtained at Denton, Cottier & Daniels or at the Colonial Flower shop, No. 230 Delaware avenue.

SEWERAGE CONTRACTS

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NOV 1923

Comparatively few cities can support a symphony orchestra, but in many it would be possible to organize a smaller orchestra complete in instrumentation, something along the lines of the Boston Symphony Ensemble. In any event, there is room for the improvement of our smaller orchestras, and there is reason to believe that the New England Conservatory of Music will accomplish something helpful and practical in the new courses which it has recently established for the development of small orchestras, for the training of musicians to play in them and of conductors to lead them. At any rate, the experiment is one which it will be interesting to watch.

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SYRACUSE
N. Y.
POST STANDARD

7 1923

Boston Symphony Here.

Boston Symphony orchestra, 110 players, passed through Syracuse by special train yesterday, bound from Boston to Ithaca where a concert was given last night.

[141]

13 Concert

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NOV 8 1923

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3 concert

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POST

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5 Concert

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TIMES

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Mme. Cahier, assisting artist with the orchestra, is an American-born singer, who has achieved a position of unrivaled supremacy in Europe during the last 18

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4 Concert Boston

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THIS CLIPPING FROM THE
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SUN

NOV 8 1923

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Globe Nov 11

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Boston Orchestra Delights Audience

Musical Arts Series Opens with Splendid Entertainment

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Mme. Charles Cahier, declared by Grieg and Mahler to be the greatest living contralto, made a lasting impression on her first visit to Buffalo. The fullness of her voice is thrilling and her singing of the Berloiz number, Le Captive, won her a special ovation.

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12 Concert

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NOV 9 1923

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27 Concert

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By EDWARD

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Post Nov 11

MONDAY SYMPHONIES

The Monday evening series of Boston Symphony Concerts by the regular Boston Symphony Orchestra under Pierre Monteux will be given this year on the following dates: Dec. 3, Jan. 14, Feb. 4, March 10 and April 7.

A group of soloists of particular interest has been engaged. Probably the most unusual of them will be Wanda Landowska, an artist who has specialized in the music of the harpsichord. She is coming to America for the first time from Europe where her reputation for the revival of the ancient music for this instrument has made her a conspicuous figure. There will be two virtuosos of the more modern descendant of the harpischord—Claudio Arrau and Felix Fox. Mr. Arrau of the younger generation and a comparatively newcomer, is of Chilian birth. In the early part of his career, when still very young, he went to Europe to study under the foremost masters. During the years between 1918 and 1920 he made extensive tours through Europe and in 1921 returned to tour his native South America. He is visiting this country for the first time.

Another young soloist of interest will be Cecilia Hansen, violinist, who is likewise undertaking her first American [illegible] Miss Hansen is of Finnish ori[illegible] and studied under Leopold Auer. The singer of the series will be Eva Gauthier, French-Canadian mezzo-soprano. Miss Gauthier is likewise to be soloist [illegible] series of the

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Post Nov 11

Boston Symphony Programme

The following programme will be presented by Pierre Monteux and the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening:

Dvorak's Symphony No. 2 in D minor, Roussel's Springtime Festival and Moussourgsky's "A Night on Bald Mountain."

As soloist Roland Hayes, the Negro tenor, who has returned from numerous successes in Europe, will appear with the orchestra in an aria from Mozart's "Cosi fan Tutte" and an aria from Berlioz' "L'Enfance du Christ," and the two Negro spirituals, "Go Down Moses" and "By-and-By."

Adver Nov 11

PENSION FUND BILL

The following program from Wagner [illegible] by the Boston Symphony Orchestra, in aid of its Pension Fund, next Sunday afternoon in Symphony Hall: "Huldigungs March," "A Siegfried Idyll," third act prelude and bacchanale from "Tannhauser," selections from "Die Meistersinger," "Parsifal" prelude, "Ride of the Valkyries," selections from "Siegfried" and "Gotterdammerung."

Adver Nov 11

MONDAY NIGHT SYMPHONY CONCERTS

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~~Providence~~ Jour Nov 18

The orchestra makes its first appearance of the season here on this occasion, and Mr. Monteux begins his last season here as conductor. The programme includes Beethoven's Symphony in A-Major, No. 7, Dukas's Danced Poem, "La Peri," and Goldmark's overture to "Sakuntala."

Providence Jour Nov 18

Sigrid Onegin, who will be the soloist with the Boston Symphony Orchestra at Infantry Hall next Tuesday night, will sing with the orchestra two songs by Wagner, "Schmerzen" and "Traum

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Providence Jour Nov 11

FATHER AND SON

Pierre Monteux, conductor of Boston Symphony orchestra, shows his son Claude how the watch works, making an effective "Father and Son Week" picture.

Moniter Nov 17

Music News and

Roland Hayes Soloist With Boston Orchestra

The fifth program of the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon in Symphony Hall, was:

Dvořák, Symphony No. 2 in D Minor.
Mozart, Aria from "Cosi fan Tutte"
Berlioz, "Repose of the Holy Family"
Roussel, "La Ville Rose," No. 2 of "Evocations"; Two Negro Spirituals.
Moussorgsky, "Une Nuit sur le Mont Chauve."

Roland Hayes was the soloist.

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Globe Nov 18

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Providence Journal Nov 18

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Transcript [illegible] 1923

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[143]

Post Nov 11

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Providence Jour Nov 18 Globe Nov 1

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Monitor Nov 17

Music News and

Roland Hayes Soloist With Boston Orchestra

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Dvořák, Symphony No. 2 in D Minor.
Mozart, Aria from "Cosi fan Tutte"
Berlioz, "Repose of the Holy Family"
Roussel, "La Ville Rose," No. 2 of "Evocations"; Two Negro Spirituals.
Moussorgsky, "Une Nuit sur le Mont Chauve."

Roland Hayes was the soloist.

Roussel's "La Ville Rose" was played for the first time in Boston. It is a curious and interesting study in orchestral coloring. As is often to be observed in the music of the composer's contemporaries, the melodic element is often rudimentary, and mere repetition, at times literal and at others with slight alterations, is relied on. This is not thematic development in the old sense, and perhaps for this we should be grateful, but in discarding it, can it truly be said that "the moderns" (but perhaps by now Roussel should not be so classed) have substituted anything better therefor?

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Many and various are the interpretations that have been placed upon Beethoven's Seventh Symphony, with which the Boston Symphony Orchestra begins its concert at Infantry Hall on Tuesday evening. Yet the wise listener is he who hears this music for itself alone, without thought of programme or poetic connotation. Save for the almost solemn second movement the most joyous of the symphonies of Beethoven, the Seventh, has more than once been rated the most beautiful of them all, and it is a verdict more readily maintained than refuted.

There is dispute as to the date of Beethoven's beginning work upon this symphony, but we have the composer's own assurance that the score was completed by July, 1812, and its first public performance was at Vienna in December of the following year. Much of the music of Beethoven was not understood by his contemporaries, but this Seventh Symphony seems immediately to have won its way to popular favor and at this first, and again at later performances, the Allegretto was repeated.

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MONTEUX MAKES NEW PLACE FOR MAHLER'S MUSIC

PARIS, RUSSIA, ENGLAND SET IN CONTRASTS

A Symphony Foreshadowing the Composer—Faure's Haze About Maeterlinck — Vaughan Williams's Fine-Textured Variations—Borodin's Leaps and Bounds

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This vogue aside, Mahler's music has intrinsic titles to performance. He wrote nine Symphonies, all of which still pass current; while no more [illegible] ate Sibelius; two, Elgar; two, [illegible] Rakhmaninov; one, Saint-Saëns. Since Beethoven, only Bruckner has been so prolific symphonically. Moreover, whatever the faults and the failures, however cold or warm they may leave the ear, Mahler's Symphonies are a highly individual music.

Monitor Nov [illegible]

Music News and

Roland Hayes Soloist With Boston Orchestra

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Mozart, Aria from "Cosi fan Tutte"
Berlioz, "Repose of the Holy Family"
Roussel, "La Ville Rose," No. 2 of "Evocations"; Two Negro Spirituals.
Moussorgsky, "Une Nuit sur le Mont Chauve."

Roland Hayes was the soloist.

Roussel's "La Ville Rose" was played for the first time in Boston. It is a curious and interesting study in orchestral coloring. As is often to be observed in the music of the composer's contemporaries, the melodic element is often rudimentary, and mere repetition, at times literal and at others with slight alterations, is relied on. This is not thematic development in the old sense, and perhaps for this we should be grateful, but in discarding it, can it truly be said that "the moderns" (but perhaps by now Roussel should not be so classed) have substituted anything better therefor?

In fact, this touches on a real weakness in the greater part of the music of our time. In spite of its greater harmonic richness and variety, in spite of its greater rhythmical freedom (for it is gradually freeing itself from the restraints of meter), its melodic structure is assuredly poorly developed and fragmentary. In this sense (a point easily to be noted in this piece of Roussel's and in Dukas' "La Péri," recently played) this music is old-fashioned; and old-fashioned in the worst sense of the term, for this mechanical repetition of melodic fragments, and this reliance on so-called "passage work," are the trademark of the Steibelts, the Dusseks and the Kalkbrenners of musical composition, certainly decked out in gay orchestral trappings yet beneath essentially the same.

The same fault in musical construction may perhaps be observed in Moussorgsky's "Une Nuit sur le Mont Chauve" (in this case undoubtedly due to the composer's lack of technic) except that here the thematic material is more striking and withstands the treatment better. Poor drawing is never made up for by brilliant coloring. For this reason Dvořák's symphony, although not great music in any sense of the term, will outlive music of the type of Roussel's "La Ville Rose." From a merely personal point of view Roussel's composition is many times more interesting, more stimulating to the imagination, yet its weaknesses cannot be glossed over.

Roland Hayes was at his best in the aria by Berlioz, at his worst in that by Mozart. Of the music of Berlioz, it is difficult to conceive a better rendering. Its idyllic charm, its artless simplicity, the note of mystical tenderness beneath it all, were admirably caught and brought out by the singer. Strangely enough (for Mr. Hayes is a versatile singer in all styles) the Mozartian spirit was lacking yesterday. There was no elegance in the turning of the phrases, which were often stiff and mannered. The Negro Spirituals (no doubt excellently done) suffer in a symphony concert. To be properly heard they must be sung by a group of Negroes, as the Fisk Jubilee Singers. With orchestral accompaniment, and sung by a single singer, they are but pale and sophisticated in comparison with the originals.

S. M.

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Globe Nov

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[illegible] Nov 18 G[illegible]

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Globe Nov 18

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Sigrid Onegin

Metropolitan Opera Contralto is Soloist with Opening Boston Symphony Concert Tuesday Night at Infantry Hall.

Herald Nov [illegible]

SYMPHONY PROGRAM

The following program will be performed by the Boston Symphony Orchestra, Mr. Monteux, conductor, next Friday afternoon and Saturday evening, Nov. 23 and 24, in Symphony hall: The First Symphony of Mahler, D major, which has never been performed in Boston; Vaughan Williams's Fantasia on a Theme by Thomas Tallis, for strings; Gabriel Faure's Suite "Pelleas and Melisande," and the Polovtsian Dances from Borodin's opera, "Prince Igor."

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The third annual series of five Monday evening concerts by the Boston Symphony Orchestra, Mr. Monteux, conductor, will be given this year in Symphony hall, on Dec. 3, Jan. 14, Feb. 4, March 10 and April 7. Regular symphony programs will be played, with no duplications from the regular series of the same season.

The soloists will be Wanda Landowska, the harpsichordist of high European reputation, who is making her first visit to America; Cecilia Hansen, the talented Finnish violinist, who likewise is now on her first American tour; Claudio Arrau, the much-praised Chilean pianist; Eva Gauthier, the mezzo-soprano, well known in Boston from numerous appearances, and Felix Fox, pianist.

Post Nov 11

MONDAY SYMPHONIES

The Monday evening series of Boston Symphony Concerts by the regular Boston Symphony Orchestra under Pierre Monteux will be given this year on the following dates: Dec. 3, Jan. 14, Feb. 4, March 10 and April 7.

A group of soloists of particular interest has been engaged. Probably the most unusual of them will be Wanda Landowska, an artist who has specialized in the music of the harpsichord. She is coming to America for the first time from Europe where her reputation for the revival of the ancient music for this instrument has made her a conspicuous figure. There will be two virtuosos of the more modern descendant of the harpischord—Claudio Arrau and Felix Fox. Mr. Arrau of the younger generation and a comparatively new comer, is of Chilian birth. In the early part of his career, when still very young, he went to Europe to study under the foremost masters. During the years between 1918 and 1920 he made extensive tours through Europe and in 1921 returned to tour his native South America. He is visiting this country for the first time.

Another young soloist of interest will be Cecilia Hansen, violinist, who is likewise undertaking her first American tour. Miss Hansen is of Finnish origin and studied under Leopold Auer. The singer of the series will be Eva Gauthier, French-Canadian mezzo-soprano. Miss Gauthier is likewise to be soloist at the regular series of the

Post Nov 11

Boston Symphony Programme

The following programme will be presented by Pierre Monteux and the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening:

Dvorak's Symphony No. 2 in D minor, Roussel's Springtime Festival and Moussorgsky's "A Night on Bald Mountain."

As soloist Roland Hayes, the Negro tenor, who has returned from numerous successes in Europe, will appear with the orchestra in an aria from Mozart's "Cosi fan Tutte" and an aria from Berlioz' "L'Enfance du Christ," and the two Negro spirituals, "Go Down Moses" and "By-and-By."

Adver Nov 11

PENSION FUND BILL

The following program from Wagner operas will be given by the Boston Symphony Orchestra, in aid of its Pension Fund, next Sunday afternoon in Symphony Hall: "Huldigungs March," "A Siegfried Idyll," third act prelude and bacchanale from "Tannhauser," selections from "Die Meistersinger," "Parsifal" prelude, "Ride of the Valkyries," selections from "Siegfried" and "Gotterdammerung."

Adver Nov 11

MONDAY NIGHT SYMPHONY CONCERTS

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~~Providence~~ Jor Nov 18

The orchestra make[illegible] appearan[illegible] of the season her[illegible] occasion, and Mr. Monteux beg[illegible] season here as conductor. [illegible] gramme includes Beethoven'[illegible] in A-Major, No. 7, Dukas's [illegible] "La Peri," and Goldmark'[illegible] "Sakuntala."

Providence Jor Nov 16

Sigrid Onegin, who will be the soloist with the Boston Symphony Orchestra at Infantry Hall next Tuesday night, will sing with the orchestra two songs by Wagner, "Schmerzen" and "Trau[illegible]

Providence Jour Nov 11

FATHER AND SON

Pierre Monteux, conductor of Boston Symphony orchestra, shows his son Claude how the watch works, making an effective "Father and Son Week" picture.

Providence Journal Nov 18

Brilliance Marks Boston Symphony Orchestra Programme for Opening Concert

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Moniter Nov 17

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NOT all the subscribers were in their usual places at the Symphony Concert of yesterday afternoon; while in the second balcony of Symphony Hall the influx of the day by no means filled every seat. Not too hearty was the applause at the intervals in Mahler's First Symphony, though at the end it sufficed, with a little labor, to recall the conductor twice and, finally, to bring the orchestra to its feet. By these signs, the time is past wherein his Fifth Symphony could be played at three pairs of concerts between an April and a February, on each occasion to an acclaiming audience, or his Second Symphony be twice heard and applauded within a single fortnight. Nevertheless, Mr. Monteux *did well* to lead Mahler back to Bostonian ears.

Above any predecessor, the conductor has made the Symphony Concerts catholic and cosmopolitan. Rightly, he has counted it obligation to keep his hearers informed as to music in current vogue in Europe. There, since the end of the German war, Mahler has come into new place. Beethoven and Brahms remain the standard symphonists of German and Austrian concert-halls. Next to them, however, alike with conductors and audiences, now stand Mahler and Bruckner. In Holland, in Scandinavia, Mahler's Symphonies are no strange new thing; while oftener and oftener English reviewers would have them bidden into British concert-halls. From Amsterdam eastward "Mahler Festivals" recur; while annually recalcitrant New York, if it would hear Mr. Mengelberg, must also hear Mahler. Within easy memory, a few conductors—Mr. Mengelberg persistently, Dr. Muck and Mr. Stokowski intermittently, Nikisch semi-occasionally, laid Mahler before indifferent audiences. Now in not a few European cities, it is the public that demands him.

This vogue aside, Mahler's music has intrinsic titles to performance. He wrote nine Symphonies, all of which still pass current; while no more than four perpetuate Sibelius; two, Elgar; two, D'Indy; one, Rakhmaninov; one, Saint-Saëns. Since Beethoven, only Bruckner has been so prolific symphonically. *Moreover*, whatever the faults and the *failures*, however cold or warm they may *leave* the ear, Mahler's Symphonies are a *highly* individual music

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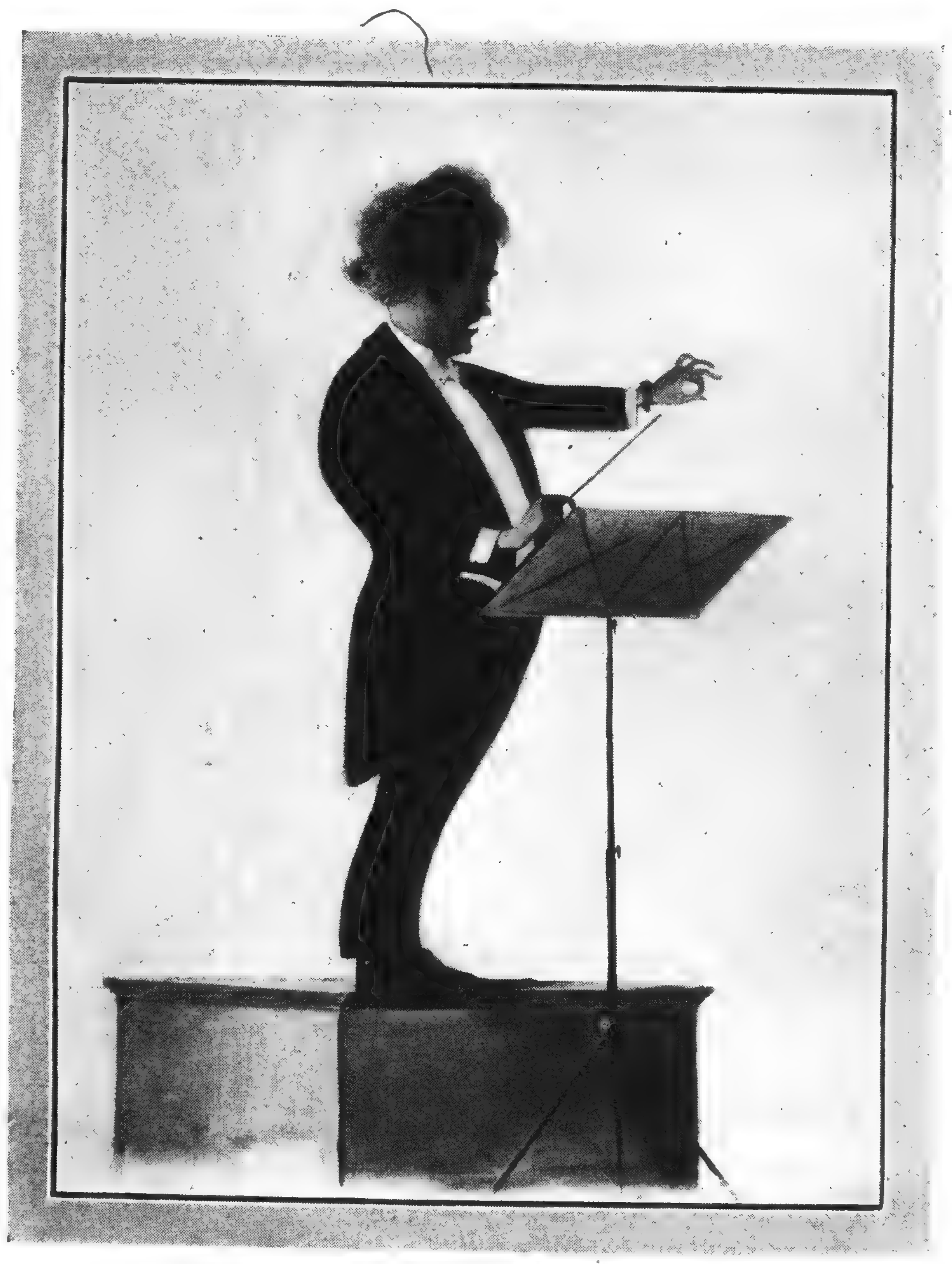
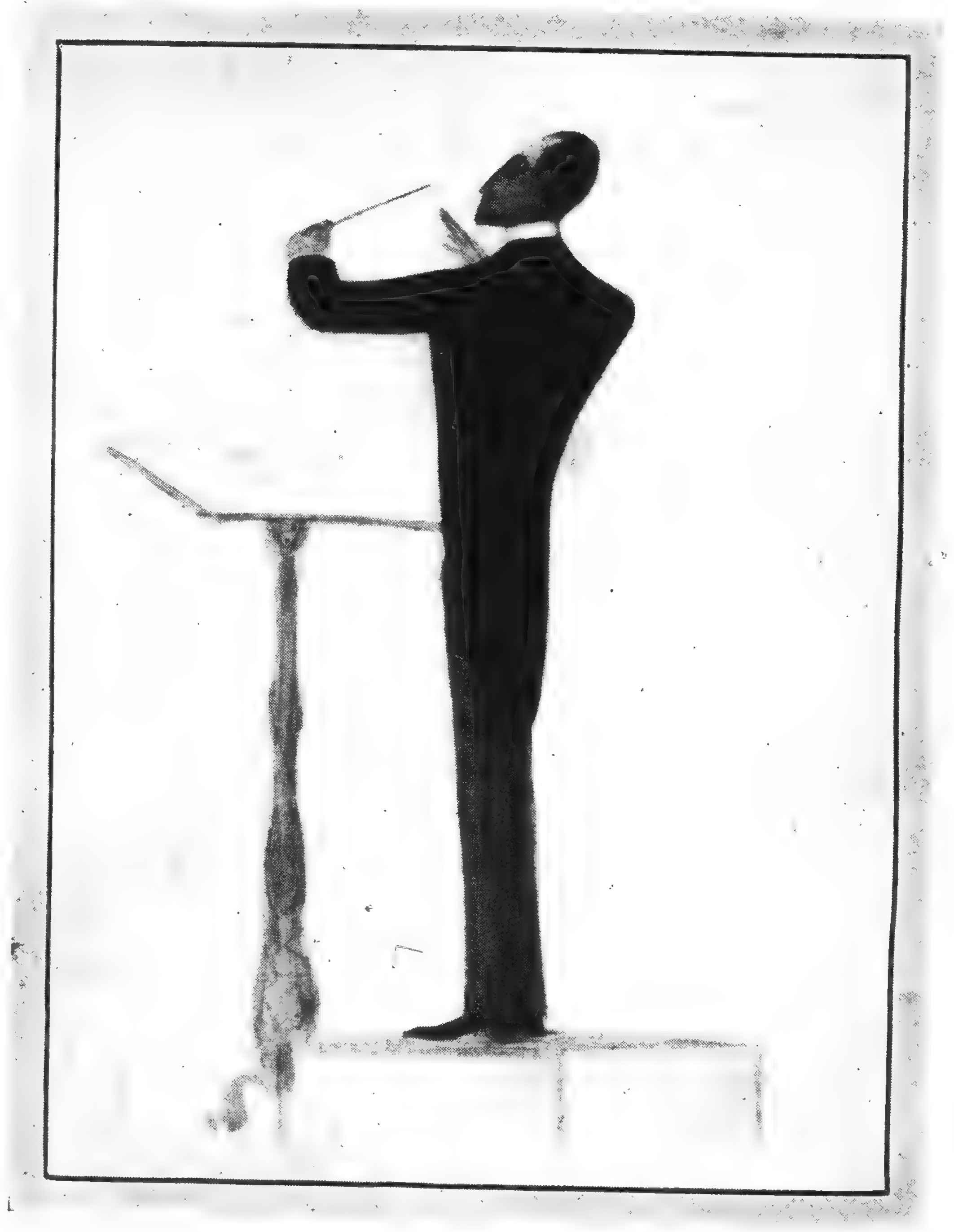
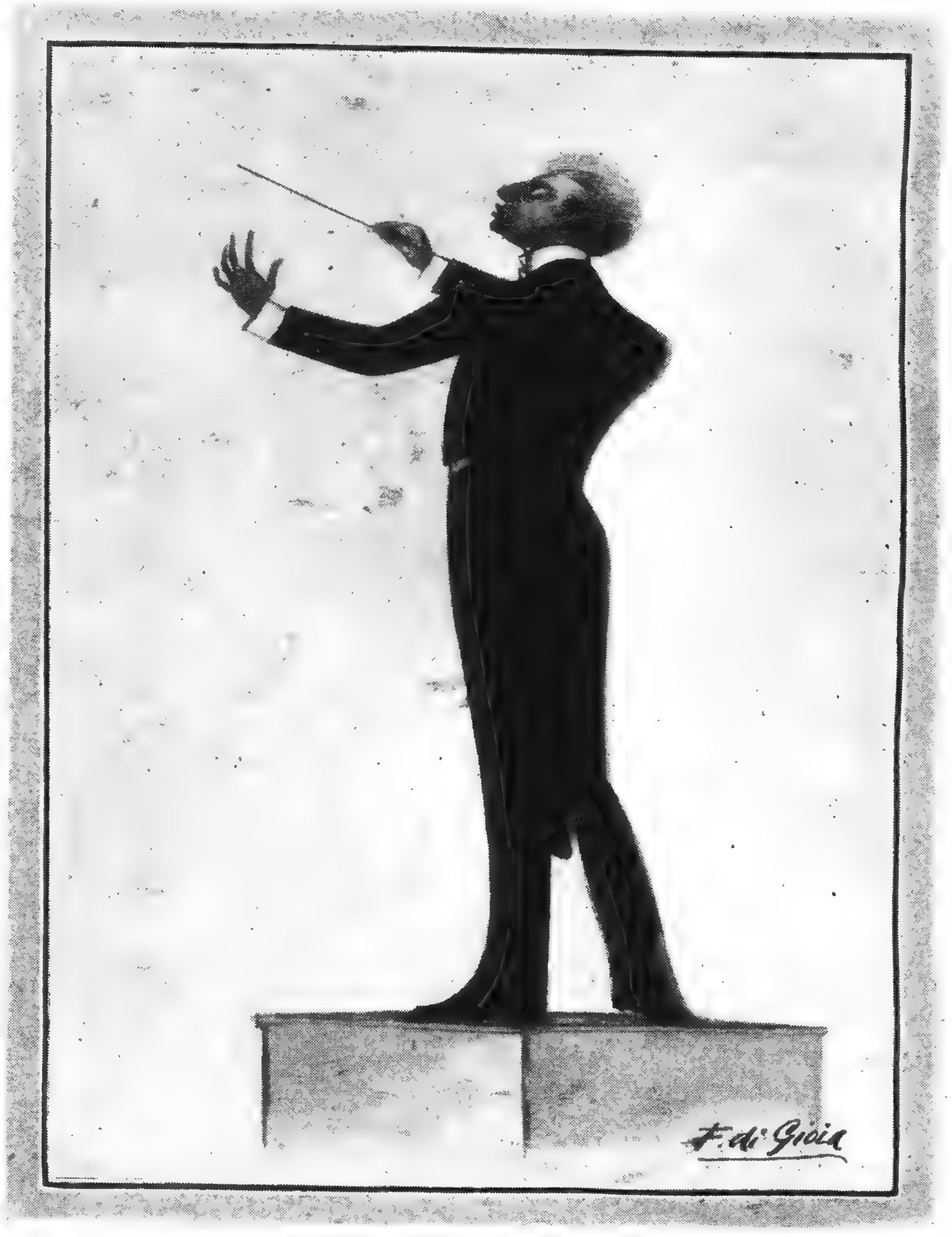


MENGELBERG—THE MAGNIFICENT
(*Philharmonic*)



BODANSKY—THE BELLIGERENT
(*Metropolitan Opera House*)



STOKOWSKI—THE SUAVE
(*Philadelphia Orchestra*)

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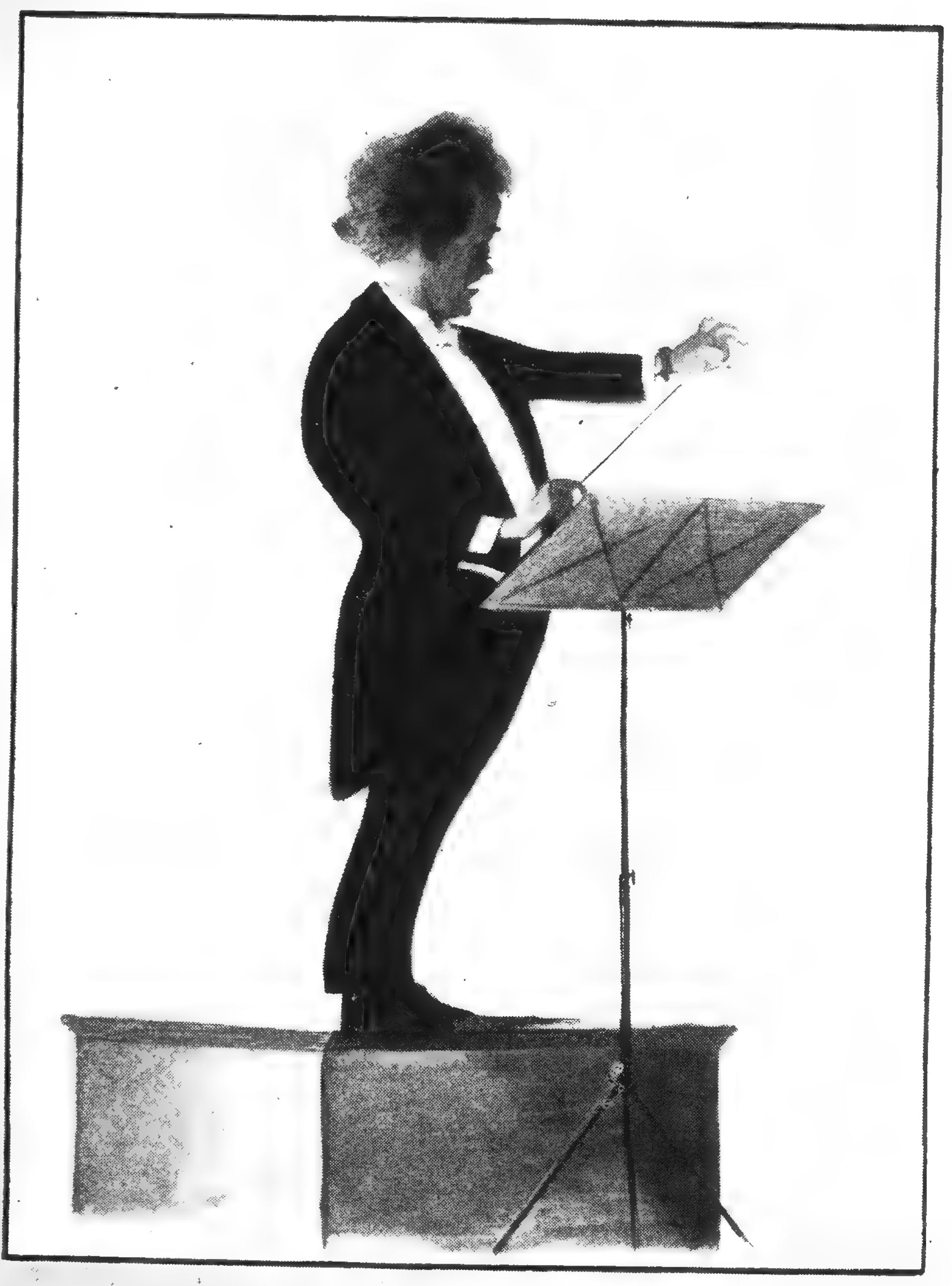
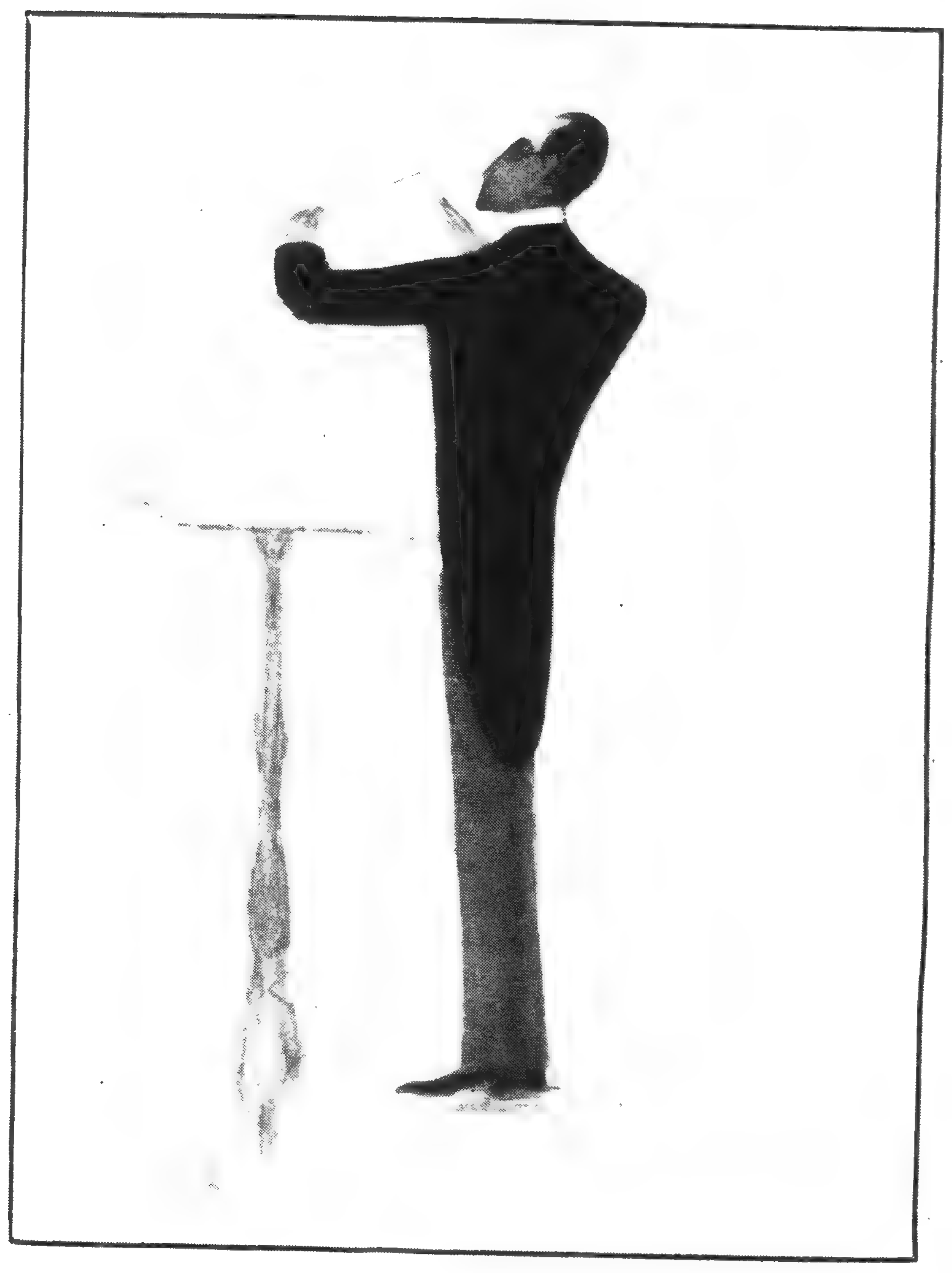
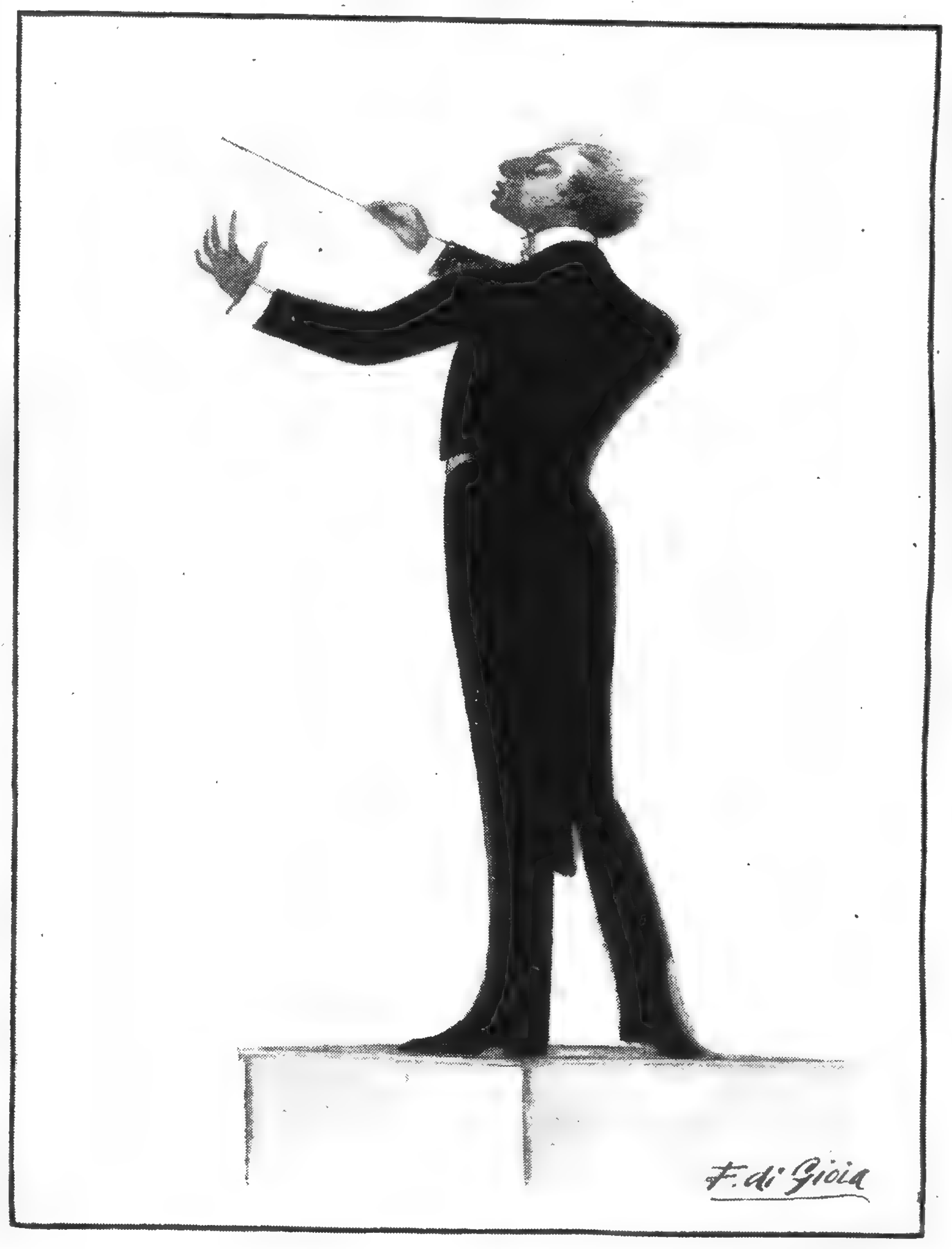


MENGELBERG—THE MAGNIFICENT
(*Philharmonic*)



BODANSKY—THE BELLIGERENT
(*Metropolitan Opera House*)



STOKOWSKI—THE SUAVE
(*Philadelphia Orchestra*)

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A virtuoso of note, Bruce Simonds, the highly talented young pianist, will appear as soloist with the orchestra at the coming concert. This artist played with the Boston Symphony orchestra at one of the regular Boston concerts not long ago, when his splendid musicianship made a most favorable impression.

This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than 40 years of endeavor.

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The price of tickets, for the concert $1, is remarkably small in view of the high quality of the artists, and it ins hoped there will be a capacity house. Tickets on sale at Mathushek's and J. A. V. Thomas' Music stores, and at the door.

SPEED.

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NOV 10 1923

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The program was concluded with Strauss' Salome dance from the music drama "Salome," very *barbaric and oriental.*

Pierre Monteux, who is well acquainted with his musicians and program, was many times recalled.

Golden Rule Sunday Has Strong Appea

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PITTSBURGH
PA.
GAZETTE TIMES
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MUSIC was more a promise than a performance last week. In the dearth of offerings, the two concerts by the Boston Symphony Orchestra, Friday night and yesterday's matinee, in Syria Mosque, had an opportunity to please big audiences nowise surfeited by beauty of sound. The concerts opened the symphony season in Pittsburgh, and with Pierre Monteux directing and Sigrid Onegin, star contralto with the Metropolitan Opera Company, soloist, the appeal to music lovers was of sufficient power to make the premiere important.

Following a custom that has added much to the enjoyment of symphony concerts, the varied programs of the two performances were analyzed at the Pittsburgh Musical Institute by Charles N. Boyd Thursday night, with two and four-hand illustrations of the numbers by Dallmyer Russel and William H. Oetting.

The new week will open with a program that is far enough away from the classic music of a symphony orchestra to be a distinct novelty. Elsie Janis will head the bill at Carnegie Music Hall. The program will be light enough to entertain without drawing hard upon the underlying emotions of the audience and spectators.

[145]

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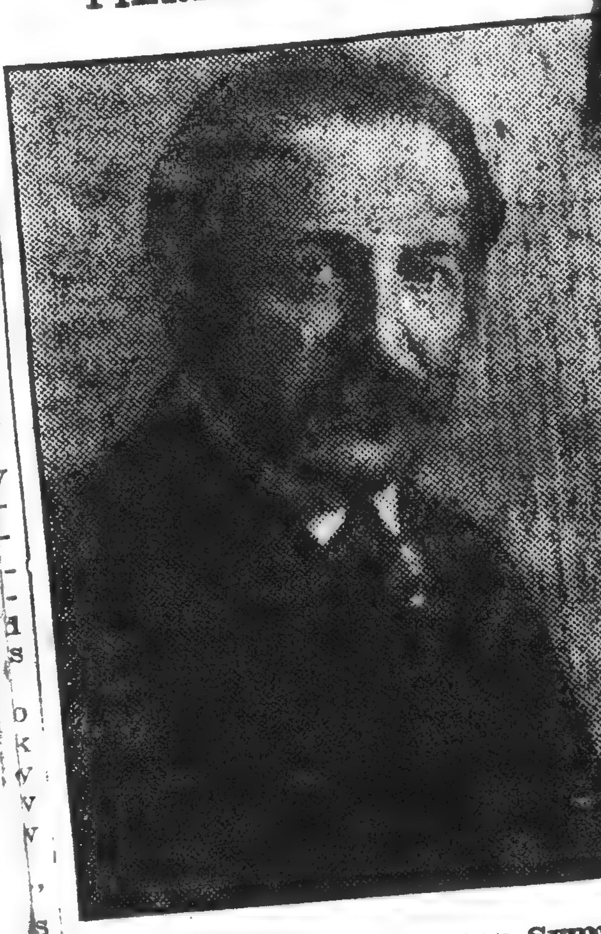

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Golden Rule Sunday Has Strong Appea

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PITTSBURGH
PA.
GAZETTE TIMES
NOV 11 1923

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BUFFALO
N. Y.
ENQUIRER
NOV 9 1923

BOSTON SYMPHONY GIVES CONCERT HERE

The Musical Arts concert series was introduced last night at Elmwood Music hall, when the Boston Symphony orchestra, Pierre Monteux, conductor, presented a beautiful program with Mme. Charles Cahier, contralto, as soloist. Bessie Bellanca, Buffalo manager, presented the concert.

Mr. Monteux, who returns to Europe at the close of the present season has added new laurels to this orchestral body, which is enjoying its forty-third season, and last evening he revealed the fine artistocracy of his musicianship in his conducting of the overture to Weber's "Der Freischutz," in which he invested this work with a melodic beauty and vitality that made it strikingly conspicuous as a performance of virtuosity, and which received enthusiastic applause.

Mme. Cahier, who made her first appearance here, proved to be an artist of distinguished stage presence and superbly equipped in the interpretation of song. Her aria "Adieu, foret," from "Jeanne d'Arc," was delivered with consummate vocal style and won her several recalls.

ESTABLISHED 1881
FROM
NEWS,
Providence, R. I.
NOV 9 1923

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The coming season of Boston Symphony concerts in Infantry hall, will include five concerts on the following Tuesday evenings: Nov. 20, Dec. 11, Jan. 22, Feb. 26 and April 29. The soloists to appear at each of these are Mme. Sigrid Onegin, the great Swedish contralto; John Charles Thomas, the illustrious voiced American baritone, who has had such great success recently on the concert stage; Ethel Leginska and Carol Robinson, who figure among the foremost pianists of the younger generation and Jean Bedetti leader of the 'cellist section in the orchestra.

This coming season, which will be the 43rd of the Boston Symphony Orchestra, will be the fifth under Pierre Monteux, who at its conclusion is expected to return to his own country where the demand for him is insistent. It was in France that Mr. Monteux made his first reputation. He first attained prominence presiding over the Colonne concerts and other foremost symphony orchestras of Paris as well as at the opera and at his own Monteux concerts.

He toured Europe four years at the head of the ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan opera house in New York. From that post he came to the Boston Symphony Orchestra where, according to general opinion, his genius has found its finest expression.

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PITTSBURGH,
PA.
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Big House [illegible] chestra and Opera Star. Program Varied One.

An audience of unusual proportions greeted the Boston Symphony Orchestra last night in the Mosque. It was the opening concert of a series of five symphonic programs and if those to follow maintain the high interest of last night's concert it promises to be a most successful season.

Assisting the orchestra as solo-attraction was Sigrid Onegin, the fascinating and competent contralto of the Metropolitan Opera Company. She was heard to advantage in two large arias.

Pierre Monteux, conductor, presented a program that was at once catholic and representative. The Boston orchestra, under the baton of Monteux, impressed last night as he did years ago as a conductor who is sincere in his interpretations, as one who obtains effects without exaggeration, as a man who is a classicist and yet is by nature fond of the moderns.

His reading of the Rachmaninoff Symphonie No. 2 in E minor was an evidence of this. He gave the work a magnificent and faithful reading, in which he took great care that the cantilena flowed and that dynamics and nuance were observed. The opening movement with its sustained passages was gloriously treated. The second movement was a happy conception heavily orchestrated. The Adagio was sugared with the sweets of the Russian school until it sang itself away. The Finale was an imposing climax rich in cacaphony and replete in chromatic resolutions.

In the Brahms "Variation on a Theme of Haydn's" there was a certain versatility in which Monteux sought for the various choir-colorings and strove to bring out the contrasted theme-changes. It was slightly attenuated and somewhat lethargic.

The closing number, Wagner's overture to "Rienzi," was that old canto of the Roman patricians as we have often heard it. There was a fine blare of horns and the fiddles sang the "Santo spirito" prayer in commendable fashion.

The outstanding feature of the program was the singing of Sigrid Onegin. She has one of the finest and largest voices that has come here and every note that she touched was surcharged with fire and power. She has almost unbelievable scope, and while there is a slight glitter to her upper notes it adds immeasurably in a hall the size of the Mosque. Her interpretation of the [illegible] role was most enjoyable and she [illegible] the "Rienzi" scene an emotional [illegible] Pittsburghers don'

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The conducting of Monteux is placid, thorough and sincere. There is strength, power and smouldering fire that occasionally bursts into flame behind his outward calm. Under Monteux the Boston Symphony is flexible and gratifyingly artistic.

The Rachmaninoff Symphony, a heavy, ponderous thing that is distinctly different from the customary Rachmaninoff, held moments of brilliance, especially in the Allegro vivace and the exquisitiveness of the Adagio. The rich body of string tone was perhaps the most notable qulaity of sound, as they strode through the Russian's exultant manuscript. Just why this symphony should have been chosen is a question, when pondering upon the many scores available, and by far, more enjoyable. The Variations upon Haydn is not the most unified structure of Brahms' erstwhile dabblings with other composers' themes, and indeed there are passages when one wishes he had been content to leave the original alone. The horns were effective as were the strings. The majestic cantilena of the violins, the abrupt switching from theme to theme, the tremolos in the strings and the hearty work of the wind instruments made the overture a thing of beauty.

It was a night of triumph for Sigrid Onegin, the Wagner-like contraito from the Metropolitan. She was a sensation, the thing of the hour, and she covered herself with glory. Her singing of the "Lament of Andromache" from "Achilles" was gloriously done, if a bit weak at times in the upper register, and her superb rendition of "My Life Fades in Its Blossom" from "Rienzi" had the audience upon its feet.

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MERIDEN
CONN.
JOURNAL
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Of the Boston Symhony Ensemble, which comes to the auditorium next Monday evening, under the auspices of the Woman's club, the Boston Herald says: "Though every individual player can make his part agreeable to hear, the balance of parts is perfect. Mr. Vannini is a conductor of grace and warmth and fine rhythmic feeling. Last week this little orchestra showed how admirably it can play music of old-time written for small orchestra. It showed also that it can give an amazingly vivid impression of how music written for full orchestra should sound. It set forth this full-voiced music with ample sonority and an astonishing approximation to the original widely varied color, a feat of genuine skill. Mr. Vannini .... is a conductor of parts."

The price of tickets, for the concert $1, is remarkably small in view of the high quality of the artists, and it ins hoped there will be a capacity house. Tickets on sale at Mathushek's and J. A. V. Thomas' Music stores, and at the door.

SPEED.

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NEW HAVEN
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JOURNAL-COURIER
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This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than 40 years of endeavor.

The history of the orchestra makes a fine record of high purpose, administrative wisdom, and munificence on the part of its founder. Every effort was directed toward artistic supremacy. One after another of the world's greatest conductors devoted their best towards the further refinement of the ensemble. Nothing was spared to bring the first musicians of Europe to make up the ranks.

Hence the ensemble, in glow of tone, in clear cut unanimity and delicate balance of choirs, is the envy of all orchestras. It requires a remarkable leader to shape this ensemble and to evoke from it a wondrously eloquent performance.

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PITTSBURG
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Chronicle-Telegraph
[illegible] 1923

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BOSTON SYMPHONY AND ONEGIN PLEASE

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Assisting the orchestra as solo-attraction was Sigrid Onegin, the fascinating and competent contralto of the Metropolitan Opera Company. She was heard to advantage in two large arias.

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JOURNAL-COURIER
NOV 10 1923

BOSTON SYMPHONY HERE NOVEMBER 27

The Boston Symphony orchestra is to make its only visit of the season to New Haven for a concert in Woolsey hall on Tuesday evening, Nov. 27, under the auspices of the Yale Music school.

This will be probably the last opportunity to hear the brilliant performances of Pierre Monteux, for this greatest of French conductors is fulfilling his fifth season at the head of the orchestra, which is the last of his contract. In the spring he plans to return to his native country, where the demand for him is insistent.

A virtuoso of note, Bruce Simonds, the highly talented young pianist, will appear as soloist with the orchestra at the coming concert. This artist played with the Boston Symphony orchestra at one of the regular Boston concerts not long ago, when his splendid musicianship made a most favorable impression.

This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than 40 years of endeavor.

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Providence, R. I. NOV 1 1 1923

BOSTON SYMPHONY SEASON TO OPEN TUESDAY EVENING

Next Tuesday evening Nov. 20, in Infantry Hall the Boston Symphony Orchestra will give its opening concert of the Providence season.

A notable programme will introduce Pierre Monteux's farewell season as the conductor of the orchestra. It will include Beethoven's Symphony in A-major, No. 7,

SIGRID ONEGIN
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Dukas's "Danced Poem: La Peri," and Goldmark's overture to "Sakuntala."

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THIS CLIPPING FROM THE

NEW YORK
N. Y.
EVENING JOURNAL

1 7 1923

THE OTHER ORCHESTRAS.

The New York Symphony Orchestra carries on its Beethoven cycle in Carnegie Hall on Thursday afternoon and Friday evening with the "Eroica" symphony, the "Leonore" overture (No. 2), the finale of the ballet, "Prometheus," and vocal excerpts from "Fidelio," the latter to be sung by Elisabeth Rethberg, Jeannete Vreeland, James Price and Fred Patton.

The Philharmonic gives five concerts next week in Carnegie Hall. To-morrow afternoon Tchaikovsky's "Pathetique" symphony will be the principal number Thursday evening and Friday afternoon Rachmaninoff's Second Symphony and works by Glinka and Wagner make up the programme, and Saturday evening there will be a Tchaikovsky programme with Bronislaw Huberman, violinist, as soloist.

The Boston Orchestra opens its season of ten concerts here on Thursday evening a week and the following Saturday afternoon. Sigrid Onegin will be the soloist at the first, with Jan Sibelius's First Symphony featured. Mahler's First Symphony will be the chief item on the second programme.

THIS CLIPPING FROM THE

NEW HAVEN
CONN.
JOURNAL-COURIER

7 1923

BRUCE SIMONDS SOLOIST OF BOSTON SYMPHONY

The following program will be presented by Pierre Monteux and the Boston Symphony Orchestra at their forthcoming concert in Woolsey Hall Wednesday evening, November 28th, Overture to "The Sold Bride" by Smetana, Sibelius' Symphony No. 1, and the "Dance of the Seven Veils" from Strauss' Music Drama "Salome." As soist, Bruce Simonds, the noted pianist, will appear with the Orchestra in Franck's Symphonic Variations.

The New York season of Boston Symphony concerts will open in Carnegie Hall next Thursday evening.

The present season, which will be the 43rd of the Boston Symphony Orchestra, will be the fifth under Pierre Monteux, who at its conclusion is expected to return to own country where the demand for him is insistent. It was in France that Mr. Monteux made his first reputation. He first attained prominence presiding over the Colonne Concerts and other foremost symphony orchestras of Paris, as well as at the Opera and at his own Monteux concerts. He toured Europe four years at the had of the Ballet Russe and first came to America as leader of that organization. He was susequently French conductor at the Metropolitan Opera House in New York. From that post he came to the Boston Symphony Orchestra where, according to general opinion, his genius has found its finest expression.

THIS CLIPPING FROM THE

PROVIDENCE
R. I.
JOURNAL

1 8 1923

BOSTON SYMPHONY TO PLAY HERE NEXT TUESDAY EVENING

Pierre Moneux's Farewell Season as Conductor of Orchestra.

Next Tuesday evening in Infantry Hall the Boston Symphony Orchestra will give its opening concert of the Providence season.

A notable programme will introduce Pierre Monteux's farewell season as the conductor of the orchestra. It will include Beethoven's Symphony in A-major, No. 7, Dukas's "Danced Poem: La Peri," and Goldmark's Overture to "Sakuntala."

The distinguished soloist of the evening will be Sigrid Onegin, the Swedish contralto of the Metropolitan Opera Company, who, although in America only one season, has taken a supreme place among the singers of the day. She is praised even more in concert than in opera. She will sing with the orchestra two songs by Wagner—"Schmerzen" and "Traume," and Schubert's "Die Allmacht" and "Erlkonig."

GERMAN CROWDS COURTEOUS

THIS CLIPPING FROM THE

PROVIDENCE
R. I.
JOURNAL

1 8 192

* * *

Sigrid Onegin, who will be the soloist with the Boston Symphony Orchestra at Infantry Hall next Tuesday night, will sing with the orchestra two songs by Wagner, "Schmerzen" and "Traume," and Schubert's "Die Allmacht" and "Erlkonig." The orchestra makes its first appearance of the season here on this occasion, and Mr. Monteux begins his last season here as conductor. The programme includes Beethoven's Symphony in A-Major, No. 7, Dukas's Danced Poem, "La Peri," and Goldmark's overture to "Sakuntula."

* * *

A musicale will be given on Tuesday night at 8 o'clock in the Central Baptist Church, under the auspices of the Women's Society, at which the following will appear: Miss Florence H. Slack, reader; William Iannone, baritone; William Cameron, harpist; Mrs. Howard Bacon, soprano, and Mrs. Jerome Farnum, accompanist.

* * *

The operalogue to be given at the home of Mrs. Caesar Misch next Tuesday night will be on "The Barber of Seville." On Nov. 27, Dr. Louis Chapman will discuss "The Siegfried Idyll."

* * *

THIS CLIPPING FROM

NEWARK,
N. J.
CALL

It has been the province of Montclair to end the dearth of musical attractions in Essex County this season. Through the enterprise of the Rev. Edgar Swan Wiers and his Unity Concert course excellent pabulum for musical appetites has been provided. Of chief interest in the course is the appearance next Saturday evening in the Montclair High School of Ignace Paderewski, who arrived in New York last week. The Montclair recital will be the third concert of the great Pole in this season. It will be preceded only by recitals in Boston and Springfield. As a result a large influx of concert goers from New York may be expected Saturday.

Besides Mr. Paderewski's recital the second of the Symphony Concerts for young people, also under the auspices of the Unity course, will be given in Montclair High School on Tuesday evening. The attraction will be Charles Wakefield Cadman, celebrated American composer and pianist, who will be assisted by Princess Tsianina, an American Indian soprano. Mr. Cadman's opera "Shanewis," produced at the Metropolitan Opera House some seasons ago, was written for the Princess and is based on incidents in her life. As may be expected the program will consist almost entirely of Indian themes and tribal melodies in song and piano selections from Mr. Cadman's creations.

Following the Paderewski recital, the Boston Symphony Orchestra, under Pierre Monteux, will appear in the High School on Wednesday, November 28. It will play the Rachmaninov E Minor Symphony, No. 2, opus 27; the Prelude and "Love-Death" from "Tristan and Isolde"; two Debussy Nocturnes, "Clouds" and "Festivals," and the Polovtsian Dances from Borodin's "Prince Igor."

Altogether the Unity Courses are very much worth while.

John Charles Thomas Booked.

THIS CLIPPING FROM

NEW YORK
TELEGRAPH

8 1923

An interesting score is to be performed by Pierre Monteux and the Boston Symphony Orchestra at the opening of their New York season next week will be the First Symphony of Mahler in D major—an early score which is said to be quite different in character from his later and larger-proportioned works.

With Madame Onegin as soloist at the Thursday concert, November 29, singing an aria from "Rienzi" and two Schubert songs, Pierre Monteux will also present the First Symphony of Sibelius in E minor, Brahms's Variations on a Theme by Hydn, and Richard Strauss's Dance of Some.

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
CITIZEN

NOV 1 8 1923

Opening Boston Symphony Program; Onegin, Soloist.

The following program will be presented by Pierre Monteux and the Boston Symphony Orchestra at the opening of their Brooklyn season of concerts, at the Academy, on Friday evening, Nov. 30: The First Symphony of Sibelius, in E minor; the "Danced Poem: La Peri," by Paul Dukas, and Liszt's symphonic poem, "Tasso."

As soloist, Mme. Sigrid Onegin, the Swedish contralto, who, in the opinion of many, is at her best on the concert platform, will sing the aria "O Righteous God!" from "Rienzi," and two songs of Schubert, "Almighty" and the "Erl King."

THIS CLIPPING FROM THE

PROVIDENCE
R. I.
JOURNAL

NOV 1 8 19

Sigrid Onegin

Metropolitan Opera Contralto is Soloist with Opening Boston Symphony Concert Tuesday Night at Infantry Hall.

THIS CLIPPING FROM

NEW YORK
TIMES

NOV 1 8 1923

RETURNING for the first time th[illegible] season, the Boston Symphony Orchestra will open its Carnegie Hall series ten days from now with Sibelius' first symphony, the Brahms-Haydn variations and Strauss's "Salome" dance. Sigrid Onegin will sing two Schubert songs and an air from "Rienzi." Conductor Monteux opens also [illegible] series here with the first [illegible] Mahler.

Mr. Bodanzky's [illegible] for [illegible] Friends of Music next Sunday at [illegible] Hall [illegible]

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
TRIBUNE

NOV 18 1923

MUSICAL MENTION

Like many an artist who has achieved world fame, Mme. Ernestine Schumann-Heink, the world renowned contralto who sings at the Albee Theatre this afternoon in the first concert of the Second Steinert series, had many trying obstacles to overcome in her early efforts to be recognized. Her parents were very poor and she herself was handicapped by an unprepossessing appearance. When she first applied at the opera in Vienna for a position at the age of 16 she presented such an impoverished appearance that the director said: "You had better go home and get fed up and then go to a finishing school."

She was taught singing by Marietta Leclair, who it appears was the only person in the world aside from Ernestine who believed in the ultimate success of the girl and who gave her lessons free.

Her first success was at Dresden, where she sang for $600 a year; she remained there four years acquiring a repertoire and then was engaged for important roles in Hamburg. In 1892 she made her London debut, alternating at Drury Lane and Covent Garden. In 1898, Maurice Grau, then manager of the Metropolitan, secured her at large expense to come to America, since which time she has been the leading figure in our operatic and concert activities.

It is often wondered who will or who can replace Mme. Schumann-Heink when that famous prima donna is taken from our concert halls. Of course, there appears to be no immediate necessity for apprehension on that score because the wonderful woman is still singing to huge audiences everywhere and the press reviews of her concerts glow as always with enthusiasm and wonder at an art ever new and a voice that remains one of the marvels of the world.

Mme. Schumann-Heink has prepared a very interesting and varied program for her concert to-day and she will be assisted by Florence Hardemann, violinist, and Katherine Hoffmann, accompanist.

The program announced is as follows:

1.—(a) "Mitrane aria" (Italian), Rossi; (b) "O, Rest in the Lord" (from Elijah), Mendelssohn—Bartholdy; (c) "Ah, Mon Fils" from the Opera "Le Prophete", Meyerbeer, Mme. Schumann-Heink.

2.—Concerto No. 2 (first movement), Vieuxtemps, Florence Hardemann.

3.—(a) "Ich liebe dich", L. Von Beethoven; (b) "When the Roses Bloom" Louise Reichardt; (c) "Erlkonig" Franz Schubert; (d) "Haiderdslein" Franz Schubert; (e) "Dreamland Gates" Charles Huerter; Mme. Schumann-Heink.

4.—(a) Variations, Tartini-Kreisler; (b) Guitare," Moszkowski; (c) "Ave Maria," Schubert-Wilhelmj; (d) "Caprice Basque," Sarasate; Florence Hardemann.

5.—(a) "There is no Death," O'Hara; (b) "Sweetheart," Humphrey Stewart; (c) "Kerry Dance," Malloy; (d) "Someone Worth While," Ward Stephens; (e) "Bolero," (Leggiero invisible), by request, L. Arditi; Mme Schumann-Heink.

There are some who undoubtedly think that Mr. DePachmann, the famous pianist who will be heard at the Albee Theatre Sunday afternoon, Nov. 25th, in the second concert of the first Steinert series, is the egoist of all egoists, for he is reported as saying when he landed in New York: "I am the great player, the greatest player. When I hear what I have played, I say 'it is finished—a perfect thing, thank God.'" But those who have the pleasure of knowing Mr. DePachmann outside the concert hall are not offended by this burst of self appreciation. Nine out of 10 pianists, violinists or singers, think equally as well about themselves but they are not so honest as Mr. DePachmann in trumpeting their fame. For that they hire press agents.

Mr. DePachmann is, indeed, a great pianist, the most poetic interpreter of Chopin that we know. No pianist produces more beautiful tones from a piano than he does. To DePachmann, technique is not so much in the noise and clatter of ponderous passages as in the calm of simple things, of pure "velvet" tone in melody playing of ordinary chord progression, of inner voices and the detail of quiet embellishment. Such is the message he would bring to students. The pieces that he now plays represent but few composers. Mr. DePachmann clings to Mozart's sonata, Beethoven of the early period, Schumann of the smaller forms, Schubert, Mendelssohn, one rhapsody No. 8 by Liszt and the waltzes (Op. 39) by Brahms and of course, much by [illegible].

DePachmann lives solely for his art and while exacting in many trifles, troubles himself slightly with the practical concerns of life. Over other masters of the pianoforte there has always been room for controversy. The critics have seen fit to disagree. Over DePachmann, however, there has been no dis- [illegible] as the prime distiller of [illegible] his genius [illegible] never [illegible]

[illegible] will play an all Chopin program. The program announced is as follows:

1—Nocturne, Op. 27, No. 1, c sharp minor. Third Ballade, Op. 47, A flat major. Fourth Scherzo, Op. 54, E major.

2—Etude, Op. 10, No. 7, C. major. Etude, Op. 25 No. 2, F minor. Etude, Op. 25, No. 3, F major. Etude C., Op. 25, No. 7, C sharp minor. Berceuse, Op. 57, D flat major. Polonaise, Op. 40, No. 1, A major.

Prelude, Op. 28, No. 3, G major. Prelude, Op. 28, No. 2 2,G minor. Prelude, Op. 28, No. 15 D flat major. Mazurka, Op. 67, No. 4 A minor. Mazurka, Op. 33, No. 4 B minor Valse, Op. 70, No. 1, G flat major. Valse (Posthumous), E minor. Valse, Op. 70, No. 1, G flat major. Grande Valse, Op. 42, A flat major.

Quite the most welcome announcement that has been made this season so far as music is concerned is that Eva Gauthier is coming to give a recital here at the Churchill House, Nov. 19. At one recital at least we are assured of something new, something interesting, something out of the routine of out-worn Italian airs, German lieder and syrupy songs in our own vernacular, for Gauthier is nothing if not different and she is of a widely exploring spirit. She has traveled and sung through most of the world and she is music's true cosmopolitan.

She is a Canadian, of French stock, a native of Ottawa, a daughter of Louis Gauthier, the distinguished astronomer and explorer, and a niece of the late Sir Wilfred Laurier, Canada's greatest statesman of the past generation. It was he that encouraged her in her musical studies, sending her to Paris when she was thirteen years old. Even then she had a voice to be reckoned with and by the time she set seriously to the work of its cultivation it had developed into a most uncommon mezzo-soprano, almost contralto, of wide range and unusual power.

First she studied with Dubule and she went to Jacques Bouhy, the greatest singing teacher of his day. With him she worked for four years and then, going to London, she was immediately engaged as mezzo soprano in the company that accompanied Madame Albani on the concert tours that this beloved singer made through Great Britain. And when Albani came to Canada to make her farewell tour of fifty concerts, Gauthier with her.

Shortly after this she made her debut in New York and since that day she has been one of the best liked and most highly esteemed singers in this country. She has sung much in France and upon the continent in general. She has sung in the Orient, the mysterious Far East and she has been bold enough to give a series of five song recitals in Greenwich Village, New York.

With boldness and courage, an innovator who broke through deadly routine, is Eva Gauthier, the French Canadian soprano. She returned from a sojourn in the Far East, bringing with her some fascinatingly exotic folk-songs of the Javanese and the Malays and she put some of these on her programs to the delight of lovers of music. Then she went further, she added to her lists of songs other music that was strange and new, until a Gauthier recital came to be known as something unique and altogether delightful, a refuge from the hackneyed and the shop-worn. How successful this interesting artist has been can be seen from the fact that she was able to give a series of five recitals in the Greenwich Village Theatre in New York, all to crowded houses and then repeated some of these programs further uptown.

Next Tuesday evening, Nov. 20th, in Infantry Hall, the Boston Symphony Orchestra will give its opening concert of the Providence season, with Pierre Monteux in his final year as conductor.

The program will include Beethoven's Symphony in A major, Number 7, Dukas's Dancer Poem "La Peri," and Goldmark's Overture to "Sakuntala."

The distinguished soloist of the evening will be Sigrid Onegin, the Swedish contralto of the Metropolitan Opera Company who, although in America only one season, has taken a supreme place among the singers of the day. She is praised even more in concert than in opera. She will sing with the orchestra two songs by Wagner—"Schmerzen" and "Traume," and Schubert's "Die Allmacht" and "Erlkonig."

[147]

THIS CLIPPING FROM THE
MERIDEN
CONN.
JOURNAL

NOV [illegible] 1923

BOSTON SYMPHONY CONCERT ENJOYED

A large audience greatly appreciated the concert given last evening at City hall auditorium by the Boston Symphony Ensemble, which was brought here under the auspices of the Meriden Woman's club.

This was the Ensemble's second appearance in this city and without doubt will not be the last as it was evident last evening that the type of music offered by the Boston Symphony players held the favor of Meriden's music lovers. The majority of selections offered were familiar to many in the audience, which added to the satifaction of the listeners.

The concert was conducted by Augusto Vannini, and the members of the Ensemble were as follows:

H. Sauviet, concert master; R. Gundersen, violin; H. Warner, violin; C. Wynbergen, viola; J. Langendoen, 'cello; O. Ludwig, bass; P. Amerena, flute; H. Stanislaus, oboe; P. Mimart, clarinet; G. Mager, trumpet; B. Wendler, horn; A. DeVoto, piano.

HITLER IS ARRESTED.

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THIS CLIPPING FROM THE
NEW HAVEN
CONN.
REGISTER

V 14 1923

BOSTON SYMPHONY HERE ON NOVEMBER 28

Pierre Monteux has made the following programme for the coming concert of the Boston Symphony Orchestra here which will take place in Woolsey Hall Wednesday evening, November 28: Overture to "The Bastered Bride" by Smetana, Sibelius' Symphony No. 1, and the Dance of the Seven Veils from Strauss's Music Drama "Salome". As soloist, Bruce Simonds, the noted painist will appear with the Orchestra in Franck's Symphonic Variations.

The great French conductor of the Boston Symphony Orchestra, Pierre Monteux, is expected to return to his own country at the conclusion of the season, where the demand for him is insistant. It was in France that he first attracted general attention by his abilities in conducting.

THREE BARGE CREWS

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

NOV 18 1923

Brilliance Marks Boston Symphony Orchestra Programme for Opening Concert

Written for the Sunday Journal.
BY WARREN STOREY SMITH

Many and various are the interpretations that have been placed upon Beethoven's Seventh Symphony, with which the Boston Symphony Orchestra begins its concert at Infantry Hall on Tuesday evening. Yet the wise listener is he who hears this music for itself alone, without thought of programme or poetic connotation. Save for the almost solemn second movement the most joyous of the symphonies of Beethoven, the Seventh, has more than once been rated the most beautiful of them all, and it is a verdict more readily maintained than refuted.

There is dispute as to the date of Beethoven's beginning work upon this symphony, but we have the composer's own assurance that the score was completed by July, 1812, and its first public performance was at Vienna in December of the following year. Much of the music of Beethoven was not understood by his contemporaries, but this Seventh Symphony seems immediately to have won its way to popular favor and at this first, and again at later performances, the Allegretto was repeated.

Spacious and majestic is the introduction to the first movement, with its broad scale passages for strings against sustained harmonies in the brass and woodwind. But flutes and violins are soon hinting at a livelier rhythm, and gradually the way is prepared for the gay and spirited movement that follows. The infectious, lilting, rhythmic figure upon which this Vivace is based persists almost without cessation, but never to monotony. Rather the hearer is swept along on an irresistible flood of joyous tones.

With the ensuing Allegretto comes a sudden change of mood. Flutes, oboes and clarinets sound the chord of A minor and violas, 'cellos and basses in their lowest register softly intone an insistently rhythmed theme, half wistful, half melancholy. Thrice repeated, each time an octave higher and with richer instrumentation, this theme, at last proclaimed with the full force of the orchestra, becomes broadly impressive, assuming the guise of a stately march. With its subsiding comes an interlude of gentle song for clarinets and bassoons. The initial theme then reappears, and through the rest of the movement it is variously treated, embroidered with figurations and passed from one instrument to another until at length descending to the depths from which it rose, it relapses into silence. And the bodeful, opening chord, sounded once more by the woodwind, brings the end.

And now Beethoven shakes off his brief sadness to enter upon a brisk and lightsome Scherzo, in which a gently songful Trio, based on a pilgrim hymn of Lower Austria, makes effective foil. Scherzo and pilgrim hymn are each repeated, and then ensues the tumultuous, onrushing Finale that Wagner saw fit to term the "apotheosis of the dance." A frenzied, almost a bacchanalian music is this, without parallel or analogy in the length and breadth of Beethoven's other music . . . Not since November, 1918, it may be added, has the Boston Symphony Orchestra played this Seventh Symphony in Providence.

Besides two songs by Schubert and two by Wagner to be sung by Mme. Onegin, two more orchestra pieces make the programme. The first of these, "La Peri" of Dukas, has been but twice heard in Boston and this will be its first performance in Providence. This was, in its original estate, music for a ballet, and the composer has named it a "Danced Poem." The story upon which the ballet is based, a fantastic and elaborate tale may be read in Mr. Hale's programme notes. Here it will suffice to say that this music of Dukas, one of the foremost of living French composers, is poetic imaginative, and of ravishing orchestration.

Likewise glowingly scored is the second of these pieces, Goldmark's Overture to the Sanskrit legend "Sakuntala," unheard in Providence, at least from the Boston Orchestra, since 1915. This, too, has a "programme" too long for quotation or summary in this place. But Goldmark's music scarcely stands in need of explanation. Indeed, were its title simply that of Overture on an Oriental Theme, the listener's enjoyment of the piece would be no less keen. First performed at Vienna in 1865, when Goldmark, then virtually unknown, was in his 36th year, this Overture brought its author immediate and enduring fame. Rich in melody, in harmony and in instrumental color, "Sakuntala" is perhaps the finest work of a composer who caught with singular felicity the opulence, the charm and the fragrance of the East.

THIS CLIPPING FROM
ALBANY,
N. Y.
NEWS

NOV 12 1923

On the same evening in Albany a society audience at the hall greeted the Boston Symphony orchestra. The sudden death of Mrs. Alonzo P. Adams, Sr., cast a gloom over a large circle of friends of the family, including Mrs. Edwin Van Wormer, Mrs. Edward G. Cox of Albany and Mrs. John Hayes of Naugatuck, Conn., and Alonzo P. Adams, Jr., children of Mrs. Adams.

Today's morning concert at the Strand, like that of a week ago, was also of deep appeal to music lovers and few were the widely known families not represented at this affair, which gives promise of increased interest with the advance of the winter

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THIS CLIPPING FROM THE
NEW HAVEN
CONN.
JOURNAL-COURIER

NOV 22 1923

[illegible] in the Phi[illegible] while her husband was stationed there.

NOTABLE BOSTON SYMPHONY PROGRAM

The First Symphony of Sibelius in E minor will be a feature of the concert to be given here by the Boston Symphony Orchestra in Woolsey hall next Tuesday evening, Nov. 27. This score of the famous living Finnish composer has perhaps made his name known and beloved more than any other. It abounds with melancholy but hauntingly beautiful melodies which could only have come from this bleak northern land.

The opening number on the program will be Smetana's Overture to "The Bartered Bride" which has some of the most difficult measures ever written for the string orchestra and is likewise of much brilliance and rhythmic verve.

The evening will close with the Dance of the Seven Veils from Richard Strauss's music drama, "Salome," a score of much descriptive beauty and power, which utilizes the utmost in numbers and skill of the modern symphony orchestra.

As soloist of the evening, Bruce Simonds, the American pianist, who is attracting increasing attention by his skill and artistry, will appear with the orchestra in Cesar Franck's Symphonic Variations.

Secrets Of The M

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
TRIBUNE

NOV 1 8 1923

MUSICAL MENTION

Like many an artist who has achieved world fame, Mme. Ernestine Schumann-Heink, the world renowned contralto who sings at the Albee Theatre this afternoon in the first concert of the Second Steinert Series, had many trying obstacles to overcome in her early efforts to be recognized. Her parents were very poor and she herself was handicapped by an unprepossessing appearance. When she first applied at the opera in Vienna for a position at the age of 16 she presented such an impoverished appearance that the director said: "You had better go home and get fed up and then go to a finishing school."

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Mme. Schumann-Heink has prepared a very interesting and varied program for her concert to-day and she will be assisted by Florence Hardemann, violinist, and Katherine Hoffmann, accompanist.

The program announced is as follows:

1—(a) "Mitrane aria" (Italian), Rossi; (b) "O, Rest in the Lord" (from Elijah), Mendelssohn—Bartholdy; (c) "Ah, Mon Fils" from the Opera "Le Prophete", Meyerbeer, Mme. Schumann-Heink.

2—Concerto No. 2 (first movement), Vieuxtemps, Florence Hardemann.

3—(a) "Ich liebe dich", L. Von Beethoven; (b) "When the Roses Bloom" Louise Reichardt; (c) "Erlkonig" Franz Schubert; (d) "Haiderdslein" Franz Schubert; (e) "Dreamland Gates" Charles Huerter; Mme. Schumann-Heink.

4—(a) Variations, Tartini-Kreisler; (b) Guitare," Moszkowski; (c) "Ave Maria," Schubert-Wilhelmj; (d) "Caprice Basque," Sarasate; Florence Hardemann.

5—(a) "There is no Death," O'Hara; (b) "Sweetheart," Humphrey Stewart; (c) "Kerry Dance," Malloy; (d) "Someone Worth While," Ward Stephens; (e) "Bolero," (Leggiero invisible), by request, L. Arditi; Mme Schumann-Heink.

There are some who undoubtedly think that Mr. DePachmann, the famous pianist who will be heard at the Albee Theatre Sunday afternoon, Nov. 25th, in the second concert of the first Steinert series, is the egoist of all egoists, for he is reported as saying when he landed in New York: "I am the great player, the greatest player. When I hear what I have played, I say 'it is finished—a perfect thing, thank God.'" But those who have the pleasure of knowing Mr. DePachmann outside the concert hall are not offended by this burst of self appreciation. Nine out of 10 pianists, violinists or singers, think equally as well about themselves but they are not so honest as Mr. DePachmann in trumpeting their fame. For that they hire press agents.

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DePachmann lives solely for his art and while exacting in many trifles, troubles himself slightly with the practical concerns of life. Over other masters of the pianoforte there has always been room for controversy. The critics have seen fit to disagree. Over DePachmann [illegible] there has been no dis- [illegible] distiller of [illegible] never all Chopin program. The program announced is as follows:

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2—Etude, Op. 10, No. 7, C. major. Etude, Op. 25, No. 2, F minor. Etude, Op. 25, No. 3, F major. Etude C., Op. 25, No. 7, C sharp minor. Berceuse, Op. 57, D flat major. Polonaise, Op. 40, No. 1, A major.

Prelude, Op. 28, No. 3, G major. Prelude, Op. 28, No. 2 2,G minor. Prelude, Op. 28, No. 15, D flat major. Mazurka, Op. 67, No. 4 A minor. Mazurka, Op. 33, No. 4 B minor Valse, Op. 70, No. 1, G flat major. Valse (Posthumous), E minor. Valse, Op. 70, No. 1, G flat major. Grande Valse, Op. 42, A flat major.

Quite the most welcome announcement that has been made this season so far as music is concerned is that Eva Gauthier is coming to give a recital here at the Churchill House, Nov. 19. At one recital at least we are assured of something new, something interesting, something out of the routine of out-worn Italian airs, German lieder and syrupy songs in our own vernacular, for Gauthier is nothing if not different and she is of a widely exploring spirit. She has traveled and sung through most of the world and she is music's true cosmopolitan.

She is a Canadian, of French stock, a native of Ottawa, a daughter of Louis Gauthier, the distinguished astronomer and explorer, and a niece of the late Sir Wilfred Laurier, Canada's greatest statesman of the past generation. It was he that encouraged her in her musical studies, sending her to Paris when she was thirteen years old. Even then she had a voice to be reckoned with and by the time she set seriously to the work of its cultivation it had developed into a most uncommon mezzo-soprano, almost contralto, of wide range and unusual power.

First she studied with Dubule and she went to Jacques Bouhy, the greatest singing teacher of his day. With him she worked for four years and then, going to London, she was immediately engaged as mezzo soprano in the company that accompanied Madame Albani on the concert tours that this beloved singer made through Great Britain. And when Albani came to Canada to make her farewell tour of fifty concerts, Gauthier with her.

Shortly after this she made her debut in New York and since that day she has been one of the best liked and most highly esteemed singers in this country. She has sung much in France and upon the continent in general. She has sung in the Orient, the mysterious Far East and she has been bold enough to give a series of five song recitals in Greenwich Village, New York.

With boldness and courage, an innovator who broke through deadly routine, is Eva Gauthier, the French Canadian soprano. She returned from a sojourn in the Far East, bringing with her some fascinatingly exotic folk-songs of the Javanese and the Malays and she put some of these on her programs to the delight of lovers of music. Then she went further, she added to her lists of songs other music that was strange and new, until a Gauthier recital came to be known as something unique and altogether delightful, a refuge from the hackneyed and the shop-worn. How successful this interesting artist has been can be seen from the fact that she was able to give a series of five recitals in the Greenwich Village Theatre in New York, all to crowded houses and then repeated some of these programs further uptown.

Next Tuesday evening, Nov. 20th, in Infantry Hall, the Boston Symphony Orchestra will give its opening concert of the Providence season, with Pierre Monteux in his final year as conductor.

The program will include Beethoven's Symphony in A major, Number 7, Dukas's Dancer Poem "La Peri," and Goldmark's Overture to "Sakuntala."

The distinguished soloist of the evening will be Sigrid Onegin, the Swedish contralto of the Metropolitan Opera Company who, although in America only one season, has taken a supreme place among the singers of the day. She is praised even more in concert than in opera. She will sing with the orchestra two songs by Wagner—"Schmerzen" and "Traume," and Schubert's "Die Allmacht" and "Erlkonig."

THIS CLIPPING FROM THE
MERIDEN
CONN.
JOURNAL

NOV 1923

BOSTON SYMPHONY CONCERT ENJOYED

A large audience greatly appreciated the concert given last evening at City hall auditorium by the Boston Symphony Ensemble, which was brought here under the auspices of the Meriden Woman's club.

This was the Ensemble's second appearance in this city and without doubt will not be the last as it was evident last evening that the type of music offered by the Boston Symphony players held the favor of Meriden's music lovers. The majority of selections offered were familiar to many in the audience, which added to the satifaction of the listeners.

The concert was conducted by Augusto Vannini, and the members of the Ensemble were as follows:

H. Sauviet, concert master; R. Gundersen, violin; H. Warner, violin; C. Wynbergen, viola; J. Langendoen, 'cello; O. Ludwig, bass; P. Amerena, flute; H. Stanislaus, oboe; P. Mimart, clarinet; G. Mager, trumpet; B. Wendler, horn; A. DeVoto, piano.

HITLER IS ARRESTED.

THIS CLIPPING FROM THE
NEW HAVEN
CONN.
REGISTER

V14 19

BOSTON SYMPHONY HERE ON NOVEMBER 28

Pierre Monteux has made the following programme for the coming concert of the Boston Symphony Orchestra here which will take place in Woolsey Hall Wednesday evening, November 28: Overture to "The Bastered Bride" by Smetana, Sibelius' Symphony No. 1, and the Dance of the Seven Veils from Strauss's Music Drama "Salome". As soloist, Bruce Simonds, the noted painist will appear with the Orchestra in Franck's Symphonic Variations.

The great French conductor of the Boston Symphony Orchestra, Pierre Monteux, is expected to return to his own country at the conclusion of the season, where the demand for him is insistant. It was in France that he first attracted general attention by his abilities in conducting.

THREE BARGE CREWS

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

NOV 1 8 192

Brilliance Marks Boston Symphony Orchestra Programme for Opening Concert

Written for the Sunday Journal.
BY WARREN STOREY SMITH

Many and various are the interpretations that have been placed upon Beethoven's Seventh Symphony, with which the Boston Symphony Orchestra begins its concert at Infantry Hall on Tuesday evening. Yet the wise listener is he who hears this music for itself alone, without thought of programme or poetic connotation. Save for the almost solemn second movement the most joyous of the symphonies of Beethoven, the Seventh, has more than once been rated the most beautiful of them all, and it is a verdict more readily maintained than refuted.

There is dispute as to the date of Beethoven's beginning work upon this symphony, but we have the composer's own assurance that the score was completed by July, 1812, and its first public performance was at Vienna in December of the following year. Much of the music of Beethoven was not understood by his contemporaries, but this Seventh Symphony seems immediately to have won its way to popular favor and at this first, and again at later performances, the Allegretto was repeated.

Spacious and majestic is the introduction to the first movement, with its broad scale passages for strings against sustained harmonies in the brass and woodwind. But flutes and violins are soon hinting at a livelier rhythm, and gradually the way is prepared for the gay and spirited movement that follows. The infectious, lilting, rhythmic figure upon which this Vivace is based persists almost without cessation, but never to monotony. Rather the hearer is swept along on an irresistible flood of joyous tones.

With the ensuing Allegretto comes a sudden change of mood. Flutes, oboes and clarinets sound the chord of A minor and violas, 'cellos and basses in their lowest register softly intone an insistently rhythmed theme, half wistful, half melancholy. Thrice repeated, each time an octave higher and with richer instrumentation, this theme, at last proclaimed with the full force of the orchestra, becomes broadly impressive, assuming the guise of a stately march. With its subsiding comes an interlude of gentle song for clarinets and bassoons. The initial theme then reappears, and through the rest of the movement it is variously treated, embroidered with figurations and passed from one instrument to another until at length descending to the depths from which it rose, it relapses into silence. And the bodeful, opening chord, sounded once more by the woodwind, brings the end.

And now Beethoven shakes off his brief sadness to enter upon a brisk and lightsome Scherzo, in which a gently songful Trio, based on a pilgrim hymn of Lower Austria, makes effective foil. Scherzo and pilgrim hymn are each repeated, and then ensues the tumultuous, onrushing Finale that Wagner saw fit to term the "apotheosis of the dance." A frenzied, almost a bacchanalian music is this, without parallel or analogy in the length and breadth of Beethoven's other music . . . Not since November, 1918, it may be added, has the Boston Symphony Orchestra played this Seventh Symphony in Providence.

Besides two songs by Schubert and two by Wagner to be sung by Mme. Onegin, two more orchestra pieces make the programme. The first of these, "La Peri" of Dukas, has been but twice heard in Boston and this will be its first performance in Providence. This was, in its original estate, music for a ballet, and the composer has named it a "Danced Poem." The story upon which the balle is based, a fantastic and elaborate tale may be read in Mr. Hale's programme notes. Here it will suffice to say tha this music of Dukas, one of the foremost of living French composers, is poetic imaginative, and of ravishing orchestration.

Likewise glowingly scored is the second of these pieces, Goldmark's Overture t the Sanskrit legend "Sakuntala," unheard in Providence, at least from the Boston Orchestra, since 1915. This, too, has a "programme" too long for quotation o summary in this place. But Goldmark's music scarcely stands in need of explanation. Indeed, were its title simply that of Overture on an Oriental Theme, the listener's enjoyment of the piece would be no less keen. First performed at Vienna in 1865, when Goldmark, then virtually unknown, was in his 36th year, this Overture brought its author immediate and enduring fame. Rich in melody, in harmony and in instrumental color, "Sakuntala" is perhaps the finest work of a composer who caught with singular felicity the opulence, the charm and the fragrance of the East.

THIS CLIPPING FROM
ALBANY,
N. Y.
NEWS

NOV 1 2 192

On the same evening in Albany a society audience at the hall greeted the Boston Symphony orchestra. The sudden death of Mrs. Alonzo P. Adams, Sr., cast a gloom over a large circle of friends of the family, including Mrs. Edwin Van Wormer, Mrs. Edward G. Cox of Albany and Mrs. John Hayes of Naugatuck, Conn., and Alonzo P. Adams, Jr., children of Mrs. Adams.

Today's morning concert at the Strand, like that of a week ago, was also of deep appeal to music lovers and few were the widely known families not represented at this affair, which gives promise of increased interest with the advance of the winter

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THIS CLIPPING FROM THE
NEW HAVEN
CONN.
JOURNAL-COURIER

NOV 2 2 192

[illegible] in the Phi[illegible] while her husband was stationed there.

NOTABLE BOSTON SYMPHONY PROGRAM

The First Symphony of Sibelius in E minor will be a feature of the concert to be given here by the Boston Symphony Orchestra in Woolsey hall next Tuesday evening, Nov. 27. This score of the famous living Finnish composer has perhaps made his name known and beloved more than any other. It abounds with melancholy but hauntingly beautiful melodies which could only have come from this bleak northern land.

The opening number on the program will be Smetana's Overture to "The Bartered Bride" which has some of the most difficult measures ever written for the string orchestra and is likewise of much brilliance and rhythmic verve.

The evening will close with the Dance of the Seven Veils from Richard Strauss's music drama, "Salome," a score of much descriptive beauty and power, which utilizes the utmost in numbers and skill of the modern symphony orchestra.

As soloist of the evening, Bruce Simonds, the American pianist, who is attracting increasing attention by his skill and artistry, will appear with the orchestra in Cesar Franck's Symphonic Variations.

ESTABLISHED 1881
FROM NEWS, NOV 16 1923
Providence, R. I.

Boston Symphony Orchestra to Give Its Opening Concert of the Coming Season In Infantry Hall, Tuesday Evening

Pierre Monteux and the Boston Symphony Orchestra will open the Providence season in Infantry Hall next Tuesday evening, Nov. 20, with Madame Sigrid Onegin, famous contralto of the Metropolitan Opera Company as soloist. Pierre Monteux will begin his farewell season with Beethoven's Seventh Symphony in A major, one of the mightiest ever written, and surely one of the greatest of the immortal nine. By virtue of its insistent and propulsive rhythms, this symphony was described by Richard Wagner as the "apotheosis of the dance." It is particularly famous for the Allegretto, which serves as a slow movement.

The remaining orchestral numbers will be Dukas' "Danced Poem, La Peri," a modern French score of descriptive suggestion and delicate coloring—also Goldmark's popular overture to "Sakuntala."

Madame Onegin will sing with the orchestra a group of arias and songs to be announced later. This prima donna first came to America last autumn and with her debut her fame was immediate and complete. Her voice is said to be at even finer advantage in concert than in opera.

Vladimir De Pachmann

There are some who undoubtedly think that Mr. DePachmann, the famous pianist, who will be heard at the Albee Theatre Sunday afternoon Nov. 25, in the second concert of the first Steinert series, is the egoist of all egosits, for he is reported as saying when he landed in New York: "I am the great player, the greatest player. When I hear what I have played, I say it is finished—a perfect thing, thank God." But those who have the pleasure of knowing Mr. dePachmann outside the concert hall are not offended by this burst of self appreciation. Nine out of 10 pianists, violinists or singers, think equally as well about themselves but they are not so honest as Mr. DePachmann in trumpeting their fame. For that they hire press agents

Mr. DePachmann is, indeed, a great pianist, the most poetic interpreter of Chopin that we know. No pianist produces more beautiful tones from a piano than he does. To DePachmann, technique is not so much in the noise and clatter of ponderous passages as in the calm of simple things, of pure "velvet" tone in melody playing of ordinary chord progression, of inner voices and the detail of quiet embellishment. Such is the message he would bring to students. The pieces that he now plays represent but few composers. Mr. DePachmann clings to Mozart's A-major sonata, Beethoven of the early period. Schumann of the smaller forms, Schubert, Mendellsohn, one rhapsody No. 8 by Liszt and the waltzes (Op. 39) by Brahms and, of course, much by Chopin.

DePachmann lives solely for his art and while exacting in many trifles, troubles himself slightly with the practical concerns of life. Over other masters of the pianoforte there has always been room for controversy. The critics seem to disagree. Over DePachmann, however, there have been no dissenting voices; as the prime distiller of tonal loveliness his genius has never been challenged.

Other Coming Events

John B. Archer will speak on the music of Russia at his third lecture recital tonight in Memorial Hall under the auspices of the School of Design. The illustrations will be given by Madame Claudia Rhea Fournier, contralto; May Atwood Anderson and Ruth Tripp, pianists.

The meeting of the Schubert Club which was omitted last Monday because of the observance of Armistice Day will take place next Monday.

Florence Hardmann, violinist, and Katherine Hoffman, accompanist, will assist Mme. Schumann Heink at her concert at the Albee Theatre next Sunday afternoon. The concert will be the first in the second of the Steinert series. The other artists in the series will be Feodor Chaliapin, who comes Jan. 6, and Efrem Zimbalist on March 2.

Madame Emma Calve, the famous French diva and one of the greatest singers of the Carmen role on the grand opera stage will appear in concert in the Albee Theatre on Sunday evening, Dec. 2, under the auspices of the Kiwanis Club.

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

NOV 21 1923

BOSTON SYMPHONY OPENS SEASON HERE

Pierre Monteux Given Hearty Greeting as He Starts Last Concert Series.

SIDRID ONEGIN SOLOIST

Orchestra Members Show Virtuosity in Rendition of Dukas's Colorful Ballet Music.—Singer Receives Ovation

A crowded house greeted the Boston Symphony Orchestra at its concert at Infantry Hall last evening. It was the organization's first appearance here this season and M. Monteux's programme proved one of sustained interest. Beethoven's 7th Symphony in A major led the list of orchestral offerings, the modern French "La Peri: Poeme Dahse," by Dukas, and Goldmark's "Sakuntala," overture, featuring the programme's second half. Segrid Onegin, Metropolitan era contralto, was the soloist.

This will be M. Monteux's final year conductor of the Boston orchestra, as returns to France at the conclusion the concert season. As he came forrd for the opening symphony last eveg he was given an unusually hearty eeting, it doubtless coming to the mind many in the audience what this conlentious and capable leader has accomished since he was called to the coictor's desk a few seasons ago. Sooter assuming this leadership he wanfronted with the task of welding in artistic unit a comparatively new estra. A shakeup in personnel ma is work doubly difficult, and that he ha ght his forces to their present sta efficiency is convincing proof of h h qualities as an orchestral conducto Since M. Monteux's advent there ha n a tremenodus awakening of interes the Boston orchestra's concerts here st season, attendance at each event in e series was very large and last eveng's big crowd offered pleasing indicaon of the continued interest in their conerts and a sure growth in appreciation f orchestral music in this city.

BEETHOVEN SYMPHONY

In the symphony M. Monteux was give a fine chance to reveal his qualification as an interpreter of Beethoven, for thi particular work shows the master write of symphonic music in varying moods. It is a work that holds great reward for the conductor. It is a massive tone picture which glows with rich and beautiful tonal coloring as the imagination of the interpreting mind dictates. Whatever scenes or events inspired it, and there seems to be considerable doubt what Beethoven had in mind while writing its four movements, the symphony is music that comes straight from the heart of its creator and makes corresponding appea to the hearer.

There are those who consider M. Monteux a specialist in the interpretation o the moderns, particularly of the Frenc school, rather than a musician natural fitted to reach the heights in the presentation of Brahms or Beethoven. It is difficult to understand this estimate of th French conductor's ability after hearin him conduct many times the finest work of those great classicists. Last evenin little fault could be found with th breadth, the dignity and beauty read int the score of the A-major symphony. was a magnificent performance both b conductor and players.

THRILLING EFFECT

The Dukas number again showed eader's imaginative gifts and likewise virtuosity of his men. Modern harm treatment with its strange effects striking coloring here bring a serie surprises to the listener. The Goldm overture is one that discloses the Hungarian temperament to the full many occasions, and, at the finale, th is brilliancy and to spare in orchestra and execution. The men entered into spirit of the piece with an abandon was thrilling in effect.

Sigrid Onegin received tumultuous plause after her two solo numbers. he two Wagner songs, "Traume" sung with the finer artistry. The " king" showed her to be a singer of peramental qualities, her presentation this song being accompanied by more or less acting. Her voice is strong and telling. It is a voice that easily asserts itself in the midst of full orchestral accompaniment. At the conclusion of "The Erlking" she was given an ovation. Mme. Onegin has a very pleasing presence. This, coupled with her fine vocal gifts, completely won her audience. Her songs were as follows:

Schmerzen	
Traume	Wagner
Die Allmacht	Wagner
Erikonig	Schubert
	Schubert

A. F. P.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
EVENING JOURNAL

NOV 24 1923

opportunity to
demonstration of

THIS CLIPPING FROM THE
PAWTUCKET
R. I.
TIMES

1923

BOSTON SYMPHONY GREETED BY THRONG

Sigrid Onegin, Contralto, Shares Honors with Orchestra in Providence.

Beethoven's seventh symphony opened the Providence season of the Boston Symphony Orchestra last evening and a great throng extended an enthusiastic greeting to Conductor Pierre Monteux and his players. It was a glorious opening of a season rich in promise of wonderful things, with a splendid company of players, fresh, unwearied and full of enthusiasm and a soloist new to Providence, who made an instant impression.

Sigrid Onegin, contralto of the Metropolitan Opera Company, sang four songs, two each by Wagner and Schubert. She is a woman of commanding, even heroic presence, possessing a voice fully capable of withstanding the test imposed by the accompaniment of a great orchestra. Wagner's "Traume" was gloriously sung, but it remained for her rendition of the "Erlking" of Schubert to awaken the audience to its fullest appreciation.

This noble work was sung with dramatic intensity and power of interpretation rarely heard, reaching a climax which swept the audience before it. A torrent of applause followed, bringing the singer back to the stage time and again to acknowledge the volume of praise.

The symphony, first number on the programme, was played with fine feeling and precision, which was praticularly impressive in the third movement. It swept to a stirring finish in the story fourth movement, described in the programme book as "a wild rondo on two themes," providing a climax which last evening evoked a thunderous response.

The other two orchestral numbers were "LaPeri: Poeme Danse," by Dukas, a French composition thoroughly modern, and Goldmark's overture to "Sakuntala." The former bristles with unusual features, and as might be expected it was interpreted with enthusiasm by M. Monteaux as a modernist himself and a compatriot of the composer. The "Sakuntala" overture was splendidly played and brought a fi[illegible] concert to a fitting close.

THIS CLIPPING FROM THE
NEW HAVEN
CONN.
TIMES-LEADER

NOV 22 1923

Boston Symphony Concert at Woolsey Hall, November 27

For its only concert of the season here, in Woolsey Hall next Tuesday evening, November 27th, the Boston Symphony Orchestra, under Pierre Monteux, will present a programme which, although unhackneyed, is of direct appeal and represents the finest achievements in symphonic music. The symphony which Pierre Monteux has chosen will be the First in E minor by Jan Sibelius, the famous living Finnish composer. This score abounds in characteristic traits of this northern people. It is full of melodies, melancholy in character but haunting and appealing in the extreme. No principal work of Sibelius is as popular, and perhaps none will be remembered as long. The symphony will be introduced by the overture to "The Bartered Bride," the opera by the noted Czech composer, Smetana. Certainly his masterpiece, this score is an exciting work of cumulative rhythm and a tour de force for the string section. The evening will close with the Dance of the Seveu Veils from Richard Strauss' Music rama, "Salome", a score of much scriptive beauty and power, which ilizes the utmost in numbers and ll of the modern symphony orches-

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THIS CLIPPING FROM
NEW HAVEN,
CONN.
UNION

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As soloist of the evening, Bruce Simonds, the American pianist, who is attracting increasing attention by his skill and artistry, will appear with the orchestra in Cesar Franck's "Symphonic Variations."

"Happy Go Lucky"

THIS CLIPPING FROM
NEW HAVEN,
CONN.
UNION

NOV 22 1923

concert tomorrow evening, at Sanders' theater in Cambridge before the union dance.

* * *

Bruce Simonds will play as soloist with the Boston Symphony orchestra in Woolsey hall on Tuesday evening.

* * *

There will be a tea at the Boston Yale club after the game on Saturday.

* * *

Chief Justice William Howard Taft was elected honorary governor of the National Society, Sons and

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THIS CLIPPING FROM THE
LANCASTER
PA.
NEW ERA

NOV 1923

BOSTON SYMPHONY FIRST NEW YORK RECITAL

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Thursday with the first Sibelius Symphony in E Minor. Sigrid Onegin will be the soloist, singing a scene and aria from "Rienzi" and two Schubert songs with orchestras; the first Mahler symphony and Respighi's Old Dances and Airs for the Lute will be the principal numbers Saturday afternoon. The Sibelius symphony and the solo numbers of Mme. Onegin will be played in Brooklyn, Friday.

THIS CLIPPING FROM THE
MERIDEN
CONN.
RECORD

NOV 1923

BRUCE SIMONDS TO PLAY WITH BOSTON SYMPHONY

Bruce Simonds, the young pianist of New Haven who is to appear as soloist with the Boston Symphony orchestra at its concert in Woolsey hall New Haven Tuesday evening, Nov. 27, at 8:15, has had a career of high distinction. Born in Bridgeport, he showed a marvelous precocity and played the piano in public from the age of eight. He studied at the Yale School of Music under Stanley Knight and Horatio Parker, subsequently pursuing his training as a piano virtuoso for a year with Harold Bauer.

In 1919 he went to Paris where he took a course in composition under the personal direction of Vincent d'Indy and studied piano with Mathay, the celebrated London teacher.

Mr. Simonds appeared in both Paris and London with great success before he returned to America. In London he was awarded the Chapel gold medal for piano playing; in Paris he was asked by d'Indy to tour with him in the American tour of this distiguished composer. Simonds has likewise appeared as a soloist with the Philadelphia orchestra in Philodelphia and a number of other cities and has given recitals in New York and various cities of New England.

He will play with the Boston Symphony orchestra at the coming concert, Cecar Franck's Symphonic Variations. Pierre Monteux will also conduct the overture to "The Bartered Bride," of Semetana, the First Symphony of Sibelius in E minor, and Richard Strauss' dance of the seven veils from "Salome."

Great Musical Treat Boston Symphony Concert Woolsey Hall Tuesday

A great treat will be afforded music lovers tomorrow night, when the Boston Symphony orchestra will be heard in Woolsey hall, New Haven. This wonderful organization consists of 104 musicians and it will be led by Pierre Monteux, the distinguished French conductor, who is finishing his last season with the Boston Symphony, before returning to France. Bruce Simonds will be the piano soloist, in Franck's "Symphonie variations."

The orchestra selections will include Smetana's "Bartered Bride," Sibelius' "First Symphony," and Strauss' "Salome's Dance of the Seven Veils." The concert will begin at precisely 8:15. Seats at Loomis' Temple of Music, New Haven.—Adv.

[148]

ESTABLISHED 1881
FROM NOV 16 1923
NEWS,
Providence, R. I.

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PROVIDENCE
R. I.
JOURNAL

V21 1923

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SIDRID ONEGIN SOLOIST

Orchestra Members Show Virtuosity in Rendition of Dukas's Colorful Ballet Music.—Singer Receives Ovation

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There are those who consider M. Monteux a specialist in the interpretation of the moderns, particularly of the Frenc school, rather than a musician naturall fitted to reach the heights in the presentation of Brahms or Beethoven. It is difficult to understand this estimate of the French conductor's ability after hearing him conduct many times the finest work of those great classicists. Last evening little fault could be found with th breadth, the dignity and beauty read int the score of the A-major symphony. was a magnificent performance both b conductor and players.

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A. F. P.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
EVENING JOURNAL

NOV 24 1923

r opportunity to r
demonstration of

THIS CLIPPING FROM THE
PAWTUCKET
R. I.
TIMES

1923

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Sigrid Onegin, contralto of the Metropolitan Opera Company, sang four songs, two each by Wagner and Schubert. She is a woman of commanding, even heroic presence, possessing a voice fully capable of withstanding the test imposed by the accompaniment of a great orchestra. Wagner's "Traume" was gloriously sung, but it remained for her rendition of the "Erlking" of Schubert to awaken the audience to its fullest appreciation.

This noble work was sung with dramatic intensity and power of interpretation rarely heard, reaching a climax which swept the audience before it. A torrent of applause followed, bringing the singer back to the stage time and again to acknowledge the volume of praise.

The symphony, first number on the programme, was played with fine feeling and precision, which was praticularly impressive in the third movement. It swept to a stirring finish in the story fourth movement, described in the programme book as "a wild rondo on two themes," providing a climax which last evening evoked a thunderous response.

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NEW HAVEN
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NOV 22 1923

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PA.
NEW ERA

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THIS CLIPPING FROM THE
MERIDEN
CONN.
RECORD

NOV 1923

BRUCE SIMONDS TO PLAY WITH BOSTON SYMPHONY

Bruce Simonds, the young pianist of New Haven who is to appear as soloist with the Boston Symphony orchestra at its concert in Woolsey hall New Haven Tuesday evening, Nov. 27, at 8:15, has had a career of high distinction. Born in Bridgeport, he showed a marvelous precocity and played the piano in public from the age of eight. He studied at the Yale School of Music under Stanley Knight and Horatio Parker, subsequently pursuing his training as a piano virtuoso for a year with Harold Bauer.

In 1919 he went to Paris where he took a course in composition under the personal direction of Vincent d'Indy and studied piano with Mathay, the celebrated London teacher.

Mr. Simonds appeared in both Paris and London with great success before he returned to America. In London he was awarded the Chapel gold medal for piano playing; in Paris he was asked by d'Indy to tour with him in the American tour of this distiguished composer. Simonds has likewise appeared as a soloist with the Philadelphia orchestra in Philodelphia and a number of other cities and has given recitals in New York and various cities of New England.

He will play with the Boston Symphony orchestra at the coming concert, Cecar Franck's Symphonic Variations. Pierre Monteux will also conduct the overture to "The Bartered Bride," of Semetana, the First Symphony of Sibelius in E minor, and Richard Strauss' dance of the seven veils from "Salome."

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STABLISHED 1881
FROM NEWS, NOV 16 1923
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THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

V 21 1923

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Moose Meeting Tonight.

THIS CLIPPING FROM
NEW HAVEN,
CONN.
UNION

2 192

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NOV 22 19

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"Happy Go Lucky"

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MODERN MUSIC PROGRAM BY

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EVENING JOURNAL

NOV 24 1923

BOSTON BAND PLAYS HERE NEXT WEEK

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Breaking a rule of recent years, the Boston Orchestra will have a soloist on its opening programme. This is Sigrid Onegin, the Swedish contralto, who is most favorably known here for her singing in both concert and opera. She will sing the third-act scena and aria of Adriano from Wagner's early opera, "Rienzi," and afterward Schubert's

"D Allmacht" and "Der Erlkoeig."

Mr. Monteux will play the seldom heard First Symphony of Jan Sibelius, Brahms's "Variations on a Theme of Haydn" and the Dance of the Seven Veils from Richard Strauss's "Salome."

The programme at the Saturday concert consists of Mahler's First Symphony, Ottorino Respighi's arrangement of old Italian dances, Paul Dukas's "La Peri" and the overture to Smetana's "Bartered Bride."

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The symphony, first number on the programme, was played with fine feeling and precision, which was praticularly impressive in the third movement. It swept to a stirring finish in the story fourth movement, described in the programme book as "a wild rondo on two themes," providing a climax which last evening evoked a thunderous response.

The other two orchestral numbers were "LaPeri: Poeme Danse," by Dukas, a French composition thoroughly modern, and Goldmark's overture to "Sakuntala." The former bristles with unusual features, and as might be expected it was interpreted with enthusiasm by M. Monteaux as a modernist himself and a compatriot of the composer. The "Sakuntala" overture was splendidly played and brought a fine concert to a fitting close.

Moose Meeting Tonight.

THIS CLIPPING FROM
NEW HAVEN,
CONN.
UNION
NOV 2 2 1923

concert tomorrow evening, at Sanders' theater in Cambridge before the union dance.

* * *

Bruce Simonds will play as soloist with the Boston Symphony orchestra in Woolsey hall on Tuesday evening.

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There will be a tea at the Boston Yale club after the game on Saturday.

Chief Justice William Howard Taft was elected honorary governor of the National Society, Sons and

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NOV 2 2 19

Boston Symphony Concert Tuesday

For its only concert of the season here in Woolsey hall next Tuesday evening, November 27, the Boston Symphony Orchestra, under Pierre Monteux, will present a programme which, although unhackneyed, is of direct appeal and represents the finest achievement in symphony music. The symphony which Pierre Monteux has chosen will be the First in E minor by Jan Sibelius, the famous living Finnish composer. This score abounds in characteristic traits of this northern people. It is full of melodies, melancholy in character but haunting and appealing in the extreme. No principal work of Sibelius is as popular, and perhaps one will be remembered as long. The symphony will be introduced by the overture to "The Bartered Bride," the opera by the noted Czech composer, Smetana. Certainly his masterpiece, this score is an exciting work of cumulative rhythm and a tour de force for the string section. The evening will close with the Dance of the Seven Veils from Richard Straus's music drama, "Salome," a score of much descriptive beauty and power, which utilizes the utmost in numbers and skill of the modern symphony orchestra.

As soloist of the evening, Bruce Simonds, the American pianist, who is attracting increasing attention by his skill and artistry, will appear with the orchestra in Cesar Franck's "Symphonic Variations."

THIS CLIPPING FROM THE
NEW HAVEN
CONN.
TIMES-LEADER
NOV 2 2 1923

Boston Symph Concert at Hall, N

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THIS CLIPPING FROM
LANCASTER
PA.
NEW ERA
NOV 1923

BOSTON SYMP FIRST NEW

The Boston Sym will open its New Carnegie Hall on Thu first Sibelius Symphony in E Minor, Sigrid Onegin will be the soloist, singing a scene and aria from "Rienzi" and two Schubert songs with orchestras; the first Mahler symphony and Respighi's Old Dances and Airs for the Lute will be the principal numbers Saturday afternoon. The Sibelius symphony and the solo numbers of Mme. Onegin will be played in Brooklyn, Friday.

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL
V 2 1 1923

BOSTON SYMPHONY OPENS SEASON HERE

Pierre Monteux Given Hearty Greeting as He Starts Last Concert Series.

SIDRID ONEGIN SOLOIST

Orchestra Members Show Virtuosity in Rendition of Dukas's Colorful Ballet Music.—Singer Receives Ovation

A crowded house greeted the Boston Symphony Orchestra at its concert at Infantry Hall last evening. It was the organization's first appearance here this season and M. Monteux's programme proved one of sustained interest. Beethoven's 7th Symphony in A major led the list of orchestral offerings, the modern French "La Peri: Poeme Danse," by Dukas, and Goldmark's "Sakuntala," overture, featuring the programme's second half. Segrid Onegin, Metropolitan Opera contralto, was the soloist.

This will be M. Monteux's final year as conductor of the Boston orchestra, as he returns to France at the conclusion of the concert season. As he came forward for the opening symphony last evening he was given an unusually hearty greeting, it doubtless coming to the minds of many in the audience what this conscientious and capable leader has accomplished since he was called to the conductor's desk a few seasons ago. Soon after assuming this leadership he was confronted with the task of welding into an artistic unit a comparatively new orchestra. A shakeup in personnel made his work doubly difficult, and that he has brought his forces to their present state of efficiency is convincing proof of his high qualities as an orchestral conductor.

Since M. Monteux's advent there has been a tremenodus awakening of interest in the Boston orchestra's concerts here. Last season, attendance at each event in the series was very large and last evening's big crowd offered pleasing indication of the continued interest in their concerts and a sure growth in appreciation of orchestral music in this city.

BEETHOVEN SYMPHONY

In the symphony M. Monteux was given a fine chance to reveal his qualifications as an interpreter of Beethoven, for this particular work shows the master writer of symphonic music in varying moods. It is a work that holds great reward for the conductor. It is a massive tone picture which glows with rich and beautiful tonal coloring as the imagination of the interpreting mind dictates. Whatever scenes or events inspired it, and there seems to be considerable doubt what Beethoven had in mind while writing its four movements, the symphony is music that comes straight from the heart of its creator and makes corresponding appeal to the hearer.

There are those who consider M. Monteux a specialist in the interpretation of the moderns, particularly of the French school, rather than a musician naturally fitted to reach the heights in the presentation of Brahms or Beethoven. It is difficult to understand this estimate of the French conductor's ability after hearing him conduct many times the finest works of those great classicists. Last evening little fault could be found with the breadth, the dignity and beauty read into the score of the A-major symphony. was a magnificent performance both by conductor and players.

THRILLING EFFECT

The Dukas number again showed leader's imaginative gifts and likewise virtuosity of his men. Modern harm treatment with its strange effects striking coloring here bring a series surprises to the listener. The Goldm overture is one that discloses the Hungarian temperament to the full many occasions, and, at the finale, is brilliancy and to spare in orchestral and execution. The men entered into spirit of the piece with an abandon was thrilling in effect.

Sigrid Onegin received tumultuous plause after her two solo numbers. the two Wagner songs, "Traume" sung with the finer artistry. The king" showed her to be a singer of peramental qualities, her presentation this song being accompanied by more or less acting. Her voice is strong and telling. It is a voice that easily asserts itself in the midst of full orchestral accompaniment. At the conclusion of "The Erlking" she was given an ovation. Mme. Onegin has a very pleasing presence. This, coupled with her fine vocal gifts, completely won her audience. Her songs were as follows:

Schmerzen	Wagner
Traume	Wagner
Die Allmacht	Schubert
Erikonig	Schubert

A. F. P.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
EVENING JOURNAL
NOV 2 4 1923

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The last c its s first in C Thanksgiving Day and the following Saturday afternoon. This is Pierre Monteux's last year as conductor of the orchestra, announcement having already been made that he is to be succeeded next season by Sergei Kussevitsky, the Russian, who has become famous abroad for his concerts in Paris and London.

Breaking a rule of recent years, the Boston Orchestra will have a soloist on its opening programme. This is Sigrid Onegin, the Swedish contralto, who is most favorably known here for her singing in both concert and opera. She will sing the third-act scena and aria of Adriano from Wagner's early opera, "i," and afterward Schubert's n in

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He will play Symphony orche concert, Cecar F mphonic Variations. Pierr onteux will also conduct the overture to "The Bartered Bride," of Semetana, the First Symphony of Sibelius in E minor, and Richard Strauss' dance of the seven veils from "Salome."

Great Musical Treat
Boston Symphony Concert Woolsey Hall Tuesday

A great treat will be afforded music lovers tomorrow night, when the Boston Symphony orchestra will be heard in Woolsey hall, New Haven. This wonderful organization consists of 104 musicians and it will be led by Pierre Monteux, the distinguished French conductor, who is finishing his last season with the Boston Symphony, before returning to France. Bruce Simonds will be the piano soloist, in Franck's "Symphonie variations."

The orchestra selections will include Smetana's "Bartered Bride," Sibelius' "First Symphony," and Strauss' "Salome's Dance of the Seven Veils." The concert will begin at precisely 8:15. Seats at Loomis' Temple of Music, New Haven.—Adv.

ESTABLISHED 1881
FROM NEWS, NOV 16 1923
Providence, R. I.

Boston Symphony Orchestra to Give Its Opening Concert of the Coming Season In Infantry Hall, Tuesday Evening

Pierre Monteux and the Boston Symphony Orchestra will open the Providence season in Infantry Hall next Tuesday evening, Nov. 20, with Madame Sigrid Onegin, famous contralto of the Metropolitan Opera Company as soloist. Pierre Monteux will begin his farewell season with Beethoven's Seventh Symphony in A major, one of the mightiest ever written, and surely one of the greatest of the immortal nine. By virtue of its insistent and propulsive rhythms, this symphony was described by Richard Wagner as the "apotheosis of the dance." It is particularly famous for the Allegretto, which serves as a slow movement.

The remaining orchestral numbers will be Dukas' "Danced Poem, La Peri," a modern French score of descriptive suggestion and delicate coloring—also Goldmark's popular overture to "Sakuntala."

Madame Onegin will sing with the orchestra a group of arias and songs to be announced later. This prima donna first came to America last autumn and with her debut her fame was immediate and complete. Her voice is said to be at even finer advantage in concert than in opera.

Vladimir De Pachmann

There are some who undoubtedly think that Mr. DePachmann, the famous pianist, who will be heard at the Albee Theatre Sunday afternoon Nov. 25, in the second concert of the first Steinert series, is the egoist of all egosits, for he is reported as saying when he landed in New York: "I am the great player, the greatest player. When I hear what I have played, I say it is finished—a perfect thing, thank God." But those who have the pleasure of knowing Mr. dePachmann outside the concert hall are not offended by this burst of self appreciation. Nine out of 10 pianists, violinists or singers, think equally as well about themselves but they are not so honest as Mr. DePachmann in trumpeting their fame. For that they hire press agents

Mr. DePachmann is, indeed, a great pianist, the most poetic interpreter of Chopin that we know. No pianist produces more beautiful tones from a piano than he does. To DePachmann, technique is not so much in the noise and clatter of ponderous passages as in the calm of simple things, of pure "velvet" tone in melody playing of ordinary chord progression, of inner voices and the detail of quiet embellishment. Such is the message he would bring to students. The pieces that he now plays represent but few composers. Mr. DePachmann clings to Mozart's A-major sonata, Beethoven of the early period. Schumann of the smaller forms, Schubert, Mendellsohn, one rhapsody No. 8 by Liszt and the waltzes (Op. 39) by Brahms and, of course, much by Chopin.

DePachmann lives solely for his art and while exacting in many trifles, troubles himself slightly with the practical concerns of life. Over other masters of the pianoforte there has always been room for controversy The critics seem to disagree. Over DePachmann, however, there have been no dissenting voices; as the prime distiller of tonal loveliness his genius has never been challenged.

Other Coming Events

John B. Archer will speak on the music of Russia at his third lecture recital tonight in Memorial Hall under the auspices of the School of Design. The illustrations will be given by Madame Claudia Rhea Fournier, contralto; May Atwood Anderson and Ruth Tripp, pianists.

The meeting of the Schubert Club which was omitted last Monday because of the observance of Armistice Day will take place next Monday.

Florence Hardmann, violinist, and Katherine Hoffman, accompanist, will assist Mme. Schumann Heink at her concert at the Albee Theatre next Sunday afternoon. The concert will be the first in the second of the Steinert series. The other artists in the series will be Feodor Chaliapin, who comes Jan. 6, and Efrem Zimbalist on March 2.

Madame Emma Calve, the famous French diva and one of the greatest singers of the Carmen role on the grand opera stage will appear in concert in the Albee Theatre on Sunday evening, Dec. 2, under the auspices of the Kiwanis Club.

THIS CLIPPING FROM THE
PAWTUCKET
R. I.
TIMES
1923

BOSTON SYMPHONY GREETED BY THRONG

Sigrid Onegin, Contralto, Shares Honors with Orchestra in Providence.

Beethoven's seventh symphony opened the Providence season of the Boston Symphony Orchestra last evening and a great throng extended an enthusiastic greeting to Conductor Pierre Monteux and his players. It was a glorious opening of a season rich in promise of wonderful things, with a splendid company of players, fresh, unwearied and full of enthusiasm and a soloist new to Providence, who made an instant impression.

Sigrid Onegin, contralto of the Metropolitan Opera Company, sang four songs, two each by Wagner and Schubert. She is a woman of commanding, even heroic presence, possessing a voice fully capable of withstanding the test imposed by the accompaniment of a great orchestra. Wagner's "Traume" was gloriously sung, but it remained for her rendition of the "Erlking" of Schubert to awaken the audience to its fullest appreciation.

This noble work was sung with dramatic intensity and power of interpretation rarely heard, reaching a climax which swept the audience before it. A torrent of applause followed, bringing the singer back to the stage time and again to acknowledge the volume of praise.

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THIS CLIPPING FROM
NEW HAVEN,
CONN.
UNION
2 2 192

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THIS CLIPPING FROM THE
NEW HAVEN
CONN.
TIMES-LEADER
NOV 22 1923

Boston Symphony Concert at Woolsey Hall, November 27

For its only concert of the season here, in Woolsey Hall next Tuesday evening, November 27th, the Boston Symphony Orchestra, under Pierre Monteux, will present a programme which, although unhackneyed, is of direct appeal and represents the finest achievements in symphonic music. The symphony which Pierre Monteux has chosen will be the First in E minor by Jan Sibelius, the famous living Finnish composer. This score abounds in characteristic traits of this northern people. It is full of melodies, melancholy in character but haunting and appealing in the extreme. No principal work of Sibelius is as popular, and perhaps none will be remembered as long. The symphony will be introduced by the overture to "The Bartered Bride," the opera by the noted Czech composer, Smetana. Certainly his masterpiece, this score is an exciting work of cumulative rhythm and a tour de force for the string section. The evening will close with the Dance of the Seven Veils from Richard Strauss' Music Drama, "Salome", a score of much descriptive beauty and power, which utilizes the utmost in numbers and skill of the modern symphony orchestra.

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CONN.
UNION
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"Happy Go Lucky"

THIS CLIPPING FROM THE
LANCASTER
PA.
NEW ERA
NOV 1923

BOSTON SYMPHONY FIRST NEW YORK RECITAL

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Thursday with the first Sibelius Symphony in E Minor. Sigrid Onegin will be the soloist, singing a scene and aria from "Rienzi" and two Schubert songs with orchestras; the first Mahler symphony and Respighi's Old Dances and Airs for the Lute will be the principal numbers Saturday afternoon. The Sibelius symphony and the solo numbers of Mme. Onegin will be played in Brooklyn, Friday.

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL
V 2 1 1923

BOSTON SYMPHONY OPENS SEASON HERE

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SIDRID ONEGIN SOLOIST

Orchestra Members Show Virtuosity in Rendition of Dukas's Colorful Ballet Music.—Singer Receives Ovation

A crowded house greeted the Boston Symphony Orchestra at its concert at Infantry Hall last evening. It was the organization's first appearance here this season and M. Monteux's programme proved one of sustained interest. Beethoven's 7th Symphony in A major led the list of orchestral offerings, the modern French "La Peri: Poeme Danse," by Dukas, and Goldmark's "Sakuntala," overture, featuring the programme's second half. Segrid Onegin, Metropolitan Opera contralto, was the soloist.

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Schmerzen .... Wagner
Traume .... Wagner
Die Allmacht .... Schubert
Erikonig .... Schubert

A. F. P.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
EVENING JOURNAL
NOV 24 1923

r opportunity to
demonstration of

THIS CLIPPING FROM THE
MERIDEN
CONN.
RECORD
NOV 1923

BRUCE SIMONDS TO PLAY WITH BOSTON SYMPHONY

Bruce Simonds, the young pianist of New Haven who is to appear as soloist with the Boston Symphony orchestra at its concert in Woolsey hall New Haven Tuesday evening, Nov. 27, at 8:15, has had a career of high distinction. Born in Bridgeport, he showed a marvelous precocity and played the piano in public from the age of eight. He studied at the Yale School of Music under Stanley Knight and Horatio Parker, subsequently pursuing his training as a piano virtuoso for a year with Harold Bauer.

In 1919 he went to Paris where he took a course in composition under the personal direction of Vincent d'Indy and studied piano with Mathay, the celebrated London teacher.

Mr. Simonds appeared in both Paris and London with great success before he returned to America. In London he was awarded the Chapel gold medal for piano playing; in Paris he was asked by d'Indy to tour with him in the American tour of this distiguished composer. Simonds has likewise appeared as a soloist with the Philadelphia orchestra in Philodelphia and a number of other cities and has given recitals in New York and various cities of New England.

He will play with the Boston Symphony orchestra at the coming concert, Cecar Franck's Symphonic Variations. Pierre Monteux will also conduct the overture to "The Bartered Bride," of Semetana, the First Symphony of Sibelius in E minor, and Richard Strauss' dance of the seven veils from "Salome."

Great Musical Treat Boston Symphony Concert Woolsey Hall Tuesday

A great treat will be afforded music lovers tomorrow night, when the Boston Symphony orchestra will be heard in Woolsey hall, New Haven. This wonderful organization consists of 104 musicians and it will be led by Pierre Monteux, the distinguished French conductor, who is finishing his last season with the Boston Symphony, before returning to France. Bruce Simonds will be the piano soloist, in Franck's "Symphonie variations."

The orchestra selections will include Smetana's "Bartered Bride," Sibelius' "First Symphony," and Strauss' "Salome's Dance of the Seven Veils." The concert will begin at precisely 8:15. Seats at Loomis' Temple of Music, New Haven.—Adv.

[149]

NEW HAVEN
CONN.
REGISTER

NOV 2 3 1923

BOSTON SYMPHONY

The First Symphony of Sibelius in minor will be a feature of the concert to be given here by the Boston Symphony orchestra in Woolsey hall Tuesday evening. This score of the famous living Finnish composer has perhaps made his name known and loved more than any other. It abounds with melancholy but hauntingly beautiful melodies which could only have come from this bleak northern land.

The opening number on the program will be Smetana's Overture to "The Bartered Bride," which has some of the most difficult measures ever written for the string orchestra and is likewise of much brilliance and rhythmic verve.

The evening will close with the Dance of the Seven Veils from Richard Strauss's Music Drama "Salome," a score of much descriptive beauty and power, which utilizes the utmost in numbers and skill of the modern symphony orchestra.

As soloist of the evening, Bruce Simonds, the American pianist, who is attracting increasing attention by his skill and artistry, will appear with the orchestra in Cesar Franck's Symphonic Variations.

NEW HAVEN
CONN.
JOURNAL-COURIER

24 1923

BRUCE SIMONDS HAS HAD FINE TRAINING

Bruce Simonds, the young pianist who is to appear as soloist at the concert of the Boston Symphony Orchestra in Woolsey Hall next Tuesday evening, November 27th, appeared two seasons ago at the regular Boston concerts of this orchestra when Vincent d'Indy was guest conductor.

This musician was born in Bridgeport. He manifested musical abilty at an early age playing Beethoven and Bach in public when eight years old. At the Yale School of Music he studied under Horatio Parker and pursued his training with Harold Bauer before he went abroad in 1919.

His first objective was Paris where he took a course in composition under the personal direction of Vincent d'Indy, and studied piano with Matthay, the celebrated London teacher.

Mr. Simonds appeared in both Paris and London with great success before he returned to America. In London he was awarded the Chapel Gold Medal for piano play-

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...ir forefathers li... century ago. In ...ch famous histo... John Jacob ...derbilt (p... ...dy, by ...

GHTERS ODAY

THIS CLIPPING FROM
HARTFORD,
CONN.
TIMES

NOV 2 4 1923

The Boston Symphony orchestra a notable Wagner program in that last Sunday afternoon. The proc were devoted to the pension fund of orchestra.

From NOV 2 4 1923
Evening Sun
New York City

Gustav Mahler's less known First Symphony in D major will be a feature of the opening concerts in New York of the Boston Symphony Orchestra, which will take place in Carnegie Hall on Thursday evening, November 29, and Saturday afternoon, December 1.

Mme. Sigrid Onegin will be soloist at the Thursday concert, singing Wagner and Schubert numbers, while Pierre Monteux will present the First Symphony of Sibelius, Brahms's Variations on a Theme by Haydn and Richard Strauss's Dance of the Seven Veils from "Salome." It is at the Saturday concert that the Mahler will be played, along with Respiglie's Ancient Dances, Dukas's "La Peri" and Smetana's "Bartered Bride" overture.

The New York Symphony O...

NEW YORK
N. Y.
EVE. POST

2 4 192

Boston Symphony Programmes

Next Thursday evening and Saturday afternoon the Boston Symphony Orchestra, Pierre Monteux conductor, will open its New York season at Carnegie Hall with Sigrid Onegin as soloist at the Thursday concert. She will sing an aria from "Rienzi" and Schubert's "The Almighty" and "Erl-King." Pierre Monteux will conduct the First Symphony of Sibelius, Brahms's Variations on a Theme by Haydn, and Strauss's Dance of the Seven Veils from "Salome."

The Saturday matinée programme will include the First Symphony of Mahler in D major, Respighi's arrangement of sixteenth century Italian dances, Dukas's "La Péri," and Smetana's Overture to "The Bartered Bride."

N Y HERALD

NOV 25 1923

Boston Symphony Programs.

For the opening of the New York season of five pairs of concerts by the Boston Symphony Orchestra in Carnegie Hall next Thursday evening and Saturday afternoon Pierre Monteux has made the following program: Thursday—Sibelius symphony No. 1, E minor; Brahms Variations on a Theme by Haydn; Strauss, Dance of the Seven Veils, from "Salome." As soloist of the evening Mme. Sigrid Onegin will sing the aria "My Life Fades in Its Blossom" from Wagner's "Rienzi," and Schubert's two songs, "The Almighty" and "Erlking." The feature of the Saturday matinee will be Symphony No. 1 of Mahler, in D; [illegible] airs for the Lute, freely [illegible] Italian com- [illegible] Dukas's [illegible]

MERIDEN
CONN.
RECORD

NOV 1923

Boston Symphony Orchestra In New Haven Tuesd

Pierre Monteux has made the following program for the coming concert of the Boston Symphony orchestra which will take place in Woolsey Hall, New Haven, next Tuesday evening, November 27:—Overture to "The Bartered Bride" by Smetana, Sibelius' Symphony No. 1, and the Dance of the Seven Veils from Strauss's Music Drama, "Salome." As soloist, Bruce Simonds, the noted pianist, will appear with the orchestra in Franck's Symphonic variations.

The New oYrk season of Boston symphony concerts will open in Carnegie hall on the following Thursday evening.

The great French conductor of the Boston Symphony orchestra is fulfilling his fifth season at this post, and at its conclusion is expected to return to his own country, where the demand for him is insistent. In France he became a familiar figure presiding over the Colonne Concerts and the foremost symphony orchestras in Paris, as well as the opera and at his own Monteux concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan opera house in New York. From that post he came to the Boston symphony orchestra where, according to general opinion, his genius has found its finest expression.

The coming concert may well be most important to be hear

ESTABLISHED 1881
From
Evening News
Newark, N. J.

NOV 2 4 1923

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Overture to "Der Freischuetz"...Weber
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BROOKLYN, N. Y.
N. Y.
EAGLE

NOV 2 5 192

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NEW YORK
TIMES

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NEW YORK
N. Y.
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N Y Tribune

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JOURNAL-COURIER

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OLYMPIA

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The New York Symphony O

NEW YORK
N. Y.
EVE. POST

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[illegible] HERALD

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NEW HAVEN
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CONN.
RECORD

NOV 1923

Boston Symphony Orchestra In New Haven Tuesd

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The New oYrk season of Boston symphony concerts will open in Carnegie hall on the following Thursday evening.

The great French conductor of the Boston Symphony orchestra is fulfilling his fifth season at this post, and at its conclusion is expected to return to his own country, where the demand for him is insistent. In France he became a familiar figure presiding over the *Colonne* Concerts and the foremost symphony orchestras in Paris, as well as the opera and at his own Monteux concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan opera house in New York. From that post he came to the Boston symphony orchestra where, according to general opinion, his genius has found its finest expression.

The coming concert may well be most important to be hear

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NEW HAVEN
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REGISTER

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24 HERALD

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NOV 1923

Boston Symphony Orchestra In New Haven Tuesda

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The New oYrk season of Boston symphony concerts will open in Carnegie hall on the following Thursday evening.

The great French conductor of the Boston Symphony orchestra is fulfilling his fifth season at this post, and at its conclusion is expected to return to his own country, where the demand for him is insistent. In France he became a familiar figure presiding over the *Colonne* Concerts and the foremost symphony orchestras in Paris, as well as the opera and at his own Monteux concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan opera house in New York. From that post he came to the Boston symphony orchestra where, according to general opinion, his genius has found its finest expression.

The coming concert may well be the most important to be hear hearabouts this season

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NOV 24 1923

The Boston Symphony Orchestr

The Boston Symphony Orchestra which Pierre Monteux is conductor, give the second entertainment in Unity Concert Course in the auditorium of the Montclair High School next Wednesday night. The following evening it will open its series of concerts in Carnegie Hall, New York.

According to the critical reviewers of its performances in Boston thus far this season, the orchestra was never in a better artistic condition than it is today. It has wholly recovered from the troubles which beset it after the enforced resignation of Conductor Karl Muck after America's entrance into the war and the subsequent dissensions among some of its younger and radical members. Under the direction of Mr. Monteux, now in his fifth season as its conductor, it has been restored to the high plane on which it formerly moved. Again it gives the finely shaded and polished performances for which it was long noted.

The program to be presented Wednesday night follows:

Overture to "Der Freischuetz" . . . Web
Symphony No. 2 in D minor. . . . Dvor
Prelude and "Death of Love" from "Tristan and Isolde" . . . . Wagn
Two Nocturnes . . . . Debuss
(a)—"Clouds."
(b)—"Festivals."
Dances from "Prince Igor" . . . Borod

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

NOV 25 19

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Pierre Monteux will begin his farewell season as conductor of the orchestra with the First Symphony of Sibelius in E minor, a score which more than any other is eloquent with the remarkable melodic genius of its Finnish composer.

The French school will be represented by "La Peri," the "Danced Poem" on a fairy subject, by Paul Dukas, a score which has never been staged according to the original intention, but which has found much favor in symphonic performance.

The closing number will be Liszt's Second Symphony Poem "Tasso," which depicts the Italian medieval poet in the romantic and contrasting episodes of his life.

Madame Onegin will sing the aria "My Life Fades in Its Blossom," from Wagner's "Rienzi," and two songs of Schubert, "The Almighty" and "Erl-King."

THIS CLIPPING FROM THE
BROOKLYN
N. Y.
STANDARD UNION

25

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THIS CLIPPING FROM
NEW YORK
TELEGRAPH

NOV 25 1923

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The feature of the Saturday matine will be the First Symphony of Mahle in D major. There will also be playe old dances and airs for the lute freely arranged by Respighi from Italian composers of the sixteenth century, Dukas's "La Peri" and Smetana's overture to "The Bartered Bride."

NEW YORK
TIMES

NOV 25 1923

number of the Boston Symphony Orchestra's program book con page announcement saying: annual expenses of the Symphony Orchestra exceed its income by about $95,000. This deficit is met by subscrip. The orchestra can be carried on only by the generosity of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the orchestra." There is a list of something over 300 people who have subscribed for the season of 1923-24.

NEW YORK
N. Y.
NOV 25 1923
TELEGRAM

Rival Orchestras to Play Novel Programs

Next Thursday evening and Saturday afternoon the Boston Symphony Orchestra, Pierre Monteux, conductor, will open its New York season at Carnegie Hall. Mme. Sigrid Onegin, at the Thursday concert, will sing an aria from "Rienzi" and Schubert's "The Almighty" and "Erl-King." Pierre Monteux will conduct the first symphony of Sibelius in E minor, Brahms' "Variations on a Theme," by Haydn, and Strauss' "Dance of the Seven Veils," from "Salome."

The Saturday matinee program will include the first symphony of Mahler in D major, Respighi's arrangement of sixteenth century Italian dances, Dukas' "La Peri" and Smetana's overture to "The Bartered Bride."

This afternoon the Philharmonic Orchestra will play a Brahms-Beethoven program under Willem van Hoogstraten at Carnegie Hall. The program will include the Haydn variations and violin concerto of Brahms and the seventh symphony of Beethoven. Huberman will be the soloist.

The Philharmonic concerts during the week will be given on Wednesday evening and Friday afternoon, the schedule having been prepared to permit of the observance of Thanksgiving by Philharmonic subscribers and musicians. Mitja Nikisch, soloist, will play the Tschaikowsky piano concerto at the pair of concerts, which will include Mozart's concertante for oboe, clarinet, bassoon, horn and orchestra, Debussy's prelude to "The Afternoon of a Faun," the flute solo part played by John Amans, and Richard Strauss' "Till Eulenspiegel."

The New York Symphony Orchestra, under Walter Damrosch, will be heard in the third Sunday afternoon subscription concert in Aeolian Hall today with Harold Bauer, pianist, as the assisting artist. Mr. Damrosch has selected for performance the second and third parts of Pierne's suite No. 1 from the ballet "Cydalise."

25

Distinguished Career Of Bruce Simonds

Bruce Simonds, the young pianist of New Haven, who is to appear as soloist with the Boston Symphony Orchestra at its concert in Woolsey Hall next Tuesday evening, November 27, at 8:15, has had a career of high distinction. Born in Bridgeport, Conn., he showed a marvelous precocity and played the piano in public fro mthe age of eight. He studied at the Yale School of Music under Stanley Knight and Horatio Parker, subsequently pursuing his training as a piano virtuoso for a year with Harold Bauer.

In 1919 he went to Paris where he took a course in composition under personal direction of Vincent d'Indy, and studied the piano with Matthay, the celebrated London teacher.

Mr. Simonds appeared in both Paris and London with great success before he returned to America. In London he was awarded the Chapel Gold Medal for piano playing; in Paris he was invited by d'Indy to tour with him in the American tour of this distinguished composer. Simonds has likewise appeared as soloist with the Philadelphia Orchestra in Philadelphia and a number of other cities and has give recitals in New York and various cities of

BRUCE SIMONDS
The Great Soloist with the Boston Symphony Orchestra

Symphony of Sibelius in E minor, and Richard Strauss' Dance of the Seven Veils from "Salome."

N Y Tribune

NOV 25 1923

NEW YORK
TIMES

Boston Symphony Begins Its New York Series This Week

Philharmonic to Make Four Appearances This Week, Playing Wednesday Instead of Thursday; New York Symphony to Tour

The Boston Symphony Orchestra opens its regular New York series five Thursday evening and five Saturday afternoon concerts at Carnegie Hall this week. Pierre Monteux wi offer the first symphony of Sibelius, E minor, on Thursday, and Mahler first symphony, in D major, on Saturday afternoon, when Respighi's fre arrangements of old dances and air for the lute by sixteenth century Italian composers will also be given. Sigrid Onegin will be the soloist a Carnegie Hall on Thursday and the Brooklyn Academy of Music Friday evening, while there will be no soloist on Saturday.

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Symphony No. 1, E minor. . . . . Sibelius
Air from "Rienzi" . . . . Wagner
Variations on a Haydn theme. . . . . . . Brahms
"Die Allmacht" and "Erlkoenig" . . . Schubert
"Salome's Dance" . . . . Strauss

Mr. Monteux's program on Saturday afternoon in Carnegie Hall is devoted to the following works of modern composers:

Symphony No. 1, D major. . . . . Mahler
Three dances for lute. . . . . Respighi
"La Peri" . . . . Dukas
Overture, "The Bold Bride" . . . . Smetana

Playing Friday night in the first of five concerts at the Brooklyn Academy, the Bostonians will present there Sibelius's symphony, Dukas's "Peri," Liszt's "Tasso" and the Wagner and Schubert airs for Mme. Onegin.

THIS CLIPPING FROM THE
NEW HAVEN
CONN.
JOURNAL-COURIER

NOV 27 1923

BOSTON SYMPHONY CONCERT TONIGHT

The 104 musicians of the Boston Symphony Orchestra, and Pierre Monteux, the conductor, are scheduled to arrive in New Haven early this afternoon in readiness for their annual New Haven concert which will take place in Woolsey hall tonight at 8:15 sharp. This concert will be the first of a week's tour which will also include an appearance in Montclair, N. J., and culminate with one concert in Brooklyn and two in New York.

Tonight's program will include the Symphony of Sibelius in E minor, No. 1, the overture to "Prodana Nevesta" ("The Bold Bride") by Smetana, and Strauss' Dance of the Seven Veils from his music drama "Salome." Bruce Simonds, as the soloist of the evening, will play with the orchestra in Franck's Symphonic Variations.

The nature of the program promises one of the very finest symphony concerts which has been heard for seasons in this part of the country.

OLYMPIA

[149]

NEW HAVEN
CONN.
REGISTER

NOV 2 3 1923

BOSTON SYMPHONY

The First Symphony of Sibelius in minor will be a feature of the concert to be given here by the Boston Symphony orchestra in Woolsey hall Tuesday evening. This score of the famous living Finnish composer has perhaps made his name known and beloved more than any other. It abounds with melancholy but hauntingly beautiful melodies which could only have come from this bleak northern land.

The opening number on the program will be Smetana's Overture to "The Bartered Bride," which has some of the most difficult measures ever written for the string orchestra and is likewise of much brilliance and rhythmic verve.

The evening will close with the Dance of the Seven Veils from Richard Strauss's Music Drama "Salome," a score of much descriptive beauty and power, which utilizes the utmost in numbers and skill of the modern symphony orchestra.

As soloist of the evening, Bruce Simonds, the American pianist, who is attracting increasing attention by his skill and artistry, will appear with the orchestra in Cesar Franck's Symphonic Variations.

THIS CLIPPING FROM

HARTFORD,
CONN.
TIMES

NOV 2 4 1923

The Boston Symphony orchestra a notable Wagner program in that last Sunday afternoon. The proc were devoted to the pension fund of orchestra.

From NOV 2 4 1923
Evening Sun
New York City

Gustav Mahler's less known First Symphony in D major will be a feature of the opening concerts in New York of the Boston Symphony Orchestra, which will take place in Carnegie Hall on Thursday evening, November 29, and Saturday afternoon, December 1.

Mme. Sigrid Onegin will be soloist at the Thursday concert, singing Wagner and Schubert numbers, while Pierre Monteux will present the First Symphony of Sibelius, Brahms's Variations on a Theme by Haydn and Richard Strauss's Dance of the Seven Veils from "Salome." It is at the Saturday concert that the Mahler will be played, along with Respiglie's Ancient Dances, Dukas's "La Peri" and Smetana's "Bartered Bride" overture.

The New York Symphony O

NEW YORK
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EVE. POST

24 192

Boston Symphony Programmes

Next Thursday evening and Satur day afternoon the Boston Symphon Orchestra, Pierre Monteux conductor will open its New York season a Carnegie Hall with Sigrid Onegin a soloist at the Thursday concert. Sh will sing an aria from "Rienzi" an Schubert's "The Almighty" and "Er King." Pierre Monteux will cond the First Symphony of Sibeli Brahms's Variations on a Theme Haydn, and Strauss's Dance of Seven Veils from "Salome."

The Saturday matinée program will include the First Symphony Mahler in D major, Respighi's rangement of sixteenth century ian dances, Dukas's "La Péri," Smetana's Overture to "The Barte Bride."

NY HERALD

NOV 25 1923

Boston Symphony Programs.

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NEW HAVEN
CONN.
JOURNAL-COURIER

24 1923

BRUCE SIMONDS HAS HAD FINE TRAINING

Bruce Simonds, the young pianist who is to appear as soloist at the concert of the Boston Symphony Orchestra in Woolsey Hall next Tuesday evening, November 27th, appeared two seasons ago at the regular Boston concerts of this orchestra when Vincent d'Indy was guest conductor.

This musician was born in Bridgeport. He manifested musical abilty at an early age playing Beethoven and Bach in public when eight years old. At the Yale School of Music he studied under Horatio Parker and pursued his training with Harold Bauer before he went abroad in 1919.

His first objective was Paris where he took a course in composition under the personal direction of Vincent d'Indy, and studied piano with Matthay, the celebrated London teacher.

Mr. Simonds appeared in both Paris and London with great success before he returned to America. In London he was awarded the Chapel Gold Medal for piano play-

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ESTABLISHED 1881
From
Evening News
Newark, N. J.

NOV 2 4 1923

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N. Y.
EAGLE

NOV 2 5 19

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THIS CLIPPING FROM THE
BROOKLYN
N. Y.
STANDARD UNION

5

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THIS CLIPPING FROM
NEW YORK
TELEGRAPH

NOV 2 5 1923

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NEW YORK
TIMES

NOV 2 5 1923

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NEW YORK
N. Y.
TELEGRAM

NOV 2 5 1923

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BRUCE SIMONDS
The Great Soloist with the Boston Symphony Orchestra

Symphony of Sibelius in E minor, and Richard Strauss' Dance of the Seven Veils from "Salome."

V 2 5 1923

B Exhibitions

grace. No subject better expresses this combination of qualities than th figure of a dancing girl, in whos higher color key of lavender h achieves a lovely, rich quality.

Mr. Grant brings out in full th color and fascination of the high se

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NEW YORK
TIMES

NOV 2 5 1923

ston Symphony Returns.

ston Symphony Orchestra, now irty-eighth season of visits to rk and for forty-three years a upholder of musical culture in returns to Carnegie Hall for of ten pairs of concerts, opening rsday night with Sigrid Onegin Metropolitan as soloist, and the program under Pierre Monteux:

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Air from "Rienzi" . . . . Wagner
Variations on a Haydn theme. . . . . . . Brahms
"Die Allmacht" and "Erlkoenig" . . . Schubert
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Overture, "The Bold Bride" . . . . Smetana

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THIS CLIPPING FROM THE
NEW HAVEN
CONN.
JOURNAL-COURIER

OV 23

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The nature of the program promises one of the very finest symphony concerts which has been heard for seasons in this part of the country.

OLYMPIA

CONN.

POST

NOV 1923

musical show now travelling.

BOSTON SYMPHONY ORCHESTRA IN N
Farewell Season of Pierre Monteux

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The great French conductor of the Boston Symphony Orchestra is fulfilling his fifth season at this post, and at its conclusion is expected to return to his own country, where the demand for him is insistent. It was in France that he first attracted general attention by his abilities in conducting. He became a familiar figure presiding over the Colonne Concerts and the foremost symphony orchestras in Paris as well as the Opera and at his own Monteux Concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan Opera House in New York. From that post he came to the Boston Symphony Orchestra where, according to general opinion, his genius has found its finest expression.

The coming concert may well be the most important to be heard hereabouts this season.

SYMPHONY HALL, BOSTON.

REGISTER

NOV 25 1923

BRUCE SIMONDS TO PLAY WITH SYMPHONY HERE

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UNION

5 1923

Cross, Mrs. Arthur Corbin, and Mrs. William Lyon Phelps.

* * *

Bruce Simonds will play as soloist with the Boston Symphony orchestra in Woolsey hall on Tuesday evening.

* * *

Miss Katherine Hulbert, who has been teaching for two years in Beirut, Syria, will spend this winter

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THIS CLIPPING FROM

NEW YORK

TIMES

Nov 28 1923

MUSIC NOTES.

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NEW YORK

TIMES

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(Continued on Twelfth Page.)

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under the auspices of the Yale School of Music. It was a pleasure to greet this admirable body of musicians, and no music season is complete without at least one concert by this orchestra.

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T.M.P.

[150]

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...the pictorial display in any musical show now travelling.

BOSTON SYMPHONY ORCHESTRA IN N...
Farewell Season of Pierre Monteux,

Pierre Monteux has ... following programme for the coming concert of the Boston Symphony Orchestra which will take place in Woolsey Hall, New Haven, next Tuesday evening, November 27th:—Overture to "The Bartered Bride" by Smetana, Sibelius' Symphony No. 1, and the Dance of the Seven Veils from Strauss's Music Drama, "Salome." As soloist, Bruce Simonds, the noted pianist, will appear with the Orchestra in Franck's Symphonic Variations.

The New York season of Boston Symphony concerts will open in Carnegie Hall on the following Thursday evening.

The great French conductor of the Boston Symphony Orchestra is fulfilling his fifth season at this post, and at its conclusion is expected to return to his own country, where the demand for him is insistent. It was in France that he first attracted general attention by his abilities in conducting. He became a familiar figure presiding over the Colonne Concerts and the foremost symphony orchestras in Paris as well as the Opera and at his own Monteux Concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan Opera House in New York. From that post he came to the Boston Symphony Orchestra where, according to general opinion, his genius has found its finest expression.

The coming concert may well be the most important to be heard hereabouts this season.

SYMPHONY HALL, BOSTON.

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UNION
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The Boston Symphony orchestra, Pierre Monteux, conductor, with Bruce Simonds, of the Yale School of Music as solo pianist, gave a magnificent concert at Woolsey hall last evening.

The prestige of this organization, international in its scope, is enviable. Its concert last evening is the first of a week's tour which will include appearances in Montclair, N. J., Brooklyn and two in New York city.

M. Monteux, who is now completing his fifth and last season as its conductor, presented a remarkable program. It opened with the overture to "The Sold Bride" (Smetana), a work demanding much of the players, especially of the strings. The control over the violin section was marvelous—playing as one man. This is a comic opera, but its grandeur and massiveness hardly portrays the fact.

Jan Sibelius, the Finnish composer, now nearly 60 years old, has written several symphonies, the one in E minor, presented last evening, surpassing in creative genius all the others, although his orchestral legends on Kalevala subjects, the suite "Carelia" and "King Christian IV, another suite, are marvelous in their instrumentation and dynamic effects. In this symphony, one becomes bewildered with the many crashing effects, the wierd screaming motives carried so sonorously by the strings and the curious effects wrought by bassoons and flutes combined. The work teems with the wildest of imagination, a conglomeration of savage instrumentation but nevertheless all ingeniously knit together and superbly portrayed under the skillful leadership of M. Monteux.

The height of achievement of every instrumentalist, is some day to appear as soloist with one of the great orchestras, and especially the Boston Symphony. This honor was conferred upon Bruce Simonds last evening. He played the pianoforte score of the Cesar Frank Symphonic Variations with masterly skill and artistic phrasing. His is a facile technic well adapted to the work chosen. He is asympathetic and gifted artist with a warm tone and musical conception. An important part of the work was the beautiful orchestral accompaniment. The pianist was in the hands and heart of his friends who recalled him a half dozen times, with the hope of an encore.

Richard Strauss in his "Salome" music adopted an unprecedented sort of musical realism, amply suggested by the text which is almost a literal translation of Oscar Wildle's drama. There are in this work passages of great beauty, but the love music of "Salome" is frankly passionate and sensual, and the brutality of her blood-orgy was pictured forth with all the resources of modern orchestral tone painting of which Strauss is master and Monteux a vivid interpreter.

To have the Boston Symphony in this unusually arranged program, is a musical treat long to be remembered.

E. A. LEOPOLD.

THIS CLIPPING FROM THE

N Y Tribune

NOV 30 1923

Music—*By Lawrence Gilman*

These Thanksgiving Day Offerings: "Parsifal" at the Metropolitan; and the Season's First Boston Symphony

Kundry, that "hysterical hussy," as Nietzsche called her, is with us once more, and yesterday she tempted Parsifal in vain to the loveliest music that ever an enchantress wasted upon male frigidity.

The Kundry of yesterday afternoon's performance was a familiar apparition: Mme. Matzenauer; but the Parsifal was a stranger in this region. The rôle was assumed by Mr. Laubenthal, the Metropolitan's new German tenor, who is proceeding sturdily on his pilgrimage through the lyric-dramas of Wagner. He has now been observed here as Walther von Stolzing in "Die Meistersinger"; as Tannhäuser, and as the last and least interesting of Wagner's heroes. For the more one lives in the same imaginative world with this strange creation of the old wizard of Bayreuth, the more one inclines toward a sneaking sympathy with Ulick Dean's brusque dismissal of Parsifal as a hero whose activities may be summed up as "the killing of a swan and the refusal of a kiss."

That is, of course, too vivacious to be wholly just. Parsifal went further than that—he did succor the distressful Amfortas, and he did put Monsalvat in running order again. Yet it is hard to feel that these achievements add much to his saliency as a dramatic figure.

* * *

Is it possible, one wonders, to make Parsifal a sympathetic or engrossing figure? We doubt it. We have seen many a singing-actor in this rôle, some of them accomplished and magnetic artists, but we have never yet seen a Parsifal who was not a bore.

This is, indeed, an opera overpopulated with bores. Gurnemanz—even when he is so nobly and affectingly impersonated as he is by Mr. Bender in the Metropolitan production—is a bore for 90 per cent of the time that he is on the stage, though he has a wonderful ten minutes in the Good Friday scene. The Monsalvat celibates, with their protracted marching and choiring, are not easy to endure. Nor is the deciduous Titurel who, fortunately, dies before the third act is reached.

The only persons in the drama whom one does not dread to meet again are (as is so often, unhappily, the case) the considerable assortment of sinners whom Wagner included among his characters. Kundry is an enigmatic but alluring and touching figure; Amfortas is deeply affecting; the shameless Flower Girls are among Wagner's most winsome inventions; even the maleficent Klingsor, a bad citizen if ever there was one, holds the eye and the ear.

* * *

The blunt truth is that one does not always find it easy to be patient with Wagner's glorification of the monastic ideal or with the longueurs in which its exposition involves him. One abides it only because of the marvellous impressiveness of the musical and spectacular setting that Wagner has contrived for it. We have never been able to understand how any one can listen quite calmly to such scenes as the unveiling and illumination of the Grail, the exquisite Herzeleide song of Kundry, the poignantly tender music of the Good Friday episode—a page as wonderful as any that Wagner ever wrote: music which at the hundredth hearing turns the heart to water. And what is there to say of the ineffable last scene—the scene of the Glorification, with its blue and silver lights, its radiant, hovering dove, the ecstatic Parsifal and the refulgent Grail, the worshiping Knights and Wagner's wondrous music, for whose serene, transfiguring beauty there are no words that will not seem impertinent?

So "Parsifal," despite its slowness of pulse and its trying dramatis personæ, endures from year to year because a colossal and necromantic genius wove his spells about it. We listen, bored and resentful, but enchanted, and at the end we are one with the worshiping company of knights prostrate before this conquering revelation of immortal loveliness.

* * *

Yesterday's performance at the Metropolitan gained greatly over those of recent years through the presence of Mr. Laubenthal, whose Parsifal is not only his best impersonation so far but the best that we have seen here for a long time. It is simply, sincerely and at times quite movingly conceived, and Mr. Laubenthal keeps himself well within the skin of the character. He is not greatly equipped, either as actor or as singer, but he has feeling and intelligence, and he is an illusive figure in his boyishness and his slimness—but we deplore his taste in wigs.

Mme. Matzenauer, as we remember was the case last year, succeeded better with the wild and disheveled Kundry of the first act and the static penitent of the third than with the seductress of Klingsor's magic garden. Possibly her infelicitous costuming of the part in the second act had something to do with this. Certainly Mme. Matzenauer's mind seemed to be rather on the network of pearls that encompassed her than upon "Parsifal" and her assignment, for she was kept busy disentangling herself from her festoons of jewels and other adornments during a [illegible] of the act. And did Wagner,

was on hand, with an infrequently heard symphony of Sibelius—his first, in E minor—and with Mme. Onegin, the contralto of the sumptuous voice and the grand manner, as soloist in an aria from "Rienzi" ("Gerechter Gott") and two Schubert songs: "Die Allmacht" and "Erlkoenig." The rest of the bill promised the Brahms-Haydn Variations and Salome's Dance from the opera of Richard Strauss.

It is delightful to welcome the great organization again to New York—for its concerts have been unjustly neglected in recent years. The orchestra played well last season; it plays better this: with beauty and nobility of tone, with splendid virility and élan, with plasticity and responsiveness. It is now an instrument of wide range and flexibility and finesse; and there is no doubt of its indebtedness to Mr. Monteux for this notable achievement.

They played the symphony of Sibelius—which is seldom heard hereabouts—with superb eloquence; and the work was worthy of that eloquence. This First Symphony of the Finnish master is characteristic, though it is almost [illegible] old, and is far

is at bottom the utterance of a tragic poet who returns again and again to the realization that human life is at best but "a dream that lingers a moment . . . a breath, a flame in the doorway, a feather in the wind." He remembers the sorrowing echoes of beauty and delight, the shadow of the darkening Wings; and he is moved by these things, not to the pitifully abandoned lamentations of Tchaikovsky, the twilight brooding of Schumann, the noble gravity of Brahms, but to a constrained and somber melancholy that turns inward upon itself, that is unable to find release in what Rossetti called "the legitimate exercise of anguish." It may ultimately be said of him, as Arnold said of the poet Gray, that "he never spoke out."

Sibelius spoke of himself to Ivan Narodny as "a dreamer and poet of Nature." A dreamer and poet, indisputably. But there are dreamers and dreamers, poets and poets. It is sufficiently obvious that Sibelius is no poet of the sentimental tradition, no voluptuously enchanted dreamer in a world where—as Mr. Santayana once ironically observed—"there should be none but gentle tears, and fluttering, tip-toe loves . . . lights and shadows . . . roses and vices." And Sibelius, in his truly typical works, is equally remote from the emotional exuberance of the Romantics and the iridescent subtleties of the Impressionists.

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THIS CLIPPING FROM THE

NOV 30 1923

"Parsifal," "Wagner's Worst," Presented with Excellent Cast

By LEONARD LIEBLING.

THANKSGIVING thoughts did not fill my heart until late in the afternoon yesterday, when Wagner's "Parsifal" ended its tortuous length at the Metropolitan Metropolitan Opera House. It had been wending its dreary way from one o'clock and with its psuedo-religious plot and quasi-devotional music lured a fairly large house-full of listeners away from the succulent Thanksgiving turkey with all its toothsome trimmings.

LEONARD LIEBLING

Most fortunately I had eaten my holiday helping early.

Let me confess that I despise "Parsifal" and for these reasons:

1—If it is an attempt to picture certain episodes in the life of Christ and to project His figure upon the stage, it should not be permitted public performance here, where there has been for years, a strong objection to theatrical representation of the Saviour. If, on the other hand, the "Parsifal" story is purely imaginary, and not concerned with the Divine Figure, it should not be treated like a religious rite and the public should not be asked to regard it as such.

2—I believe that the Grail passages and the Magdalene episode of the washing of the feet, prove Wagner's intention to operatize Jesus Christ under the name of Parsifal.

3—Wagner was an avowed atheist all his life until he discovered that the Passion Play at Oberammergau had become highly profitable, and that it was possible to commercialize religion in the same way in opera by writing his "Parsifal," monopolizing it for Bayreuth, and making its hearings a pilgrimage to a musical shrine.

4—"Parsifal" is a mockery of the Christian religion, for the libretto is a mixture of old Hindu beliefs and rituals with Scriptural dogmas and ceremonies.

5—Wagner dumped into "Parsifal" also other cults, like vegetarianism, misogynism, homeopathism, not to speak of homo-sexualism, and the bi-sexualism of the second act, with the shameless temptation of Parsifal by Kundry and her young lady boarders.

6—The second act was devised by Wagner solely with a view to affording contrast and relief from the churchly atmosphere of the first and third acts.

7—The music is Wagner's worst. It is emasculated, jejune, sickly, senile. The themes are few and without distinction, their repetition is sheer endless, the orchestration lacks entirely Wagner's customary rich coloring. It is the score of an old man, dulled in imagination and cunningly contriving to hide, under the cloak of religion, the sterility of his once exuberant fancy and abundant inventiveness.

Aside from the foregoing indictment, I like "Parsifal" very much, as you doubtless have gathered.

Yesterday's performance presented some impressive stage-pictures—all the scenic settings at the Metropolitan this Winter are remarkably fine—excellent orchestral playing presided over by Arthur Bodanzky, and a very able cast of artists who sang and acted with the air of sanctity that is considered appropriate at these solemn "Parsifal" occasions.

William Gustafson did that jack-in-the-box, Titurel, who pops in and out on several unnecessary occasions. The magician, Klingsor, had Gustav Schuetzendorf as his interpreter. Marcella Roeseler headed the very well-drilled and tuneful flower maidens, Grace Anthony, Raymonde Delaunois, Laura Robertson, Phradie Wells, Henriette Wakefield. Knights and Esquires of the Grail were Merle Alcock, Angelo Bada, Louis D'Angelo, Ellen Dalossy, Louise Hunter, George Meader and Pietro Audisio.

It was good to note that at least one silly myth had been exploded in connection with the supposedly religious atmosphere of "Parsifal"—those who liked the show, applauded.

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Lovers of song agreeable in tone and refined in delivery, were well satisfied with Mme. Sigrid Onegin, the soloist of the Boston Symphony Orchestra concert at Carnegie Hall, last evening. Other qualities she displayed were warm temperament and musical assurance. Her performance of an aria from Wagner's "Rienzi" ("My Life Fades in Its Blossom") and two Schubert songs with orchestral accompaniment, "Die Allmacht" and "Erlkoenig," was productive of a deserved success with the listeners.

The orchestra, under Pierre Monteux, gave a lucid and subtly shaded reading of Sibelius' somewhat mournful E minor symphony, and an animated rendering of Brahms' variations on a Haydn theme. The symphonic dance from Strauss' "Salome" closed the programme colorfully.

From NOV 30 1923
Evening News
Newark, N. J.

Boston Symphony Giv Concert in Montc

In Fine Form, the Orchestra Under Monteux Compels Plaudits by Its Performances.

Variety Adds Spice to the Program

Returning to the Montclair High School Saturday night after an absence of a year, the Boston Symphony Orchestra, reappearing under the auspices of the Unity Course, was welcomed by an audience so large as to leave no vacant seats in the hall. By its performances it stirred the enthusiasm expected when the letter and the spirit in symphonic and other compositions by the elect among creative musicians are set forth more or less eloquently.

Some of the men and the women present undoubtedly knew that Conductor Monteux severs his connection with the orchestra at the end of this season, returns to Paris and probably will not revisit America. In the hearty greeting given him on his first entrance and in the applause and recalls after the several performances, there seemed to be a *personal* tribute to a musical director who has won the esteem of *many* audiences since he made his American debut about seven years ago.

In the variety and quality of its contents, the program promised enjoyment, and that promise was realized in the *interpretation* of it. Between the *familiar* overture to Weber's "Der Freischuetz," with which the concert opened, and the novel Polovtsian dances from Borodin's opera, "Prince Igor," which brought it to an end, there were heard Dvorak's symphony in D minor, the second of his creations in that form; the Prelude and the "Death of Love" from Wagner's "Tristan and Isolde," and two of Debussy's three nocturnes—"Clouds" and "*Festivals*." These *Russian*, French and German *works provided such* contrasts in style, *sentiments* and *moods* that each one seemed to gain in *effect by its* difference in form, substance and *significance* from the others.

Conductor Monteux is no specialist. He is catholic in his musical taste and, like the Italian, Arturo Toscanini, is at home in all schools and periods of musical production. He may prefer some composers to others, but he appears to be in sympathy with whatever work engages him in its performance. His long experience in the operatic and the concert fields has taugth him much and given him a confidence in his readings of scores and in the command of his *interpretative* forces that imparts authority to his conducting.

Having this season a more perfect instrument on which to play than was the Boston Symphony four years ago when he joined it, he was able on this occasion to secure performances comparable in technical finish, refinement of style and beauty of tone to those given by the organization when it was in its best estate before wartime changes and internal dissensions affected it. Certainly in the "Freischuetz" overture there were an executive smoothness and a tonal purity that reinforced the charm in the melodies freighting the score. If there are no passages in this work to *quicken* the pulse of the hearer, there are no dissonances in it to irritate him. Weber was a melodist as well as a romanticist, and the serenity, chasteness and tunefulness of *his overture are as* pleasing now as they *were to the generation* that witnessed its *birth*.

More exacting of the orchestra's resources and of the conductor's skill were the richer orchestration, the shifting tonalities and the greater subtleties in rhythmical developments in the Dvorak symphony, which, notwithstanding its colorful character and exuberant spirit, contains nothing so alluring as is the Largo in his "From the New World." The Bohemian's originality and individuality are so evident, however, in every one of the four movements and have obtained such sonority, richness and variety in instrumentation that the work glowed under Mr. Monteux's treatment of it.

There are no greater pages in lyric drama than the "Liebestod" in "Tristan und Isolde." In them Wagner's genius for expressing emotion in musical phrases of dramatic coloring mounts to a lofty peak. In voicing the tragedy inspiring them, Mr. Monteux *did not* succeed in imbuing the *performance* with such intensity of *feeling as* some other conductors, notably Anton Seidl, have charged this climax of woe. It was an intelligently planned and moving, but not a thrilling performance. Moreover, the string section of the band, lost in the stress and surge of the emotional current some of the silken quality that helped to distinguish its work earlier in the evening.

In the Debussy nocturnes Mr. Monteux was on such familiar ground, so defined every contour in the music, and imparted such Gallic grace to his recreations of the tonal paintings that more finely articulated, shaded and revealing performances of these works are not given by any other symphony body in this country. The Debussyites in the audience must have revelled in them, and others, who prefer the composer's "Afternoon of a Faun" to anything in his operatic setting of "Pelleas and Melisande," appeared to delight in them.

It would be interesting to know just how much of the instrumentation of the Polovtsian dances Borodin did. Rimsky-Korsakoff says that the score of the dances was not ready for the concert at which they were to be performed for the first time in public, and, at the eleventh hour, [illegible] doff helped the composer with orchestral parts. Unlike Tschaikowsky, Borodin never obtruded the morbid [illegible] his music, and in these dances, [illegible] their exhilarating rhythm, he is [illegible] and boisterous barbarian. The [illegible] played with a virtuosity and rousing in effect that the [illegible] applause recalled Mr. Monteux thrice and [illegible] to its feet.

[151]

THIS CLIPPING FROM TH

NEW HAVEN
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NOV 2 3 1923

BOSTON SYMPHONY THRILLS AUDIENCE AT WOOLSEY HALL

The Boston Symphony orchestra, Pierre Monteux, conductor, with Bruce Simonds, of the Yale School of Music as solo pianist, gave a magnificent concert at Woolsey hall last evening.

The prestige of this organization, international in its scope, is enviable. Its concert last evening is the first of a week's tour which will include appearances in Montclair, N. J., Brooklyn and two in New York city.

M. Monteux, who is now completing his fifth and last season as its conductor, presented a remarkable program. It opened with the overture to "The Sold Bride" (Smetana), a work demanding much of the players, especially of the strings. The control over the violin section was marvelous—playing as one man. This is a comic opera, but its grandeur and massiveness hardly portrays the fact.

Jan Sibelius, the Finnish composer, now nearly 60 years old, has written several symphonies, the one in E minor, presented last evening, surpassing in creative genius all the others, although his orchestral legends on Kalevala subjects, the suite "Carelia" and "King Christian IV, another suite, are marvelous in their instrumentation and dynamic effects. In this symphony, one becomes bewildered with the many crashing effects, the wierd screaming motives carried so sonorously by the strings and the curious effects wrought by bassoons and flutes combined. The work teems with the wildest of imagination, a conglomeration of savage instrumentation but nevertheless all ingeniously knit together and superbly portrayed under the skillful leadership of M. Monteux.

The height of achievement of every instrumentalist, is some day to appear as soloist with one of the great orchestras, and especially the Boston Symphony. This honor was conferred upon Bruce Simonds last evening. He played the pianoforte score of the Cesar Frank Symphonic Variations with masterly skill and artistic phrasing. His is a facile technic well adapted to the work chosen. He is asympathetic and gifted artist with a warm tone and musical conception. An important part of the work was the beautiful orchestral accompaniment. The pianist was in the hands and heart of his friends who recalled him a half dozen times, with the hope of an encore.

Richard Strauss in his "Salome" music adopted an unprecedented sort of musical realism, amply suggested by the text which is almost a literal translation of Oscar Wildie's drama. There are in this work passages of great beauty, but the love music of "Salome" is frankly passionate and sensual, and the brutality of her blood-orgy was pictured forth with all the resources of modern orchestral tone painting of which Strauss is master and Monteux a vivid interpreter.

To have the Boston Symphony in this unusually arranged program, is a musical treat long to be remembered.

E. A. LEOPOLD.

THIS CLIPPING FROM THE

N Y Tribune

NOV 30 1923

Music—By Lawrence Gilman

Some Thanksgiving Day Offerings: "Parsifal" at the Metropolitan; and the Season's First Boston Symphony

Kundry, that "hysterical hussy," as Nietzsche called her, is with us once more, and yesterday she tempted Parsifal in vain to the loveliest music that ever an enchantress wasted upon male frigidity.

The Kundry of yesterday afternoon's performance was a familiar apparition: Mme. Matzenauer; but the Parsifal was a stranger in this region. The rôle was assumed by Mr. Laubenthal, the Metropolitan's new German tenor, who is proceeding sturdily on his pilgrimage through the lyric-dramas of Wagner. He has now been observed here as Walther von Stolzing in "Die Meistersinger"; as Tannhäuser, and as the last and least interesting of Wagner's heroes. For the more one lives in the same imaginative world with this strange creation of the old wizard of Bayreuth, the more one inclines toward a sneaking sympathy with Ulick Dean's brusque dismissal of Parsifal as a hero whose activities may be summed up as "the killing of a swan and the refusal of a kiss."

That is, of course, too vivacious to be wholly just. Parsifal went further than that—he did succor the distressful Amfortas, and he did put Monsalvat in running order again. Yet it is hard to feel that these achievements add much to his saliency as a dramatic figure.

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Is it possible, one wonders, to make Parsifal a sympathetic or engrossing figure? We doubt it. We have seen many a singing-actor in this rôle, some of them accomplished and magnetic artists, but we have never yet seen a Parsifal who was not a bore.

This is, indeed, an opera overpopulated with bores. Gurnemanz—even when he is so nobly and affectingly impersonated as he is by Mr. Bender in the Metropolitan production—is a bore for 90 per cent of the time that he is on the stage, though he has a wonderful ten minutes in the Good Friday scene. The Monsalvat celibates, with their protracted marching and choiring, are not easy to endure. Nor is the deciduous Titurel—who, fortunately, dies before the third act is reached.

The only persons in the drama whom one does not dread to meet again are (as is so often, unhappily, the case) the considerable assortment of sinners whom Wagner included among his characters. Kundry is an enigmatic but alluring and touching figure; Amfortas is deeply affecting; the shameless Flower Girls are among Wagner's most winsome inventions; even the maleficent Klingsor, a bad citizen if ever there was one, holds the eye and the ear.

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The blunt truth is that one does not always find it easy to be patient with Wagner's glorification of the monastic ideal or with the longueurs in which its exposition involves him. One abides it only because of the marvellous impressiveness of the musical and spectacular setting that Wagner has contrived for it. We have never been able to understand how any one can listen quite calmly to such scenes as the unveiling and illumination of the Grail, the exquisite Herzeleide song of Kundry, the poignantly tender music of the Good Friday episode—a page as wonderful as any that Wagner ever wrote: music which at the hundredth hearing turns the heart to water. And what is there to say of the ineffable last scene—the scene of the Glorification, with its blue and silver lights, its radiant, hovering dove, the ecstatic Parsifal and the refulgent Grail, the worshiping Knights and Wagner's wondrous music, for whose serene, transfiguring beauty there are no words that will not seem impertinent?

So "Parsifal," despite its slowness of pulse and its trying dramatis personæ, endures from year to year because a colossal and necromantic genius wove his spells about it. We listen, bored and resentful, but enchanted, and at the end we are one with the worshiping company of knights prostrate before this conquering revelation of immortal loveliness.

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Yesterday's performance at the Metropolitan gained greatly over those of recent years through the presence of Mr. Laubenthal, whose Parsifal is not only his best impersonation so far but the best that we have seen here for a long time. It is simply, sincerely and at times quite movingly conceived, and Mr. Laubenthal keeps himself well within the skin of the character. He is not greatly equipped, either as actor or as singer, but he has feeling and intelligence, and he is an illusive figure in his boyishness and his slimness—but we deplore his taste in wigs.

Mme. Matzenauer, as we remember was the case last year, succeeded better with the wild and disheveled Kundry of the first act and the static penitent of the third than with the seductress of Klingsor's magic garden. Possibly her infelicitous costuming of the part in the second act had something to do with this. Certainly Mme. Matzenauer's mind seemed to be rather on the network of pearls that encompassed her than upon "Parsifal" and her assignment, for she was kept busy disentangling herself from her festoons of [illegible] and other adornments during a [illegible] Wagner.

was on hand, with an infrequently heard symphony of Sibelius—his first, in E minor—and with Mme. Onegin, the contralto of the sumptuous voice and the grand manner, as soloist in an aria from "Rienzi" ("Gerechter Gott") and two Schubert songs: "Die Allmacht" and "Erlkoenig." The rest of the bill promised the Brahms-Haydn Variations and Salome's Dance from the opera of Richard Strauss.

It is delightful to welcome the great organization again to New York—for its concerts have been unjustly neglected in recent years. The orchestra played well last season; it plays better this: with beauty and nobility of tone, with splendid virility and élan, with plasticity and responsiveness. It is now an instrument of wide range and flexibility and finesse; and there is no doubt of its indebtedness to Mr. Monteux for this notable achievement.

They played the symphony of Sibelius—which is seldom heard hereabouts—with superb eloquence; and the work was worthy of that eloquence. This First Symphony of the Finnish master is characteristic, though it is almost a quarter of a century old, and is far from representing the Sibelius of today.

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Every one is familiar with the forbidding Sibelius of critical and popular tradition. His "legend" (and what composer has not his too complacently accepted "legend," usually a misrepresentative one?) paints him as bleak, gray, severe, forbidding.

But that legend, it seems to us, takes too little account of the evident intensity of emotion which is imprisoned within this seemingly reserved and dour tone-poetry. This music is full of feeling, full of a poetry that has been generated by moods and intuitions darkly and somberly passionate—the emotions of a poet who feels the mystery and terror and inexplicable cruelty of existence too piercingly to sing of it with uncontracted throat. "The rhetorician would deceive his neighbor, the sentimentalist himself," wrote a shrewd contemporary sage. Sibelius is not deceived nor deceiving, for he is neither rhetorician nor sentimentalist.

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The greater music of Sibelius, for all its outward austerity and acridness, is at bottom the utterance of a tragic poet who returns again and again to the realization that human life is at best but "a dream that lingers a moment . . . a breath, a flame in the doorway, a feather in the wind." He remembers the sorrowing echoes of beauty and delight, the shadow of the darkening Wings; and he is moved by these things, not to the pitifully abandoned lamentations of Tchaikovsky, the twilight brooding of Schumann, the noble gravity of Brahms, but to a constrained and somber melancholy that turns inward upon itself, that is unable to find release in what Rossetti called "the legitimate exercise of anguish." It may ultimately be said of him, as Arnold said of the poet Gray, that "he never spoke out."

Sibelius spoke of himself to Ivan Narodny as "a dreamer and poet of Nature." A dreamer and poet, indisputably. But there are dreamers and dreamers, poets and poets. It is sufficiently obvious that Sibelius is no poet of the sentimental tradition, no voluptuously enchanted dreamer in a world where—as Mr. Santayana once ironically observed—"there should be none but gentle tears, and fluttering, tip-toe loves . . . lights and shadows . . . roses and vices." And Sibelius, in his truly typical works, is equally remote from the emotional exuberance of the Romantics and the iridescent subtleties of the Impressionists.

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In this early work he had not quite shaken himself free from the lure of the obvious. There is a melody in the Finale—the second theme, for the violins—that sounds like Saint-Saëns at his most sentimentally depraved. But along with this, there are frequent touches of originality in harmonic expression, in instrumentation (how striking and unconventional is the close of the first movement, for example), and in the balancing and contrasting of moods. The symphony will bear rehearing. It might well replace the ten-thousandth repetition of the "Pathétique" or Beethoven's Seventh or Schubert's "Unfinished" on the programs of other orchestras.

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Mme. Onegin's gorgeous voice was worthy of better material than the claptrap "Rienzi" music that she sang; but she delivered it most dramatically, and the audience rewarded her liberally and with ardor. For who, after all, cares what a singer sings or a violinist plays? What is a composer, anyway, but a stalking-horse? The Schubert songs were a wholly needless sop to the more exigent; for these are few and hardly count.

FREAKS OF NATURE
WATER SCORPION

TO-DAY'S HOROSCOPE

2—I believe that the Grail passages and the Magdalene episode of the washing of the feet, prove Wagner's intention to operatize Jesus Christ under the name of Parsifal.

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It was good to note that at least one silly myth had been exploded in connection with the supposedly religious atmosphere of "Parsifal"—those who liked the show, applauded.

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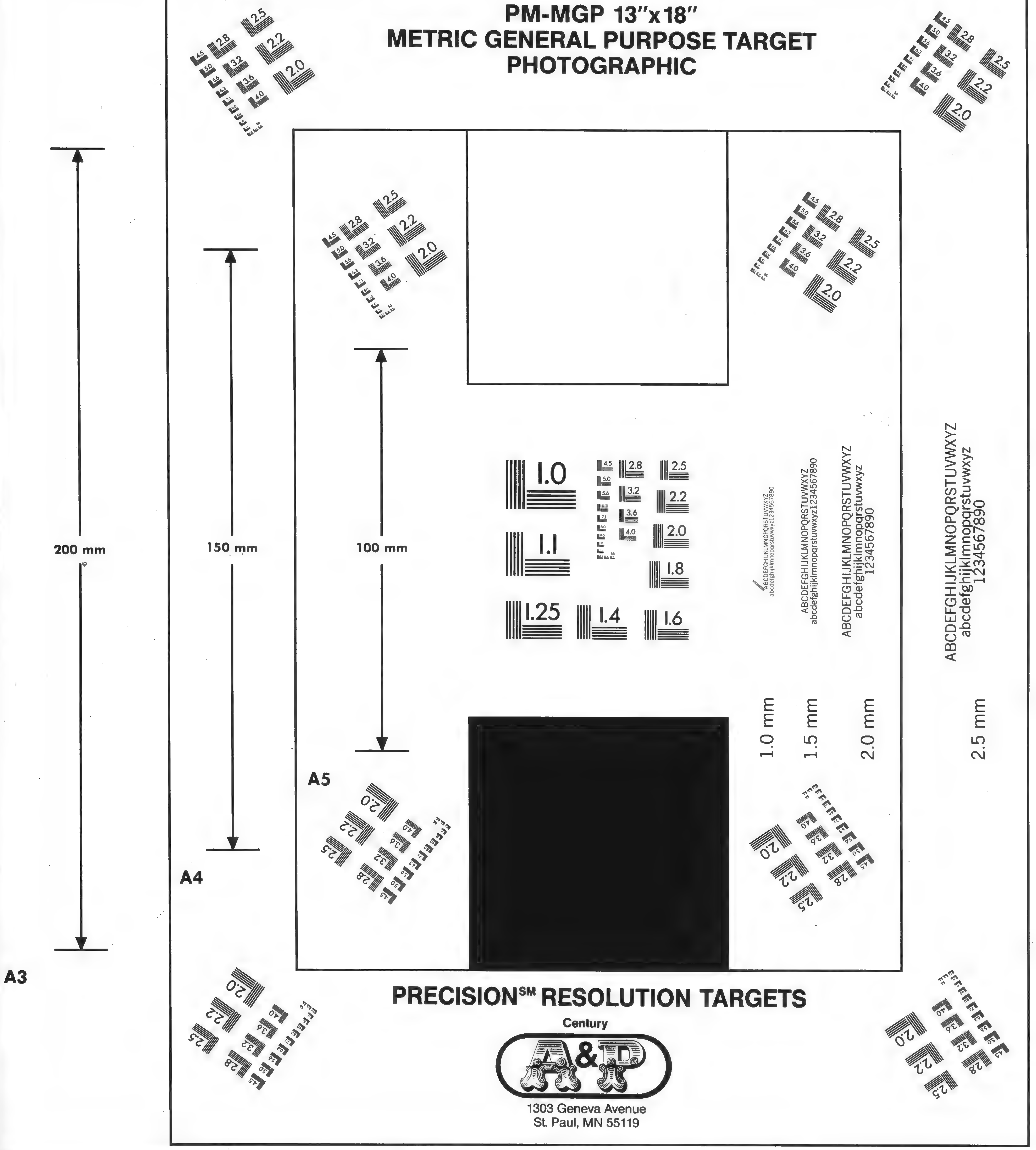
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1303 Geneva Avenue
St. Paul, MN 55119

NEW YORK
EVENING MAIL

NOV 30 1923

EVENTS IN MUSIC

By PITTS SANBORN

BOSTON SYMPHONY

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Though other conductors have presided over the Boston Symphony with distinction, notably Arthur Nikisch in its earlier days and Karl Muck in its later, the orchestra which Mr. Monteux was called to lead in October, 1919, was still essentially the orchestra that Herr Gericke had astutely assembled and then trained to primacy among the orchestras of the world.

There came the peril of shipwreck, averted mainly through courage and firmness of Mr. Monteux and the loyal devotion of old members of the orchestra. The present orchestra, which is worthy of all that the words Boston Symphony have meant during so many years, is a monument to the intelligent and untiring labor of Pierre Monteux.

In losing him as conductor Boston will lose a sincere and unaffected musician. Mr. Monteux is not a spectacular leader; he does not indulge in posing and posturing; he does not sacrifice to the idle hunters after sensation; he is no prima donna of the baton.

He has been known as a specialist in ultramodern music; some of the most important modern scores, among them Stravinsky's "Sacre du printemps," were played first under his direction. But he is thoroughly at home in the classics. Indeed, his attitude to the older classics is not without its touch of the "purism" traditional with French musicians.

Altogether, few conductors in any land are so satisfactory in music of various periods and schools as Pierre Monteux. Doubtless, being human, he has his preferences and even his prejudices, but rarely, if ever, does the listener at his concerts detect them disagreeably.

He is a conductor of board sympathies, as well as of a ruthless artistic conscience. Perhaps no other of the principal symphonic conductors now in America has consistently provided programme of such stimulating selection and such admirable variety.

Sergei Kussewitzky, the Russian double-bass player, who will succeed Mr. Monteux next season, is quite another story. As an orchestral conductor he is an unashamed sensationalist, relying greatly on the hypnotic influence he exercises over audiences; and his habit has been to conduct a composition as he "feels" it, without subjecting his vagrant fancy to the cramping limitations of the composer's expressed wishes regarding pace, dynamics, or expression.

Doubtless American audiences will revel in many a joy-ride behind this wild Mazeppa of the steppes. But it seems highly probable that within a few years another conductor of the artistic stamp of Gericke and Muck and Monteux will come along and gather up the fragments of the Boston band and piece them together anew.

The programme last evening began with persuasive exposition of the E minor symphony of Sibelius, a composer who always seems to appeal strongly to Mr. Monteux. The other orchestral numbers were Brahms's variations on the "Chorale St. Antoni" of Haydn and the dance of Salome from Richard Strauss's opera "Salome."

In the former work the sheer tonal beauty and the technical virtuosity of the orchestra found large scope. As for Salome's dance, tearing it from its context was more than justified by the splendor of the result. Never can that Asiatic page have been more gorgeously set forth, in part because of the surpassing sensuousness of the Boston strings.

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EAGLE

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Pierre Monteux's last season with the Boston Symphony Orchestra had its New York inauguration last evening at Carnegie Hall. There are few conductors familiar to metropolitan audiences who are more consummate masters of the difficult art of program making than Monteux—one may be sure that what novelties he presents, and they are many, will be worth hearing. Nor is there any conductor more at home with the music of modern France. To hear Debussy's or Ravel's music under Monteux's baton is an experience, for nowhere is he more attuned to the spirit and mood of the music.

For the first appearance of his orchestra this season Monteux elected to present Sibelius' First Symphony. Paul Rosenfeld, in Musical Portraits, has offered a poetic description of Sibelius' music in which very nearly hits the mark. It is a harsh and discordant language that the Finnish composer speaks, a barren and icy beauty of great individuality. Mr. Rosenfeld's paper has been quoted in the program notes of the Boston Orchestra, though it is not entirely applicable to the First Symphony. The E minor Symphony, with its Brahmsian Andante, is only a promise. The development came later. Sibelius had not yet mastered his idiom. Not until we reach the Fourth Symphony does the composer speak wholly in his own tongue.

The performance of the Symphony was not as satisfactory as it might have been. Monteux sought for power, which he got at the expense of tonal beauty and finish. It was often labored and uneven, particularly noticeable in the string sections of the orchestra.

Sigrid Onegin was soloist, singing an air from "Rienzi" and two Schubert songs. Onegin's voice is truly magnificent contralto of great range and power and her delivery intensely dramatic. Particularly fine was the familiar "Erlkonig," sung with orchestral accompaniment.

EDWARD CUSHING.

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They deserve the thanks of music lovers for having placed in the forefront of their program a symphony which is not to be heard every day and which is well worth a hearing—in fact several hearings. This was the first by the Finnish composer, Jean Sibelius (Opus 39 in E minor). His symphonies now number five (unless he has added another quite lately) and the fifth was heard in London two years or so ago on the occasion of his last visit there.

Sibelius's style as a composer has developed much since the production of this first symphony, but he is not one of those modern composers who so outgrows his early habits of thought that when you return to his early work after hearing the latter you wonder that it could have been written by the same man. One recognizes the same rather austere mind, the love of definite rhythms and clear-cut lines of melody, the refusal of orchestral luxuries and lavishness of tone. There is, however, in this symphony a tendency to carry on the design by the repetition of patterns in a strict sequence which he has outgrown. He now draws with a freer hand, though he does not use a fuller brush in coloring.

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The hymn of St. Anthony, attributed to Haydn, seems at first a dry root of melody. Under Brahms's magic it is made to put forth shoots and tendrils which burst into blossom. One or two of the variations were taken a trifle fast, but not too fast for beauty, and the finale on a ground bass had just the inevitable swing in its progress which it needs. As we listened to this movement it seemed more than ever surprising that Brahms's mastery of the orchestra should have been matter for dispute.

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N. Y.
EVENING JOURNAL

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However, they didn't, and next year the Boston Orchestra is to be directed by the Russian, Sergyei Kussevitsky, who is reported to be, orchestrally speaking, a combination of Chaliapin and Mengelberg, but without the Dutch trimmings—all of which is neither here nor there, or rather much more there than here.

Mr. Monteux brought the Bostonians to Carnegie Hall last night for the first of their ten pairs of concerts during the Winter, and once more it was quite evident that he is not one of the conductors who engage in the indoor sport of chasing one another round the smallest circle of the repertoire. He played a symphony of Jan Sibelius, the commanding Finn, whose existence all the other orchestral directors seem suddenly to have forgotten—early Sibelius, symphonically, but still Sibelius, for he was himself even when he wrote this, his First Symphony.

The Last of the Symphonists.

We feel peculiarly grateful to Mr. Monteux for giving the piece a hearing again. Undoubtedly it has been played here before, but we didn't seem to remember it at all last night. At any rate, there is some glorious music in it, and it aditionally served to revivify and confirm our notion that Sibelius is the biggest figure among the last of the symphonists. The ordinary orchestral addict will of course have recognized the very substantial ghost of Tchaikovsky stalking through this symphony, and even the wraith of Hunding might have been seen flashing by on the Flight motif of the "Ring," but these were little things quite subsidiary to the splendid energy and beauty of what Sibelius himself had to say.

A good deal of nonsense has unfortunately been written about the music of this Finn, and this may partly account for the little headway that most of it has made. The commentators have bundled it all within the cliche that it is an expression of the Finnish land and seascape. Even Mr. Philip Hale, who ought to know better, gave this First Symphony only one page of his programme notes last night and filled two thirds of that with a quotation from Mr. Paul Rosenfeld, manneredly stamping Sibelius's output once more as "blood brother to the wind and the silence, the lowering cliffs and the spray," the "vasty open," the "breath of the fog," and the whatnot of the land under "the Finnish heaven."

This First Symphony, as a fact—and the Third and the Fourth and the Fifth, as well—are as subjective, even introspective, music as was ever written. They have about as much to do with the Finnish fogscape as Beethoven's Seventh with the topography of Vienna.

Misguided Rosenfeldiana.

We don't happen to be concerned with more than the First Symphony at the moment, but Mr. Hale's Rosenfeldiana were certainly curiously misguided in relation to that. For here is music that is the offspring of mood if ever there was any—so much so that this becomes its prime fault. The mood picture is keleidoscopic, with the composer turning the wheel in frenzied jerks, as though he couldn't pour out his tumult of shifting feeling fast enough. But the tumult and the intensity of his emotion flame through his musical fabric, through his memories of Tchaikovsky, through his sometimes confused orchestration—although the last, we strongly suspect, was more a matter of Mr. Monteux's crude hand than anything of the sort on the part of Sibelius. Mr. Monteux, indeed, gave the symphony a pretty rough-and-ready performance, generally mistaking vigor for enesgy; generally, in fact, letting most of its imaginative quality slip through his fingers.

The second half of Mr. Monteux's programme consisted of the Brahms variations on a theme of Haydn and the Dance of the Seven Veils from Richard Strauss's "Salome." Sigrid Onegin, as soloist punctuated these with Adriano's scena and aria from Wagner's "Rienzi" and Schubert's "Die Allmacht" and "Der Erlkoenig," the last two having been part of her recent recital here. The "Rienzi" scena is recognizable Wagner, but the aria is merely recognizable Weber and Meyerbeer. Mme Onegin sang the thing with mighty tone but rather hazy enunciation. Even her undoubtedly impressive heroics didn't make one hanker much for a full evening of "Rienzi."

ESTABLISHED
From
NOV 30 1923
Evening Sun
New York City

Boston Symphony in First Concert Here This Season

Sigrid Onegin as Soloist; 'Parsifal' in Holiday Return to Opera Repertory.

Thanksgiving Day and the Boston Symphony were both invented in New England. A synonymity is to be implied. There is cause enough for gratitude in the return to Carnegie Hall yesterday evening of the last of the orchestras which furnish New York with concerts at regular intervals. It was under holiday conditions then that that admirable program maker, Conductor Pierre Monteux, began his final season here in charge of the historic band.

Sibelius's first symphony, an early work in E-minor, started the night off. It is scarcely to be compared, of course, to the Finnish master's subsequent symphonies,—the second, notably,—of a so much darker and more individual strength. Now and then there was more than hint in *this First* of what he would arrive at in after years, and the third movement, allegro, was immediately arresting. Yet it is mostly indecisive romance, the groping of a young but chilled Tschaikowsky.

At a later hour the orchestra was playing Brahms's Variations on a Theme by Hydn, fast becoming a familiar classicism hereabouts, and ended with Salome's Dance from the Strauss opera. All these works the orchestra played with that lust for tonal aggrandizement, bluntly occasionally, roughly won, which has come to be one of its recent characteristics. Mr. Monteux, for all his personal calmness, specializes on power, on solidity, on a masculinity of interpretation which has conferred new personality, for better or worse, upon his orchestra.

The evening had a vocal soloist in Mme. Sigrid Onegin, the Metropolitan mezzo, who sang the scena and aria of Adriano from Wagner's "Rienzi." We shall have the opera in its entirety soon, and it will be time enough then to judge of its interest for modern listeners. Again Mme. Onegin gave the two Schubert songs, "Die Allmacht" and "Erlkoenig," with orchestral accompaniment. Her gloriously open voice is a robe of velvet over all she sings, no matter how prodigally and carelessly she flings it. She may wear it cruelly out in the process, but

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FROM THE

NOV 30

Boston Orchestra Opens Local Series

Anticipating the Wagnerian Opera Company, which has announced that it will give Wagner's "Rienzi" at its forthcoming season here, Mme. Sigrid Onegin sang a long aria from this old opera last night at the first concert of the local series of the Boston Symphony Orchestra in Carnegie Hall. It was brilliantly sung, but it does not presage new or particularly interesting things for the promised revival. It was not Wagner at his best. However, it is unwise to judge an opera by a single aria The overture of "Rienzi" is one of the most popular of Wagnerian orchestral selections. Under the guidance of Pierre Monteux the Boston musicians gave an excellent performance of the first Sibelius symphony. There are delightful melodies in this work, and there are some finely worked up climaxes of tone, but it is far inferior to the same composer's second symphony. The performance was more interesting than the work itself.

Also under Mr. Monteux's baton were presented Brahms' Variations on a Theme of Haydn and Salome's Dance m Richard Strauss' "Salome." This be Mr. Monteux's last season as ductor of the Boston Orchestra.

NEW YORK
N. Y.
EVE. POST

30 1923

The Boston Orchestra

The Boston Symphony Orchestra, playing last evening in Carnegie Hall for the first time this season, was received with genuine and well-warranted enthusiasm. There were several reasons for the prolonged applause. One of them was the appearance of Sigrid Onegin, who sang "Just God" and "My Life Fades in the Blossom" from Rienzi, and returned to give Schubert's "Die Allmacht," and "Erlkönig." It was the Erlking that aroused the audience to a high pitch; Mme. Onegin makes it thrillingly and beautifully moving, dramatic, and terrible.

Another reason for the enthusiasm was the programme. Pierre Monteux may be depended upon every season for new and interesting music. His symphony was the E minor of Sibelius, No. 1, opus 39, which was given a crisp, clean performance, and which is entitled to a place on more programmes. There was also the Brahms "Variations on a Theme by Haydn," played beautifully, and Strauss's "Salome's Dance." The orchestra plays again Saturday afternoon, giving Mahler, Respighi, Dukas, and Smetana.

H. B.

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

NOV 30 1

At Carnegie Hall the Boston Symphony Orchestra, under the direction of Pierre Monteux, gave a program last evening which included the Symphony in E minor of Sibelius, and works by Brahms, Wagner, Schumann and Strauss. Mme. Siegrid Onegin appeared [illegible] delier in this scen

* * *

Mr. Whitehill's Amfortas was, as before, a figure of piercing woefulness; surely there is nothing finer in his repertoire than this deeply felt portrayal. But was not Mr. Whitehill at less than his best yesterday? Apparently the orchestra was; and so, much more evidently, was the new contralto of the company, Mme. Merle Alcock, who sang the brief but important alto solo at the close of the first act. Some jinx must have had it in for this excellent singer, for not only was she stationed much too near the audience (the directions call for "Eine Altstimme, aus der Höhe," ("from above"), but Mme. Alcock apparently forgot which notes the score requires her to sing. The record of the chorus (both of the pure and the impure—the knights and the daisies) was not wholly without blemish; but the ladies are charming to look upon. Mr. Bodanzky conducted.

* * *

The setting of the sanctuary in the first and third acts—the vast Byzantine hall with its lofty, vaulted dome and its soaring columns—was as impressive as ever. The pictorial beauty of this interior, especially in the last scene, with its imaginative and skillful lighting, is a thing to remember and to praise. Indeed, the production as a whole, despite whatever lapses one must note, is extremely impressive. It is difficult to witness it and not feel moved to agree, after all, with Ernest Newman's conviction that "Parsifal" is "in many ways the most wonderful and extraordinary thing that has ever been done in music."

The First Boston Symphony Concert

There was a joyous sight for the faithful at Carnegie Hall last night: the sight of a Boston Symphony audience that almost filled the visible portion of Carnegie Hall. It was the famous orchestra's first New York concert of the season. Mr. Monteux, its devoted and efficient conductor,

[152]

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This First Symphony, as a fact—and the Third and the Fourth and the Fifth, as well—are as subjective, even introspective, music as was ever written. They have about as much to do with the Finnish fogscape as Beethoven's Seventh with the topography of Vienna.

Misguided Rosenfeldiana.

We don't happen to be concerned with more than the First Symphony at the moment, but Mr. Hale's Rosenfeldiana were certainly curiously misguided in relation to that. For here is music that is the offspring of mood if ever there was any—so much so that this becomes its prime fault. The mood picture is keleidoscopic, with the composer turning the wheel in frenzied jerks, as though he couldn't pour out his tumult of shifting feeling fast enough. But the tumult and the intensity of his emotion flame through his musical fabric, through his memories of Tchaikovsky, through his sometimes confused orchestration—although the last, we strongly suspect, was more a matter of Mr. Monteux's crude hand than anything of the sort on the part of Sibelius. Mr. Monteux, indeed, gave the symphony a pretty rough-and-ready performance, generally mistaking vigor for enesgy; generally, in fact, letting most of its imaginative quality slip through his fingers.

The second half of Mr. Monteux's programme consisted of the Brahms variations on a theme of Haydn and the Dance of the Seven Veils from Richard Strauss's "Salome." Sigrid Onegin, as soloist punctuated these with Adriano's scena and aria from Wagner's "Rienzi" and Schubert's "Die Allmacht" and "Der Erlkoenig," the last two having been part of her recent recital here. The "Rienzi" scena is recognizable Wagner, but the aria is merely recognizable Weber and Meyerbeer. Mme Onegin sang the thing with mighty tone but rather hazy enunciation. Even her undoubtedly impressive heroics didn't make one hanker much for a full evening of "Rienzi."

ESTABLISHED 1833
From
NOV 3 0 1923
Evening Sun
New York City

Boston Symphony in First Concert Here This Season

Sigrid Onegin as Soloist; 'Parsifal' in Holiday Return to Opera Repertory.

Thanksgiving Day and the Boston Symphony were both invented in New England. A synonymity is to be implied. There is cause enough for gratitude in the return to Carnegie Hall yesterday evening of the last of the orchestras which furnish New York with concerts at regular intervals. It was under holiday conditions then that that admirable program maker, Conductor Pierre Monteux, began his final season here in charge of the historic band.

Sibelius's first symphony, an early work in E-minor, started the night off. It is scarcely to be compared, of course, to the Finnish master's subsequent symphonies,—the second, notably,—of a so much darker and more individual strength. Now and then there was more than hint in *this First* of what he would arrive at in after years, and the third movement, allegro, was immediately arresting. Yet it is mostly indecisive romance, the groping of a young but chilled Tschaikowsky.

At a later hour the orchestra was playing Brahms's Variations on a Theme by Hydn, fast becoming a familiar classicism hereabouts, and ended with Salome's Dance from the Strauss opera. All these works the orchestra played with that lust for tonal aggrandizement, bluntly occasionally, roughly won, which has come to be one of its recent characteristics. Mr. Monteux, for all his personal calmness, specializes on power, on solidity, on a masculinity of interpretation which has conferred new personality, for better or worse, upon his orchestra.

The evening had a vocal soloist in Mme. Sigrid Onegin, the Metropolitan mezzo, who sang the scena and aria of Adriano from Wagner's "Rienzi." We shall have the opera in its entirety soon, and it will be time enough then to judge of its interest for modern listeners. Again Mme. Onegin gave the two Schubert songs, "Die Allmacht" and "Erlkoenig," with orchestral accompaniment. Her gloriously open voice is a robe of velvet over all she sings, no matter how prodigally and carelessly she flings it. She may wear it cruelly out in the process, but that's her [illegible]—and last [illegible] sure.

THIS CLIPPING FROM THE

NOV 3 0

Boston Orchestra Opens Local Series

Anticipating the Wagnerian Opera Company, which has announced that it will give Wagner's "Rienzi" at its forthcoming season here, Mme. Sigrid Onegin sang a long aria from this old opera last night at the first concert of the local series of the Boston Symphony Orchestra in Carnegie Hall. It was brilliantly sung, but it does not presage new or particularly interesting things for the promised revival. It was not Wagner at his best. However, it is unwise to judge an opera by a single aria. The overture of "Rienzi" is one of the most popular of Wagnerian orchestral selections. Under the guidance of Pierre Monteux the Boston musicians gave an excellent performance of the first Sibelius symphony. There are delightful melodies in this work, and there are some finely worked up climaxes of tone, but it is far inferior to the same composer's second symphony. The performance was more interesting than the work itself.

Also under Mr. Monteux's baton were presented Brahms' Variations on a Theme of Haydn and Salome's Dance from Richard Strauss' "Salome." This will be Mr. Monteux's last season as conductor of the Boston Orchestra.

NEW YORK
N. Y.
EVE. POST

3 0 1923

The Boston Orchestra

The Boston Symphony Orchestra, playing last evening in Carnegie Hall for the first time this season, was received with genuine and well-warranted enthusiasm. There were several reasons for the prolonged applause. One of them was the appearance of Sigrid Onegin, who sang "Just God" and "My Life Fades in the Blossom" from Rienzi, and returned to give Schubert's "Die Allmacht," and "Erlkönig." It was the Erlking that aroused the audience to a high pitch; Mme. Onegin makes it thrillingly and beautifully moving, dramatic, and terrible.

Another reason for the enthusiasm was the programme. Pierre Monteux may be depended upon every season for new and interesting music. His symphony was the E minor of Sibelius, No. 1, opus 39, which was given a crisp, clean performance, and which is entitled to a place on more programmes. There was also the Brahms "Variations on a Theme by Haydn," played beautifully, and Strauss's "Salome's Dance." The orchestra plays again Saturday afternoon, giving Mahler, Respighi, Dukas, and Smetana.

H. B.

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

NOV 3 0

At Carnegie Hall the Boston Symphony Orchestra, under the direction of Pierre Monteux, gave a program last evening which included the Symphony in E minor of Sibelius, and works by Brahms, Wagner, Schumann and Strauss. Mme. Siegrid Onegin appeared [illegible] dolier in this scene.

* * *

Mr. Whitehill's Amfortas was, as before, a figure of piercing woefulness; surely there is nothing finer in his repertoire than this deeply felt portrayal. But was not Mr. Whitehill at less than his best yesterday? Apparently the orchestra was; and so, much more evidently, was the new contralto of the company, Mme. Merle Alcock, who sang the brief but important alto solo at the close of the first act. Some jinx must have had it in for this excellent singer, for not only was she stationed much too near the audience (the directions call for "Eine Altstimme, aus der Höhe," ("from above"), but Mme. Alcock apparently forgot which notes the score requires her to sing. The record of the chorus (both of the pure and the impure—the knights and the daisies) was not wholly without blemish; but the ladies are charming to look upon. Mr. Bodanzky conducted.

* * *

The setting of the sanctuary in the first and third acts—the vast Byzantine hall with its lofty, vaulted dome and its soaring columns—was as impressive as ever. The pictorial beauty of this interior, especially in the last scene, with its imaginative and skillful lighting, is a thing to remember and to praise. Indeed, the production as a whole, despite whatever lapses one must note, is extremely impressive. It is difficult to witness it and not feel moved to agree, after all, with Ernest Newman's conviction that "Parsifal" is "in many ways the most wonderful and extraordinary thing that has ever been done in music."

The First Boston Symphony Concert

There was a joyous sight for the faithful at Carnegie Hall last night; the sight of a Boston Symphony audience that almost filled the visible portion of Carnegie Hall. It was the famous orchestra's first New York concert of the season. Mr. Monteux, its devoted and efficient conductor,

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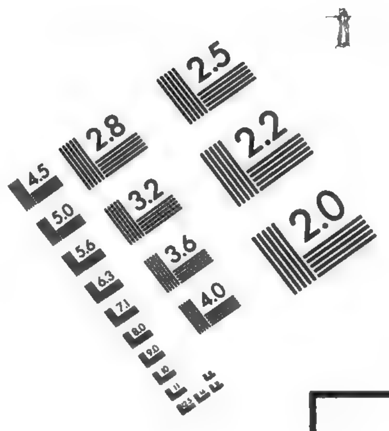
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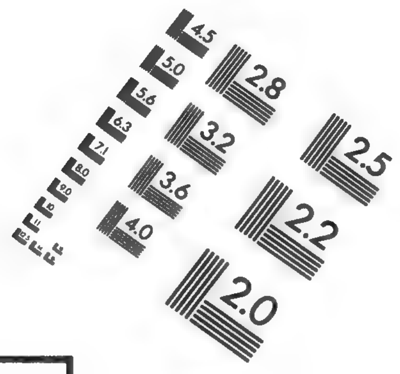
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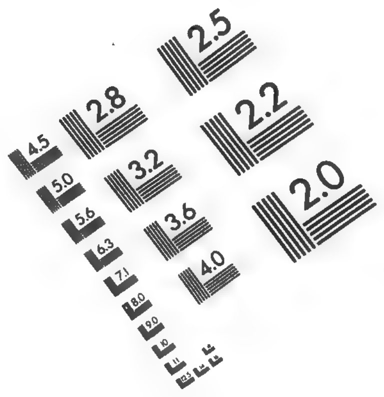
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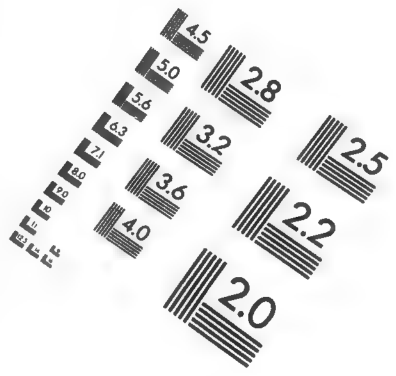
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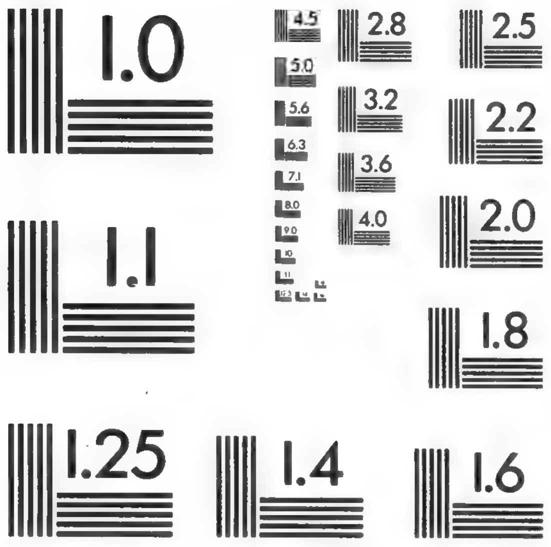
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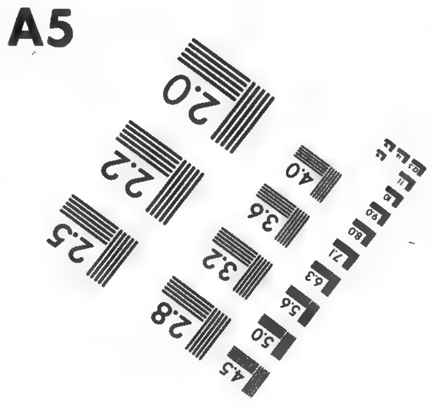
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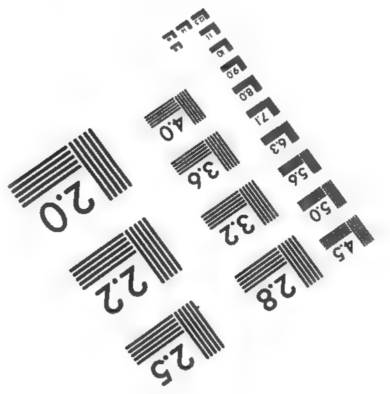
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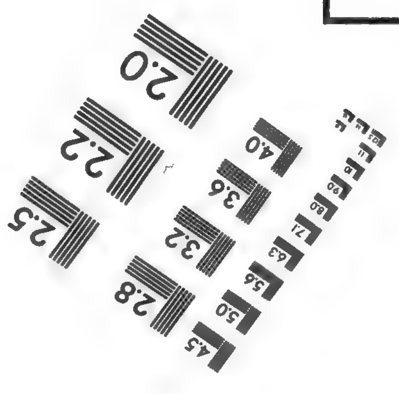
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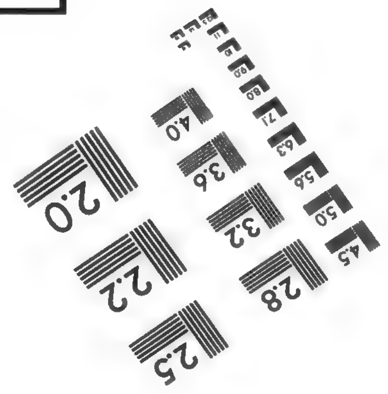
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OV 3 0 1923

The Boston Symphony.

The first concert of the Boston Symphony Orchestra's thirty-eighth season in this city took place last evening in Carnegie Hall. The program comprised Jan Sibelius's first symphony, the Brahms variations on the "Choral St. Anthony" theme of Haydn and the dance from Richard Strauss's "Salome," with "Gerichter Gott," from "Rienzi," and Schubert's "Die Allmacht" and "Erlkoenig" as the vocal solo contributions. The singer was Mme. Sigrid Onegin.

There was nothing in this list demanding anxious scrutiny or rhapsodic praise. In the program notes the dythyrambic prose of Paul Rosenfeld evoked by the symphonic creations of Sibelius was quoted most aptly. Sibelius deserves every word of it. If one has crossed the narrow sea between Sweden and Finland and landed in the cheerless port of Abo and thence journeyed by train to Petrograd, he suspects that Sibelius well knew how to translate the darkling moods of his country into grandiose and gloomy music.

But the symphony is well known to local music lovers. Casual concertgoers do not like it, for it breathes tragedy. Brahms's Haydn variations are more cheerful, albeit they parade something too much of musical cunning to please the indolent listener. And the dance of Salome pales in the brilliance of the latest achievements in ballet music.

The performance of the symphony, which was the most important undertaking of the orchestra, had great vigor to commend it. Mr. Monteux was plainly in sympathy with the stress and storm of the work and with its clashing instrumentation. The work was effectively, if not luminously, played, and received much applause. Mme. Onegin sang in her familiar manner. Hers is a prodigious voice, not always amenable to the laws of art. She sang last evening with power and enthusiasm, but with many singularities of technic. However, finished vocal art is so rare in these days that grandeur of voice and intensity of style must be awarded much glory. The audience apparently was well satisfied with Mme. Onegin's offerings.

THIS CLIPPING FROM THE

LOS ANGELES
CAL. Times
~~EXPRESS~~

NOV 2 9 1923

Schertzinger Renders Own Compositi

Jackie Coogan, beloved little of the silver screen, officiated night as studio director at He greeted his many thousan friends and told them some funny incidents which occ during the filming of "Long the King," the Metro pictu which he is now appearin Loew's State Theater.

Jackie's gentle little voice duced Victor Schertzinger to dioland, the famous compose director. Mr. Schertzinger i a noted violinist, and his off last night, including his famous "Marcheta," were a treat for the great appreciati dience which nightly tunes in KHJ. Mr. Schertzinger directed the production of "Long Live the King."

Another momentous feature of the program was the presentation of Arthur Kay's orchestra from Loew's State Theater. This aggregation of artists was broadcast for the first time. A program of popular and classic selections were given, both en semble and by several soloists.

Arthur Kay is a noted conductor, and also a very able musician. He was formerly assistant conductor of the Boston Symphony Orchestra, and in his personal appearance with his splendid Loew's State orchestra at KHJ last night, he established himself with the radi audience as a master conductor.

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
EAGLE

DEC 1 1923

Boston Symphony at the Academy

Orchestral devotees of Brooklyn at the Academy last night made their appreciation of the first Boston Symphony concert of the season noisily evident. Brooklyn, on the whole, is more appreciative, and rigthly so, of Monteux and his orchestra than is Manhattan. For some seasons a strange coldness has been maifested by the Island boro toward this once most famous of orchestras, though in the years of Monteux's leadership it has gradually been regaining its old-time perfection.

Surely, last evening's performance could hardly be quarreled with, unless one might wish that a bit more care had been taken with the Sibelius Symphony. Monteux' performance of this rugged, often brutal, work was one of power and massive outlines. But there are moments in this symphony, porticularly in the second movement, with its main theme so reminiscent of Brahms, when a softer and more transparent loveliness would not be amiss. Sibelius, Strauss, Ravel and Strawinsky are undoubtedly the most original of living composers whose work shows positive signs of longevity. Sibelius' music is like that of no other composer; it is a language if incredible harshness, a music of artic regions, of ice, wind and frosty stars, impresive and unforgetable.

The E Minor Symphony gives us a Sibelius still young in growth, not yet wholly articulate. The cold, repellant beauty of the Fourth Symphony is, to be sure, not entirely lacking in this earlier work, but it is mixed with a trite sentimentalism that Sibelius discarded as he progressed. How characteristic, though are the opening bars! The clarinet solo, accompanied only by tympani, at once gives us the mood. There are other expressive passages in the work, and the entire Scherzo is a prophecy of the future.

M. Monteux also gave Dukas' dance peom, "Le Peri," more or less familiar to New York audiences. This is the music of modern France—not too modern, but the France ebussy, Ravel and, to a lesser , D'Indy—irridescent, veiled in med mists. And what a per- ance was Monteux's! Every nuance, the most subtle chance of light and feeling, was discerned and made the most of. Monteux is undoubtedly the best conductor we have for this impressionistic music. Perhaps he may see fit to present before his retirement from the Boston band the Griffes poem, "Kubla Kahn," that had its first performance some years ago under his baton.

The soloist of the evening was Sigrid Onegin, that contralto of opulent voice. Her numbers were those sung Thursday evening at Carnegie Hall; a tawdry and uninteresting aria from one of Wagner's wild oats, "Rienzi," and two Schubert songs, "Allmighty" and "The Erlking." Onegin's is one of the most glorious and ample contralto voices heard here in years. And coupled with this splendid organ is her dramatic delivery, so admirable and thrilling t its best.

A large audience filled every seat in the Academy and welcomed both orchestra, conductor and soloist most cordially.

Chaliapin a New Mephistopheles in "Faust."

For some years Chaliapin has bee familiar to New York in but three roles: the remorse-tortured Tsar Boris, the malevolent Philip of Spain and Mefistofele, in the opera of that name. Now a new devil has made his appearance, no less admirable than Boito's fiend, though less austere, less noble in presence and bearing. All this is as it should be, for Gounod's Mephistopheles is a devil with horns and a spiked tail, a devil to frighten and delight the children. The cackling laugh, the bravado before the populace of Nuremberg, the mocking of the unfortunate but rather foolish Marguerite; these are the familiar elements of demoniac caricature. To such a role quite a different impersonation must be brought than to the satanic splendors of Boito's Mefisto. And Chaliapin, artist that he is, manages to achieve a characte quite individual, an ironic and rathe supercilious devil. In appearance he is quite terrifying—one wonders i Mephistopheles was related to the Last of the Mohicans. But the effect is picturesque and often vivid ly dramatic. There has never bee seen such a devil in the annals o Gounod's opera.

Chaliapin, overpowering as h was, shared honors with a youn Californian, Lawrence Tibbett, wh made his debut as Valentin. Tibbett, too, is a dramatic artist, an his finely restrained death scen marked him as one to be watched His voice, a light baritone of agree able naturalness, is well fitted t the music allotted to Valentin.

Frances Alda was Marguerite, an Martinelli, Faust. Quite an innova tion in the production was made the third act. The scene betwee Marguerite and the invisible Meph istopheles, always sung in the interi of a church, took place in the pu lic square, thu making but o scene to the act, and Mephistophel was at no time invisible. Entire in black, a lowering and aweso figure, Chaliapin rendered the sce in a spirit of true diabolism, disa pearing at the end through a co venient trap door, leaving Ma guerite to be carried off by two sy pathetic supers. With any oth artist than Chaliapin in the ro such a change would have litt meaning. As it is, the opportuni is provided him for a scene of gre power. In Chaliapin's art it is t marvellously simple things th count—the careless gesture, the su den and natural stride across t stage where another singer wou remain silent and inexpressive. T finality and correctness of his eve move must indeed give one paus What an actor he might be! An what a singing actor he is!

EDWARD CUSHING.

R. LOVE TO SPEAK.

Senator William L. Love will spea at the Central Y. M. C. A. tomorro afternoon on the subject of Pena Institutions in New York State. D Love, chairman of the Committee o Penal Institutions, has just com pleted a tour of the prisons and i preparing a report to be submitte to the next Legislature.

THIS CLIPPING FROM THE

BROOKLYN
N. Y.
STANDARD UNION

1 1923

MUSIC

The Boston Symphony Orchestra, Pierre Monteux conductor, last night opened its thirty-sixth season in Brooklyn, as heretofore under joint auspices of the Brooklyn Philharmonic Society and the Institute of Arts and Sciences. A very large audience in attendance, almost filling the academy's opera house, effectively refuted the rumors in circulation for some time past that the Boston concerts were losing public favor and patronage in the borough. Such indeed is not the case.

Mr. Monteux, now entering upon his farewell season with the Bostonians, for last night's opening number brought forward Jan Sibelius' first symphony, in E minor, an opus 39, composed in 1899 and predecessor of the Finnish composer's five later symphonies. This first symphony was last heard in Brooklyn under Dr. Muck some eighteen years ago, played by the same orchestra as last night, in the Baptist Temple, following the burning of the old Academy. That it has not been heard more frequently is no fault of the striking characteristics of the score itself, but rather a reflection upon orchestral conductors for their neglect of Sibelius, beyond doubt the most important of living symphonists.

The E minor symphony, despite reminiscences of which the composer himself was perhaps not conscious, has very much to say on its own account, both as absolute music, or, if the commentators insist, as programme music, picturing the "ruggedness and hardiness" of Finnish landscapes in winter. It unquestionably is nature music, that nature of the Far North, where the big uninhabited lands and snows lie, where coldness is, and burning sunlights. The themes, of remarkable power and haunting penetrativeness, are based upon folk-melodies, melodies of a sombre and almost tragic mood, and the individual note of the composer looms large, both in their harmonization and instrumental treatment. Although the development is fragmentary at times, the spirit of the music never becomes separated from that type of real eloquence which Sibelius (so strangely trite in smaller forms of composition) reaches in his symphonies. And what musician could otherwise than but enthuse over those several sections of sheerly contrapuntal writing, wherein polyphonic complexities are worked out with an amazing freedom of expression?

Last night's audience is indebted to Mr. Monteux for the hearing of this first symphony of Sibelius, as well as for an interpretation in performance truly revealing the rugged qualities dominant in its instrumental makeup. The tonal finesse of his ensemble of players was more conspicuously evidenced in Paul Dukas' "La Peri," a danced poem, a style of music in which Mr. Monteux excels, albeit this particular Dukas ballet loses (not so with Stravinsky's "Petroushka") when separated from its stage setting and mimed action. Liszt's "Tasso; Lamento e Trionfo," second of the grandiloquent symphonic poems, was played as closing number.

Sigrid Onegin, contralto, whose work upon the concert stage has won for her as much praise as her appearances in grand opera, was soloist in a scene and aria from Wagner's "Rienzi," and two Schubert songs, "Die Allmacht" and the famous "Erlkonig." The intrusion of the human voice, however fine (and Mme. Onegin's is that), into a programme of symphonic music, never was nor never will be a correct proceeding. The Boston Orchestra, by the bye, does not engage soloists of any kind for its ten annual concerts in Manhattan.

A profusion of palms embowered last night about footlights and stage served to emphasize the dinky interior setting that the Academy's stage management rigs up, season in and season out, as background for eminent musical, dramatic, literary and political attractions.

Just why Brooklyn's temple of art, otherwise refinedly decorated, should be disgraced by this dance hall type of stage setting is a question that well might be taken up by one of the many boards of trade or chambers of commerce hereabouts.

THIS CLIPPING FROM THE

BROOKLYN
N. Y.
TIMES

DEC 1 1923

Music Events

BOSTON SYMPHONY CONCERT.

The first in the series of the Philharmonic concerts by the *Boston* Symphony Orchestra was given last night in the Academy of Music. Pierre Monteux conducted, and Sigrid Onegin, contralto from the Metropolitan Opera House, was the soloist.

A distinguished and capacity audience greeted the visiting musicians and accorded them a warm welcome for the attractive program. The first number by the orchestra was the Symphony in E minor, by Sibelius, and it was played particularly fine. The last movement, generally known as "Quasi una fantasia," seemed to please most.

Miss Onegin sang an aria, "My Life Fades in Its Blossom" and "Just God," from "Rienzi," by Wagner. Her other selections were from Schubert, "Die Allmacht" and "Der Erlkonig," two lovely things and thoroughly suitable to her voice.

The most delightful number on the program was the orchestra's rendition of "La Peri," a poeme danse by Dukas. It is a plaintive little piece and was beautifully given by Mr. Monteux's orchestra. "Tasso, Lamentoe Trionfo," a symphonic poem by Lizst, completed the program.

THIS CLIPPING FROM THE

BRIDGEPORT
CONN.

NOV 1923

Boston Symphony.

Many from this city attended the concert at Woolsey Hall, New Haven, on Tuesday night, when Bruce Simonds assisted the Boston Symphony Orchestra in the following splendid program:

Symphony of Sibelius in E minor, No. 1, the overture to "Prodana Nevesta" ("The Bo Bride") by Smetana, and Strauss' Dance of the Seven Veils from his musical drama "Salome." Bruce Simonds, as the soloist of the evening, played with the orchestra in Franck's Symphonic Variations.

THIS CLIPPING FROM THE

BROOKLYN
N. Y.
STANDARD UNION

1 1923

The Boston Symphony Orchestra, Pierre Monteux, conductor, opened its New York season at Carnegie Hall last night. The programme included Sibelius' first symphony, Brahms' Haydn theme variations, the from Strauss' "Salome," and an aria from "Rienzi" and two Schubert songs sung by Sigrid Oregin.

Paul Shirley, viola d'amore virtuoso, gave an afternoon recital yesterday afternoon at the Plaza Hotel, Manhattan, under auspices of the Washington Heights Musical Club.

Abraham Sopkin, violinist, a pupil

THIS CLIPPING FROM THE

ROCHESTER
N. Y.
TIMES UNION

DEC 1 1923

The fifth number of the Boston Symphony Orchestra's program book contains a two-page announcement saying: "The average annual expenses of the Boston Symphony Orchestra exceed its average income by about $95,000. This operating deficit is met by subscriptions. The orchestra can be carried on only by the generosity of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the orchestra." There is a list of something over 300 people who have subscribed for the season of 1923-1924.

FROM THE
NEW HAVEN

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The Boston Symphony.

The first concert of the Boston Symphony Orchestra's thirty-eighth season in this city took place last evening in Carnegie Hall. The program comprised Jan Sibelius's first symphony, the Brahms variations on the "Choral St. Anthony" theme of Haydn and the dance from Richard Strauss's "Salome," with "Gerichter Gott," from "Rienzi," and Schubert's "Die Allmacht" and "Erlkoenig" as the vocal solo contributions. The singer was Mme. Sigrid Onegin.

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BROOKLYN, N. Y.
N. Y.
EAGLE

DEC 1 1923

Boston Symphony at the Academy

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Surely, last evening's performance could hardly be quarreled with, unless one might wish that a bit more care had been taken with the Sibelius Symphony. Monteux' performance of this rugged, often brutal, work was one of power and massive outlines. But there are moments in this symphony, porticularly in the second movement, with its main theme so reminiscent of Brahms, when a softer and more transparent loveliness would not be amiss. Sibelius, Strauss, Ravel and Strawinsky are undoubtedly the most original of living composers whose work shows positive signs of longevity. Sibelius' music is like that of no other composer; it is a language if incredible harshness, a music of artic regions, of ice, wind and frosty stars, impressive and unforgetable.

The E Minor Symphony gives us a Sibelius still young in growth, not yet wholly articulate. The cold, repellant beauty of the Fourth Symphony is, to be sure, not entirely lacking in this earlier work, but it is mixed with a trite sentimentalism that Sibelius discarded as he progressed. How characteristic, though are the opening bars! The clarinet solo, accompanied only by tympani, at once gives us the mood. There are other expressive passages in the work, and the entire Scherzo is a prophecy of the future.

M. Monteux also gave Dukas' dance peom, "Le Peri," more or less familiar to New York audiences. This is the music of modern France —not too modern, but the France ebussy, Ravel and, to a lesser t, D'Indy—irridescent, veiled in med mists. And what a per- ance was Monteux's! Every nuance, the most subtle chance of light and feeling, was discerned and made the most of. Monteux is undoubtedly the best conductor we have for this impressionistic music. Perhaps he may see fit to present before his retirement from the Boston band the Griffes poem, "Kubla Kahn," that had its first performance some years ago under his baton.

The soloist of the evening was Sigrid Onegin, that contralto of opulent voice. Her numbers were those sung Thursday evening at Carnegie Hall; a tawdry and uninteresting aria from one of Wagner's wild oats, "Rienzi," and two Schubert songs, 'Allmighty" and "The Erlking." Onegin's is one of the most glorious and ample contralto voices heard ere in years. And coupled with his splendid organ is her dramatic delivery, so admirable and thrilling t its best.

A large audience filled every seat n the Academy and welcomed both orchestra, conductor and soloist most cordially.

Chaliapin a New Mephistopheles in "Faust."

For some years Chaliapin has been familiar to New York in but three roles: the remorse-tortured Tsar Boris, the malevolent Philip of Spain and Mefistofele, in the opera of that name. Now a new devil has made his appearance, no less admirable than Boito's fiend, though less austere, less noble in presence and bearing. All this is as it should be, for Gounod's Mephistopheles is a devil with horns and a spiked tail, a devil to frighten and delight the children. The cackling laugh, the bravado before the populace of Nuremberg, the mocking of the unfortunate but rather foolish Marguerite; these are the familiar elements of demoniac caricature. To such a role quite a different impersonation must be brought than to the satanic splendors of Boito's Mefisto. And Chaliapin, artist that he is, manages to achieve a character quite individual, an ironic and rather supercilious devil. In appearance he is quite terrifying—one wonders i Mephistopheles was related to th Last of the Mohicans. But th effect is picturesque and often vividly dramatic. There has never been seen such a devil in the annals o Gounod's opera.

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BROOKLYN
N. Y.
STANDARD UNION

1923

MUSIC

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Mr. Monteux, now entering upon his farewell season with the Bostonians, for last night's opening number brought forward Jan Sibelius' first symphony, in E minor, an opus 39, composed in 1899 and predecessor of the Finnish composer's five later symphonies. This first symphony was last heard in Brooklyn under Dr. Muck some eighteen years ago, played by the same orchestra as last night, in the Baptist Temple, following the burning of the old Academy. That it has not been heard more frequently is no fault of the striking characteristics of the score itself, but rather a reflection upon orchestral conductors for their neglect of Sibelius, beyond doubt the most important of living symphonists.

The E minor symphony, despite reminiscences of which the composer himself was perhaps not conscious, has very much to say on its own account, both as absolute music, or, if the commentators insist, as programme music, picturing the "ruggedness and hardiness" of Finnish landscapes in winter. It unquestionably is nature music, that nature of the Far North, where the big uninhabited lands and snows lie, where coldness is, and burning sunlights. The themes, of remarkable power and haunting penetrativeness, are based upon folk-melodies, melodies of a sombre and almost tragic mood, and the individual note of the composer looms large, both in their harmonization and instrumental treatment. Although the development is fragmentary at times, the spirit of the music never becomes separated from that type of real eloquence which Sibelius (so strangely trite in smaller forms of composition) reaches in his symphonies. And what musician could otherwise than but enthuse over those several sections of sheerly contrapuntal writing, wherein polyphonic complexities are worked out with an amazing freedom of expression?

Last night's audience is indebted to Mr. Monteux for the hearing of this first symphony of Sibelius, as well as for an interpretation in performance truly revealing the rugged qualities dominant in its instrumental makeup. The tonal finesse of his ensemble of players was more conspicuously evidenced in Paul Dukas' "La Peri," a danced poem, a style of music in which Mr. Monteux excels, albeit this particular Dukas ballet loses (not so with Stravinsky's "Petroushka") when separated from its stage setting and mimed action. Liszt's "Tasso; Lamento e Trionfo," second of the grandiloquent symphonic poems, was played as closing number.

Sigrid Onegin, contralto, whose work upon the concert stage has won for her as much praise as her appearances in grand opera, was soloist in a scene and aria from Wagner's "Rienzi," and two Schubert songs, "Die Allmacht" and the famous "Erlkonig." The intrusion of the human voice, however fine (and Mme. Onegin's is that), into a programme of symphonic music, never was nor never will be a correct proceeding. The Boston Orchestra, by the bye, does not engage soloists of any kind for its ten annual concerts in Manhattan.

A profusion of palms embowered last night about footlights and stage served to emphasize the dinky interior setting that the Academy's stage management rigs up, season in and season out, as background for eminent musical, dramatic, literary and political attractions.

Just why Brooklyn's temple of art, otherwise refinedly decorated, should be disgraced by this dance hall type of stage setting is a question that well might be taken up by one of the many boards of trade or chambers of [illegible]mmerce hereabouts.

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TIMES

DEC 1

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A distinguished and capacity audience greeted the visiting musicians and accorded them a warm welcome for the attractive program. The first number by the orchestra was the Symphony in E minor, by Sibelius, and it was played particularly fine. The last movement, generally known as "Quasi una fantasia," seemed to please most.

Miss Onegin sang an aria, "My Life Fades in Its Blossom" and "Just God," from "Rienzi," by Wagner. Her other selections were from Schubert, "Die Allmacht" and "Der Erlkonig," two lovely things and thoroughly suitable to her voice.

The most delightful number on the program was the orchestra's rendition of "La Peri," a poeme danse by Dukas. It is a plaintive little piece and was beautifully given by Mr. Monteux's orchestra. "Tasso, Lamentoe Trionfo," a symphonic poem by Lizst, completed the program.

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NOV 29 1923

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Jackie's gentle little voice duced Victor Schertzinger t dioland, the famous compose director. Mr. Schertzinger i a noted violinist, and his off last night, including his famous "Marcheta," were a treat for the great appreciati dience which nightly tunes in KHJ. Mr. Schertzinger directed the production of "Long Live the King."

Another momentous feature of the program was the presentation of Arthur Kay's orchestra from Loew's State Theater. This aggregation of artists was broadcast for the first time. A program of popular and classic selections were given, both en semble and by several soloists.

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The fifth number of the Boston Symphony Orchestra's program book contains a two-page announcement saying: "The average annual expenses of the Boston Symphony Orchestra exceed its average income by about $95,000. This operating deficit is met by subscriptions. The orchestra can be carried on only by the generosity of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the orchestra." There is a list of something over 300 people who have subscribed for the season of 1923-1924.

NEW HAVEN

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The Boston Symphony.

The first concert of the Boston Symphony Orchestra's thirty-eighth season in this city took place last evening in Carnegie Hall. The program comprised Jan Sibelius's first symphony, the Brahms variations on the "Choral St. Anthony" theme of Haydn and the dance from Richard Strauss's "Salome," with "Gerichter Gott," from "Rienzi," and Schubert's "Die Allmacht" and "Erlkoenig" as the vocal solo contributions. The singer was Mme. Sigrid Onegin.

There was nothing in this list demanding anxious scrutiny or rhapsodic praise. In the program notes the dythyrambic prose of Paul Rosenfeld evoked by the symphonic creations of Sibelius was quoted most aptly. Sibelius deserves every word of it. If one has crossed the narrow sea between Sweden and Finland and landed in the cheerless port of Abo and thence journeyed by train to Petrograd, he suspects that Sibelius well knew how to translate the darkling moods of his country into grandiose and gloomy music.

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Jackie's gentle little voice introduced Victor Schertzinger to Radioland, the famous composer and director. Mr. Schertzinger is also a noted violinist, and his offerings last night, including his world-famous "Marcheta," were a rare treat for the great appreciative audience which nightly tunes in KHJ. Mr. Schertzinger directed the production of "Long Live the King."

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DEC 2 1923

MUSIC

Boston Symphony Orchestra.

By H. C. COLLES.

The program of the Boston Symphony Orchestra given at Carnegie Hall yesterday afternoon was more calculated to show the qualities of the orchestra than was that of Thursday night. There is not much to be said of Mahler's first symphony, which began the concert, except that Respighi's delightful arrangements of old Italian dances and airs, Dukas's "La Peri-Poème Dansé" and Smetana's overture to "Peodana Nevesta" did all possible to make amends for the tedious three-quarters of an hour which the symphony imposed. Mahler affecting the beauty of simplicity is more wearisome than Mahler adopting the heavily intellectual pose, and this symphony is like an elaborate landscape painted by an artist who never leaves his studio.

Respighi, however, brought an altogether fresher atmosphere. He approaches the work of the past with understanding and sympathy, not with patronage. He does not dress up Vincenzo Galilei and the other sixteenth century composers to tickle modern ears with their quaintness, but he gives them just as much of new orchestral coloring as they need to show the freshness of their melodies and rhythms.

The glowing tone of the strings was specially remarkable in the gagliarda and, altogether, the performance was an admirable piece of work. With Dukas Pierre Monteaux seemed to be on his own ground. Its dance rhythms were played with perfect finish and the wayward charm of its French style was treated with the fullest sympathy. Smetana's overture, the title of which the program translated as "The Sold Bride," belongs to the first and most famous of Smetana's eight Czech operas. It is perhaps the most brilliant of comedy overtures since Mozart's "Figaro," with which it has something in common.

Like the overture to "Figaro" its brilliance depends mainly on the strings, and the playing of the strings, both in those electrifying sforzandos and in the rapid pianissimo passages, was magnificent. One must not forget to mention also the tone of the brass, which throughout the concert was splendidly resonant and never coarse. Indeed the playing of this group of works gave a very strong impression of the musical ensemble which the Boston Orchestra can achieve.

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

DEC 2

Monteux Conducts Orchestra.

Yesterday afternoon at Carnegie Hall Mr. Pierre Monteux conducted the second concert of the Boston Symphony Orchestra. The program opened with Mahler's First Symphony and included old dances and airs for the lute (freely arranged) by Respighi, "La Peri"; Poeme Danse" by Dukas, and the overture to "The Sold Bride," by Smetana.

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STANDARD UNION

DEC 2 1923

Either as a pastime or in the spirit of homage, and perhaps also because of guilty artistic consciences (which is not at all unlikely) the "modernists" of France and Italy, composers who in their real work are most flagrant violators of all that has been held sacred in the practice of musical theory, spent much time in exhuming the old dead classics, in taking the small pieces of their fifteenth and sixteenth century ancestors, re-editing them, touching them up with the colorings of present-day instrumentation and exhibiting them in symphonic form. Maurice Ravel of France and Alfredo Casella of Italy are specialists at this sort of thing (not to mention the Britishers who delight in bringing up to date the music of Purcell and his contemporaries), and Ottorino Respighi, of the Young Italy group, has likewise spent considerable labor along the same lines. He has edited Monteverdi's "Lamento d'Arianna" (1608), arranged Vitale's famous violin Ciaconna for string orchestra and organ, and also, as heard played by the Boston Symphony Orchestra under Pierre Monteux at Carnegie Hall yesterday afternoon, some old dances and airs for the lute, a "Gagliarda" (by Galilei, a skillful lutenist of the middle fifteenth century), and a "Villenella" and "Mascherada" by unknown composers of the latter sixteenth century. These pieces, freely arranged for modern orchestra by Respighi, feature Grecian simplicity in contrast with contrapuntal complexity. Of historical interest, though not very appealing to the appetite of twentieth century ears, they were listened to with close attention and drew warm applause.

Less applause, in fact rather frigid applause, followed the closing measure of Mahler's first symphony, which preceded the Respighi revivifications, a work last heard here under Mr. Mengelberg (Philharmonic) in January, 1921. It is an hour long in performance, and perhaps sixty minutes too long insofar as having anything of importance to declare. Mahlerites, by the way, are now driven to the extremity of declaring that Mahler's symphonies are great because of their composer's inherent musical sterility, that this trait of impotency is itself the sublime thing—in Mahler's case. Perhaps, but very weakening in long stretches. Mr. Monteux performed a greater service on Friday evening (in Brooklyn) and Thanksgiving night (in Manhattan) by bringing to public attention the neglected first symphony of Sibelius, a virile and vivid masterpiece in comparison with the Mahler work.

Other numbers of the afternoon, the orchestra playing with elan and esprit, were Paul Dukas' "La Peri-Poeme Danse" and Smetana's "The Bartered Bride" overture.

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PROVIDENCE
R. I.
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DEC 2 192

Music—By Lawrence Gilman

The Boston Symphony Resorts to Mahler at Its Saturday Matinee

They say Down East that M. Pierre Monteux, conductor of the Boston Symphony Orchestra, has discovered and made known the fact that *a good* deal of Mahler's First Symphony is Schubertian. Apparently in order that we might share the delightful surprise of this discovery, M. Monteux and his players set the Mahler symphony in question upon the program of their first New York matinee of the present season yesterday afternoon at Carnegie Hall.

M. Monteux is evidently an intrepid soul. Surely he must know that the music of Mahler is about as popular in New York as a chaperone at a college Petting Party—always excepting those few embattled Mahlerians whom thing could daunt or deter. For the Iahler Question" is no nearer setment than it ever was. Discussion ncerning his qualities as a musicker persists with unabated fury, iding those who (like Mr. Mengelg and other European musicians of nence and experience) regard him one of the major prophets of mu from those who (like the majority *American* concertgoers) regard as the abomination of desolation. know a great Continental conduc who unblushingly ranks Mahler the high gods of symphonic mu and seats him on the right hand Beethoven. But there are many sicians of indubitable insight and sibility who would run screaming the subway if they read Mahler's ne on a Carnegie Hall billboard.

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He might, to be sure, have chosen a re exacerbating work than Mahler's rst Symphony, which dates from 3-'84, and is thus almost conporaneous with "Parsifal." It is Mahler at his worst, though has some of his least tolerable lts.

Mahler was famous for his virnt hatred of program-notes, and he tested the ascription of illustrative rposes to his music. Yet, with the verting inconsistency of the artistnd, he seems to have based most of symphonies upon "programs" of most detailed and elaborate sort.

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What it all means, heaven only knows. It is scarcely to be wondered at that Ernest Nodnagel (quoted by Mr. Hale in his program notes) threw up his hands over this program, and begged some one to tell him "what in the world Frère Jacques has to do with the burial of the hunter, and what have both to do with the 'Commedia Umana,' or with 'Titan.'" Some have conjectured that Mahler was having fun with the wearisome and fantastic ways of progam annotators, but that seems *hardly likely. Mahler was* too earnest a soul to conceive and work out a *jest* of that sort.

It is simpler and far more profitable to think of the symphony as music unadorned, "absolute" music, and to throw the preposterous "program" into the scrapbasket. For as music, some of the symphony is charming—the first movement especially. Here, in the naïveté and freshness and unpretentiousness of the score, there is perhaps some warrant for Mr. Monteux's Schubertian analogy.

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Mahler in this movement of the Symphony basks and revels in that atmosphere of elaborately contrived ingenuousness which he loved so dearly. For Mahler was only a little less content when he was approximating the style of a folksong than when he was trying to parallel one of the Brobdingnagian musical *"jubilees" of the late Patrick Sarsfield Gilmore*, with their choruses of 20,000 and their 2,000 instruments reinforced by cannon shots and anvils. Mahler's imagination aspired to the grandiose and the apocalyptic with an unterrified audacity. He believed that he could speak at will with the artlessness of the Bohemian countryside or in accents weighty with mystical revelation. One can imagine his fancying himself at his ease among those illuminated beings described by Plato in the *"Phædo"*: "They hear the voices and oracles of the gods, and see them in visions, and have intercourse with them face to face; and they see the moon and stars as they really are."

You perceive him in one of his comfortable strolls across the evening landscape, noting the familiar processes of the sky and the moon and the "wind on the heath," and telling himself, with Jasper Petulengro, that "life is very sweet, brother; who would wish to die?"—and then, suddenly remembering that he is a Symphonist with a Revelation—as in the last movement of this symphony—calling out, as one divinely chosen:

> Bring me my bow of burning gold,
> Bring me my arrows of desire—

like an inconceivably solemn Blake.

* * *

"The solemn is safe," said Browning; but he was not thinking of the solemn in art. It is unnecessary to attempt an appraisal of the æsthetic worth of Mahler's dallyings with the apocryphal, or to guess at the real value of his immense portentousness. It is enough to note that it constitutes one extreme of his astonishing imaginative gamut—this quality which his spokesmen call his "heroic sublimity, the pure exaltation of the gods themselves." The other extreme is seen in his passion for the naïve, the intimately candid and heart-easing; in his peasant humor and simplicity (whether spontaneous or skillfully simulated), the homely ingenuousness of the folk-spirit that he evokes, "rich and human, smelling of sun-baked fields and smoky kitchens, yet tender and many-colored." Mahler in this vein is undeniably engaging and persuasive, even touching, when he does not sustain it too inexorably; and it is the vein of the first movement of the D major Symphony. In the Finale, when he sets out to paint the progress of his soul from Hell to Paradise, he is merely empty and futile and bombastic.

* * *

Mr. Monteux filled out his program with Respighi's familiar arrangement of old Italian airs and dances, Dukas's "Le Peri" (which had been heard here before), and Smetana's perennial "Bartered Bride" Overture. The orchestra played all of this music very well indeed and a house of comfortable size applauded it warmly.

THIS CLIPPING FROM
NEW YORK
WORLD

DEC 2 1923

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Pierre Monteux is expected to return to his own country at the conclusion of his concert. It was in France that this celebrity first made his reputation. He was first known as conductor when he became a familar figure presiding over the Colonne nd the other orchestras of Paris. He instituted the "Concerts Monteux" there. He toured Europe over Diaghileff's Ballet Russe, and with this organization first came to America. For two years previous to his present post he conducted at the Metropolitan Opera House.

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N. Y.
CITIZEN

DEC 2 1923

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"La Peri", a dance poem by Paul Dukas, although it evoked little enthusiasm from the audience, was the best number on the program, and it was conducted with rare skill by Monteux. The Dukas number is a nervous study in the most modern manner. The other orchestral number was the well known Liszt symphonic poem "Tasso".

Madame Sigrid Onegin, contralto, sang two arias from "Rienzi" and two songs from Schubert, including the "Erlkonig". She was not an excellent voice and although her notes were beautiful, they lacked flexibility.

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THIS CLIPPING FROM THE
PHILADELPHIA
PA.
~~EVE.~~ PUBLIC LEDGER

DEC 2 1923

A Diversity of Opinion on the Subject of Strawinsky—The Service to Musical Art of E. G. McCollin

By FULLERTON WALDO

STRAWINSKY? The "symphies" for wind instruments, brought forward by Dr. Stokowski at the week-end concerts, have elicited variant opinions.

Said one entitled to be considered a representative of the intelligentsia: "At any rate, Dr. Stokowski rightly construes his responsibility to our audiences. We ought to hear the new works now and then, whether we like them or not. They may not represent the ultimate trend of musical composition away from the classic pattern. But if they are fair samples from the workshops of contemporary toil in music, we are bound to give ear to them, even if they go against the grain at a first hearing.

"For myself, I do not feel qualified to judge of the merits of the 'symphonies' from this first presentation. I want to hear it several times. It did not impress me as did the 'Song of the Nightingale,' by the same composer, several weeks before. But perhaps the failure was mine, not Strawinsky's.'"

It was a generous verdict.

WHEN Koussewitzky (who is to lead the Boston Symphony next year) brought out the new work in London there were hisses and derisive laughter, as Lawrence Gilman noted in the program-book of the current occasion. Stravinsky made a speech in which he ascribed the hostile reception to Koussewitzky's mistake in trying to play the music with expression—whereas, according to its maker, it must be played in an expressionless manner.

Whereupon Koussewitzky, in his own defence, asserted that he had no chance to give the score his individual interpretation—since the orchestra he commanded had but time to run through the stressful measures hastily.

It is interesting to note that a nephew of Koussewitzky—a very thoroughly-trained musician—is now a member of our orchestra. As he plays the double bass, he had no opportunity to be heard in the composition for other wind instruments which, in the hands of his uncle, created such an extraordinary dissension abroad.

There seems to be little doubt that the "Symphonies" (as apparently the music should be styled) is of little consequence when weighed in the balance against the "Song of the Nightingale," which had in it a good deal that is entitled to respectful consideration.

EDWARD G. McCOLLIN deserves the remembering gratitude of musical Philadelphia for his very real services to the cause of musical art in this city. His friendships were tenacious and his contacts various, so that his influence was potent and far-reaching.

A founder of the University Glee Club, he was an active member of the Musical Club, founded a year ago to raise the standard of musical activities at Old Penn, of whose Alumni Society he was at one time president.

With Dr. Edward I. Keffer, John Ingham, Oscar Knipe and others he went in a committee to hear Fritz Scheel at Woodside Park, with the result that this first leader of our great orchestra was engaged and the orchestra was organized.

He was president of the Orpheus Club, in which he was a leading soloist, and president of the Musical Fund Society which maintained the ancient hall on Locust street, in which so much musical history has been made in the last century. Moreover, he was founder of the Manuscript Musical Society, which has been of conspicuous service in giving a hearing to some of the worthiest efforts of leading local composers.

HE WROTE delightful music, and was regarded as among the most successful of the Philadelphia song writers. But beyond the product of his fertile fancy and his dextrous contrivance in this field, his many friends will think of him as a patriot for his city and for its musical culture, whose essential good nature and generosity and rare unselfishness inspired the admiration and affection of those who knew him.

His daughter, Frances McCollin, worthily carries on the tradition, for her compositions for the chorus and for the solo voice betray a signal ability which has been widely recognized. Her music has taken many prizes, in Philadelphia and elsewhere, and it has been performed on innumerable occasions in all parts of the country.

OLD ENGLISH music at last has a dictionary to itself—and a good one it *is*. It is by Jeffrey Pulver, and it *is* published by E. P. Dutton & Co. It includes—in a single volume of clear type—not merely the definition of terms but the description of instruments.

The pages are embellished with clarifying illustrations. Such a book is of particular value to those who would read with full understanding the texts of Shakespeare, Milton, Chaucer and other authors who make frequent reference to matters musical.

PLAYERS of stringed instruments will be attracted to the description of clavichord and harpsichord, or the crowd and the crwth, or the inclusive family of the viols. Wind instrument performers will find valuable data concerning the recorder, the serpent and other obsolete apparatus that rejoiced the harmonious lives of our forebears.

"The plan that I have followed," observes the author in his preface, "was that of omitting such articles as have been adequately treated in the existing dictionaries." But, on the other hand, in small compass he has assembled a large amount of information not readily accessible in any other form and entailing much careful research on the part of the compiler.

THIS CLIPPING FROM
NEW YORK
TIMES

DEC 2 1923

MUSIC

Boston Symphony Orchestra.

By H. C. COLLES.

The program of the Boston Symphony Orchestra given at Carnegie Hall yesterday afternoon was more calculated to show the qualities of the orchestra than was that of Thursday night. There is not much to be said of Mahler's first symphony, which began the concert, except that Respighi's delightful arrangements of old Italian dances and airs, Dukas's "La Peri-Poème Dansé" and Smetana's overture to "Peodana Nevesta" did all possible to make amends for the tedious three-quarters of an hour which the symphony imposed. Mahler affecting the beauty of simplicity is more wearisome than Mahler adopting the heavily intellectual pose, and this symphony is like an elaborate landscape painted by an artist who never leaves his studio.

Respighi, however, brought an altogether fresher atmosphere. He approaches the work of the past with understanding and sympathy, not with patronage. He does not dress up Vincenzo Galilei and the other sixteenth century composers to tickle modern ears with their quaintness, but he gives them just as much of new orchestral coloring as they need to show the freshness of their melodies and rhythms.

The glowing tone of the strings was specially remarkable in the gagliarda and, altogether, the performance was an admirable piece of work. With Dukas Pierre Monteaux seemed to be on his own ground. Its dance rhythms were played with perfect finish and the wayward charm of its French style was treated with the fullest sympathy. Smetana's overture, the title of which the program translated as "The Sold Bride," belongs to the first and most famous of Smetana's eight Czech operas. It is perhaps the most brilliant of comedy overtures since Mozart's "Figaro," with which it has something in common.

Like the overture to "Figaro" its brilliance depends mainly on the strings, and the playing of the strings, both in those electrifying sforzandos and in the rapid pianissimo passages, was magnificent. One must not forget to mention also the tone of the brass, which throughout the concert was splendidly resonant and never coarse. Indeed the playing of this group of works gave a very strong impression of the musical ensemble which the Boston Orchestra can achieve.

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PROVIDENCE
R. I.
JOURNAL

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THIS CLIPPING FROM
NEW YORK
TELEGRAPH

DEC 2 192

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like an inconceivably solemn Blake.

* * *

"The solemn is safe," said Browning; but he was not thinking of the solemn in art. It is unnecessary to attempt an appraisal of the æsthetic worth of Mahler's dallyings with the apocryphal, or to guess at the real value of his immense portentousness. It is enough to note that it constitutes one extreme of his astonishing imaginative gamut—this quality which his spokesmen call his "heroic sublimity, the pure exaltation of the gods themselves." The other extreme is seen in his passion for the naïve, the intimately candid and heart-easing; in his peasant humor and simplicity (whether spontaneous or skillfully simulated), the homely ingenuousness of the folk-spirit that he evokes, "rich and human, smelling of sun-baked fields and smoky kitchens, yet tender and many-colored." Mahler in this vein is undeniably engaging and persuasive, even touching, when he does not sustain it too inexorably; and it is the vein of the first movement of the D major Symphony. In the Finale, when he sets out to paint the progress of his soul from Hell to Paradise, he is merely empty and futile and bombastic.

* * *

Mr. Monteux filled out his program with Respighi's familiar arrangement of old Italian airs and dances, Dukas's "Le Peri" (which had been heard here before), and Smetana's perennial "Bartered Bride" Overture. The orchestra played all of this music very well indeed, and a house of comfortable size applauded it warmly.

THIS CLIPPING FROM THE
PHILADELPHIA
PA.
~~EVE.~~ PUBLIC LEDGER

DEC 2 1923

A Diversity of Opinion on the Subject of Strawinsky—The Service to Musical Art of E. G. McCollin

By FULLERTON WALDO

STRAWINSKY? The "symphies" for wind instruments, brought forward by Dr. Stokowski at the week-end concerts, have elicited variant opinions.

Said one entitled to be considered a representative of the intelligentsia: "At any rate, Dr. Stokowski rightly construes his responsibility to our audiences. We ought to hear the new works now and then, whether we like them or not. They may not represent the ultimate trend of musical composition away from the classic pattern. But if they are fair samples from the workshops of contemporary toil in music, we are bound to give ear to them, even if they go against the grain at a first hearing.

"For myself, I do not feel qualified to judge of the merits of the 'symphonies' from this first presentation. I want to hear it several times. It did not impress me as did the 'Song of the Nightingale,' by the same composer, several weeks before. But perhaps the failure was mine, not Strawinsky's."

It was a generous verdict.

WHEN Koussewitzky (who is to lead the Boston Symphony next year) brought out the new work in London there were hisses and derisive laughter, as Lawrence Gilman noted in the program-book of the current occasion. Stravinsky made a speech in which he ascribed the hostile reception to Koussewitzky's mistake in trying to play the music with expression—whereas, according to its maker, it must be played in an expressionless manner.

Whereupon Koussewitzky, in his own defence, asserted that he had no chance to give the score his individual interpretation—since the orchestra he commanded had but time to run through the stressful measures hastily.

It is interesting to note that a nephew of Koussewitzky—a very thoroughly-trained musician—is now a member of our orchestra. As he plays the double bass, he had no opportunity to be heard in the composition for other wind instruments which, in the hands of his uncle, created such an extraordinary dissension abroad.

There seems to be little doubt that the "Symphonies" (as apparently the music should be styled) is of little consequence when weighed in the balance against the "Song of the Nightingale," which had in it a good deal that is entitled to respectful consideration.

EDWARD G. McCOLLIN deserves the remembering gratitude of musical Philadelphia for his very real services to the cause of musical art in this city. His friendships were tenacious and his contacts various, so that his influence was potent and far-reaching.

A founder of the University Glee Club, he was an active member of the Musical Club, founded a year ago to raise the standard of musical activities at Old Penn, of whose Alumni Society he was at one time president.

With Dr. Edward I. Keffer, John Ingham, Oscar Knipe and others he went in a committee to hear Fritz Scheel at Woodside Park, with the result that this first leader of our great orchestra was engaged and the orchestra was organized.

He was president of the Orpheus Club, in which he was a leading soloist, and president of the Musical Fund Society which maintained the ancient hall on Locust street, in which so much musical history has been made in the last century. Moreover, he was a founder of the Manuscript Musical Society, which has been of conspicuous service in giving a hearing to some of the worthiest efforts of leading local composers.

HE WROTE delightful music, and was regarded as among the most successful of the Philadelphia song writers. But beyond the product of his fertile fancy and his dextrous contrivance in this field, his many friends will think of him as a patriot for his city and for its musical culture, whose essential good nature and generosity and rare unselfishness inspired the admiration and affection of those who knew him.

His daughter, Frances McCollin, worthily carries on the tradition, for her compositions for the chorus and for the solo voice betray a signal ability which has been widely recognized. Her music has taken many prizes, in Philadelphia and elsewhere, and it has been performed on innumerable occasions in all parts of the country.

OLD ENGLISH music at last has a dictionary to itself—and a good one it *is*. It is by Jeffrey Pulver, and it is published by E. P. Dutton & Co. It includes—in a single volume of clear type—not merely the definition of terms but the description of instruments.

The pages are embellished with clarifying illustrations. Such a book is of particular value to those who would read with full understanding the texts of Shakespeare, Milton, Chaucer and other authors who make frequent reference to matters musical.

PLAYERS of stringed instruments will be attracted to the description of clavichord and harpsichord, or the crowd and the crwth, or the inclusive family of the viols. Wind instrument performers will find valuable data concerning the recorder, the serpent and other obsolete apparatus that rejoiced the harmonious lives of our forebears.

"The plan that I have followed," observes the author in his preface, "was that of omitting such articles as have been adequately treated in the existing dictionaries." But, on the other hand, in small compass he has assembled a large amount of information not readily accessible in any other form and entailing much [illegible] part of [illegible]

[illegible]NG FROM

NEWARK,
N. J.
CALL

DEC 2 1923

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Mr. Monteux bears the reputation of excelling in the making of programs, and the one offered was diversified enough to suit widely divergent tastes. There were the overture to Von Weber's "Der Freischuetz" and the "Polovtsian" dances from "Prince Igor" by Borodin for those who are fond of melody. Dvorak's symphony in D minor, No. [illegible] (opus 70), answered the craving for the variety of symphonic fare. For the moderns two of Debussy's "Nocturnes" ("Fetes" and "Nuages") vied with the immortal "Love-Death" from Wagner's "Tristan and Isolde."

Mr. Monteux directs his forces with a minimum of apparent effort and much ease. His wood-winds and brasses last Wednesday were of a quality far superior to any ever heard in this community within the writer's recollection. Anything more exquisite than the opening measures of the adagio movement of the symphony would be difficult to find. It seemed to the writer, however, that the tonal quality of the first violins was hard. Whether this was due to the acoustics of the hall or to some other reason, the fact remains that in the first movement of the symphony and in the allegro finale the tones of the violins seemed hard and sometimes even shrill.

The Wagnerian excerpt was played magnificently, perhaps with less tumultous passion than that felt by other conductors, but withal rising to heights of eloquent expression. The players shared with the conductor in acknowledging the plaudits of the audience.

The delicate orchestration of the Debussy "Clouds" and the "Fetes" exercised its own particular appeal to those who understood the Debussy idiom. For those who do not the program book supplied part of an analysis made by Jean Marnold in a musical journal of Paris, in which he arrived at this conclusion regarding the nocturnes: "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11." Both the Freischuetz overture and the Polovtsian dances were received with many evidences of enjoyment.

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Madame Sigrid Onegin, contralto, sang two arias from "Rienzi" and two songs from Schubert, including the "Erlkonig". She was not in excellent voice, and although her notes were beautiful, they lacked flexibility.

Stingy people [illegible]

ESTABLISHED 1881

From
Town Topics
New York City

DEC 6 - 1923

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Resphighi's arrangement of a galliard by Gallilei, father of the famous astronomer, a villanella and a "passo mezzo e macherada," both of unknown composers, were very pleasant pieces of music, in which the riches of the modern orchestra were employed with color and sonority, but without destroying the archaic charm of the dances. Mahler's symphony made the same impression as it had at previous hearings. It was very, very pretty.

Mahler is preeminently the conductors' composer. They dote upon him. Mahler in his bucolic mood and Mahler in his metaphysical abstraction are quite different incarnations of the same genius. The music of the former might rock one to sleep. That of the latter puts one there. In either case we should be grateful. The Bostonians performed the D major symphony and the Resphighi music admirably and Mr. Monteux conducted both with fine skill.

Negro Tenor Sings.

Roland Hayes, negro tenor, who has been singing in Europe with much success, gave a recital in Town Hall last evening. Mr. Hayes is in no need of consideration on account of his race beyond the indisputable assertion that he is an ornament to it. He is a genuine artist. His voice is not one of remarkable quality. On the contrary a less skillful and judicious singer might easily have difficulty in obtaining good results with it. Mr. Hayes manages it admirably.

He has a good breath control, tone generally well placed, unusual command of head tone and falsetto, intonation nearly perfect, ability to give color to his voice and excellent diction in several languages. His English enunciation is almost perfect and his German delightfully clear. His mastery of color was shown in the two quite different qualities which he sustained through "Die Forelle" and "Ich hab' im Traum Gewinet."

He sang very beautifully the air "When I Am Laid in Earth," from Purcell's "Dido and Aeneas." He made the number profoundly touching and recalled what the old chroniclers have left to us about the eloquence of Handelian singers in tender and pathetic airs. In altogether another but equally admirable style was his delivery of "Der Nussbaum," which was marred only by a pianissimo a little exaggerated. But Mr. Hayes's art is so fine and so polished that its flaws must be noted only because they appear on such a surface. He had good support in the accompaniments of William Lawrence, a pianist of his own race.

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NEW YORK
N. Y.
EVE. POST

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H. T. F.

The Musical Digest
239 WEST 39TH STREET
NEW YORK

with regards [illegible]

The Attached item appeared in The Musical Digest, issue of December 4th. We take pleasure in sending you the clipping in case you may not already have seen it.

Boston Symphony Opens N. Y. Series

Monteux Presents Familiar Music at First Carnegie Concert; Onegin Soloist.

The first concert of the Boston Symphony Orchestra's thirty-eighth season in New York took place last Thursday night in Carnegie Hall. The program comprised Sibelius' first symphony, the Brahms variations on the Choral St. Anthony Theme of Haydn, the dance from Strauss' Salome, with Gerichter Gott from Rienzi, Schubert's Die Allmacht and Erlkonig as the vocal solo contributions. The soloist was Mme. Sigrid Onegin.

Mr. Henderson writes in the Her- [illegible] of the symphony, which was the most important undertaking of the orchestra, had great vigor to commend it. Mr. Monteux was plainly in sympathy with the stress and storm of the work and with its clashing instrumentation. The work was effectively, if not luminously, played, and received much applause. Mme. Onegin sang in her familiar manner. Hers is a prodigious voice, not always amenable to the laws of art. She sang last evening with power and enthusiasm, but with many singularities of technic. However, finished vocal art is so rare in these days that grandeur of voice and intensity of style must be award[illegible] much glory."

Lawrence Gilman states in the Tribune: "It is delightful to welcome the great organization again in New York —for its concerts have been unjustly neglected in recent years. The orchestra played well last season; it plays better this; with beauty and nobility of tone, with splendid virility, elan, plasticity and responsiveness.

"Mme. Onegin's gorgeous voice was worthy of better material than the claptrap Rienzi music that she sang but she delivered it most dramatically, and the audience rewarded her liberally and with ardor."

Deems Taylor of the World says the orchestra played "expertly" and Mme. Onegin's voice was in "perfect condition."

Pitts Sanborn of the Mail eulogizes Mr. Monteux: "He is a conductor of broad sympathies, as well as of a ruthless artistic conscience. Perhaps no other of the principal symphonic conductors now in America has consistently provided programs of such stimulating selection and such admirable variety.

"Sergei Koussewitzky, who will succeed Mr. Monteux next season, is quite another story. As an orchestral conductor he is an unashamed sensationalist, relying greatly on the hypnotic influence he exercises over audiences, and his habit has been to conduct a composition as he 'feels' it without subjecting his vagrant fancy to the cramping limitations of the composer's expressed wishes regarding pace, dynamics or expression.

"Doubtless American audiences will revel in many a joyride behind this wild Mazeppa of the steppes. But it seems highly probable that within a few years another conductor of the artistic stamp of Gericke and Muck and Monteux will come along and gather up the fragments of the Boston band and piece them together anew."

IGEST, TU

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N. Y., Nov. 28.—Among
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Vladimir Rosing, who di-
pera department of the
chool, gave a song recital
Hall.

[155]

…ING FROM

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CALL

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H. T. F.

THE MUSICAL DIGEST, TU…

Monteux Presents First Mahler Symphony

Roland Hayes, Matzenauer, Onegin, Rachmaninoff, Munz, and London String Quartet Heard in Boston.

Boston, Nov. 28.—Mahler's first symphony was played for the first time here at the sixth concert of the Boston Symphony Orchestra, Mr. Monteux conducting, last Friday afternoon at Symphony Hall. The program also contained Vaughan Williams' Fantasia for double stringed orchestra on a theme by Tallis, Faure's suite from stage music to Pelleas and Melisande, and Borodin's Polovetsian dances from Prince Igor.

Philip Hale writes in the Herald of the Mahler symphony as follows: "This symphony in D major, his first, was written and performed at Budapest when he sojourned there as a conductor at the Opera House. When it was performed at a Weimar music festival, a few years later, lo and behold, the program contained a description of the music. It was well known that Mahler abhorred program notes of any sort; but from this Weimar program one learned that Jean Paul Richter's romance, Titan, inspired the symphony; that the movement in the manner of a dead march was a tonal translation of a familiar picture showing the funeral procession of a hunter attended by all sorts of four-legged and two-legged animals, that the other movements had explanatory and rather fantastical titles. Does anyone know today whether Mahler wrote these program notes in mockery of the compilers of program books, or thought that the Weimar audience needed printed explanations for the full enjoyment of his music?

"In this symphony, as in his later ones, Mahler takes great pains to produce insignificant results. He remembers folk songs; he is enamored of dance rhythms. Now and then are measures that prepare the hearer for an overwhelming effect; when it comes, it is usually sound and fury, signifying nothing. Yet a strange fascination is exerted by measures of an unnecessary ugliness; by tricks of grotesque instrumentation; by a certain wildness in massed outbursts; by persistent rhythms. And in this symphony, as in later ones, suddenly appears, without apparent connection with that which precedes or follows, a long and sentimental, but unmistakably appealing, song for violins, which yesterday was played with rare beauty of tone and at the end with genuine passion."

The Transcript critic says: "Though the linking of the names of Mahler and Schubert has an odd sound in view of the Bohemian's reputation as a deviser of orchestral monstrosities, yet in the first movement and in the Scherzo of this symphony there are often a freshness, a frankness, a homely simplicity, a naivete if you will, that sends us straight to the music of Schubert for fitting analogy. Mahler's melodies are here unashamedly diatonic and unaffectedly tuneful, while his lucid, luminous scoring is surely the instrumentation of Schubert grown to expert maturity.

"Thirty-five years old is this Symphony, and but for Mr. Monteux's discernment and initiative we of Boston might never have known it. Despite its occasional weaknesses, it seems a piece fully entitled to place in the active repertory of the orchestra. And it may well be wondered how much more unknown treasure still lurks in the library of Symphony Hall."

Mme. Matzenauer was the soloist of the orchestra's first Pension Fund concert of the season on the afternoon of November 18. An all-Wagner program was presented.

Roland Hayes, the negro tenor, was the soloist of the Boston Symphony's fifth concert on November 16, singing Un Aura Amorosa from Mozart's Cosi Fan Tutte, the Repose of the Holy Family from Berlioz's Flight Into Egypt, and two negro spirituals. Roussel's Rose Colored-City (Evocations, No. 2) was the orchestral novelty of the afternoon. The Roussel music left no "deep or abiding impression" on Mr. Hale of the Herald who, however, reports "that it is very seldom that a symphony audience is permitted to hear as admirable singing as that which came from Mr. Hayes." Mr. Parker of the Transcript writes in the same vein: The novelty was uninteresting but of Mr. Hayes he states: "It is an old story to praise him for voice and vocal virtue. Yesterday he proved himself the musician, the artist, whose means and medium is song."

Sergei Rachmaninoff and Sigrid Onegin were recitalists of last Sunday. Both artists were warmly received by the public and critics. On November 21 the London Strong Quartet was heard and as usual, made a good impression. Other recent musical events were a concert by the Ukrainian National Chorus on the 19th, a recital by Munz on the 17th, a Chopin recital by George Smith, pianist, on the 20th, and concerts by the People's Symphony Orchestra, Emil Mollenhauer conductor, on the 19th and 25th. John S. Codman, baritone, was the assisting artist at the first of these orchestral concerts. Mme. Antoinete Szumowska, pianiste, was the soloist at the second.

Recitalists in Rochester

Rochester, N. Y., Nov. 28.—Among the recent recitalists here were Myra Hess and Josef Hofmann. The Denishawn Dancers also appeared here in the Eastman Theatre. Frederick Lamond, who is conducting a course of master classes at the Eastman School, is giving a series of Monday afternoon recitals at Kilburn Hall, during which he explains the music he plays. Vladimir Rosing, who directs the opera department of the Eastman School, gave a song recital in Kilburn Hall.

…ht 1923, by
…L DIGEST, Inc.) 15 CENTS A COPY

Campaign Against Toscanini Waged By Italian Papers

Protest Dictatorial Methods; Say Young Artists Are Not Given a Chance.

MUSSOLINI INTERVENES

Ever since the opening of the opera season at La Scala, when Toscanini substituted Salome and I Compagnacci for Aida at the last moment, because he was not satisfied with either of the tenors engaged for the role of Radames, two daily newspapers in Milan, Il Popolo d'Italia (of which Mussolini was editor before he became premier) and the Ambrosiano, have been waging a bitter campaign against the policy of the Scala.

Though both journals agree that Toscanini must remain in his present position since he is invaluable, they insist, nevertheless, that the celebrated maestro must not be allowed to interfere with the management in the matter of engaging artists and

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CLIPPING FROM THE

THIS CLIPPING FROM

NEWARK,
N. J.
CALL

DEC 2 1923

Pierre Monteux and his Boston Symphony Orchestra gave a concert in the Unity Concert Course on Wednesday evening last week in the auditorium of Montclair High School, before an audience that filled every seat in the hall. There was no soloist.

Mr. Monteux bears the reputation of excelling in the making of programs, and the one offered was diversified enough to suit widely divergent tastes. There were the overture to Von Weber's "Der Freischuetz" and the "Polovtsian" dances from "Prince Igor" by Borodin for those who are fond of melody. Dvorak's symphony in D minor, No. 2 (opus 70), answered the craving for the variety of symphonic fare. For the moderns two of Debussy's "Nocturnes" ("Fetes" and "Nuages") vied with the immortal "Love-Death" from Wagner's "Tristan and Isolde."

Mr. Monteux directs his forces with a minimum of apparent effort and much ease. His wood-winds and brasses last Wednesday were of a quality far superior to any ever heard in this community within the writer's recollection. Anything more exquisite than the opening measures of the adagio movement of the symphony would be difficult to find. It seemed to the writer, however, that the tonal quality of the first violins was hard. Whether this was due to the acoustics of the hall or to some other reason, the fact remains that in the first movement of the symphony and in the allegro finale the tones of the violins seemed hard and sometimes even shrill.

The Wagnerian excerpt was played magnificently, perhaps with less tumultous passion than that felt by other conductors, but withal rising to heights of eloquent expression. The players shared with the conductor in acknowledging the plaudits of the audience.

The delicate orchestration of the Debussy "Clouds" and the "Fetes" exercised its own particular appeal to those who understood the Debussy idiom. For those who do not the program book supplied part of an analysis made by Jean Marnold in a musical journal of Paris, in which he arrived at this conclusion regarding the nocturnes: "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11." Both the Freischuetz overture and the Polovtsian dances were received with many evidences of enjoyment.

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
CITIZEN

DEC 2 1923

Madame Onegin Here With Boston Orchestra

The seasons first concert in Brooklyn by the Boston Symphony Orchestra was held at the Acedemy of Music Friday night. Pierre Monteux offered a program unusual, but not extraordinary. The E Minor Symphony by Sibelius, in four movements, was well presented, but lacked strength.

"La Peri," a dance poem by Paul Dukas, although it evoked little enthusiasm from the audience, was the best number on the program, and it was conducted with rare skill by Monteux. The Dukas number is a nervous study in the most modern manner. The other orchestral number was the well known Liszt symphonie poem "Tasso".

Madame Sigrid Onegin, contralto, sang two arias from "Rienzi" and two songs from Schubert, including the "Erlkonig". She was not an excellent voice and although her notes were beautiful, they lacked flexibility.

Stingy people are

ESTABLISHED 1881

From
Town Topics
New York City

DEC 6 1923

The first Boston Symphony concert season, on Thanksgiving night, before capacity, at least left few empty spaces off agreeably with Sibelius' First Sympl esting work by the Finnish composer. In usually manages to avoid the conventiona eccentric or dull. The Sibelius Symphony of that composer's works, is a broad and and containing many passages characte Sibelius. Particularly interesting was scoring. Sigrid Onegin was soloist, singir Meyerbeerian opera "Rienzi," and two accompaniment. The appearance of soloi an innovation, since for some years the pr been purely orchestral.

CLIPPING FROM THE

N Y HERALD

DEC 2 1923

Boston Orchestra Gives Its Opening Matinee Concert

Mahler's First Symphony on the Program Conducted by Monteux.

By W. J. HENDERSON.

The first afternoon concert of the Boston Symphony Orchestra yesterday in Carnegie Hall was not advertised as a "grand matinee for the ladies and children." The ladies might resent the implication and Mr. Damrosch the insinuation that his symphony concerts for children were not his very own. But surely there was nothing in the entertainment to arouse dangerous passions or to tax homekeeping wits.

Gustave Mahler's first symphony, composed in Cassel in 1883-84, and in the cheerful key of D major, was the piece without resistance. After a brief intermission the audience listened to "Old Airs and Dances for the Lute," freely arranged by Signor Resphighi. The other numbers were Paul Dukas's "La Peri, Poeme Danse," and Smetana's jubilant overture to "The Sold Bride."

Resphighi's arrangement of a galliard by Gallilei, father of the famous astronomer, a villanella and a "passo mezzo e macherada," both of unknown composers, were very pleasant pieces of music, in which the riches of the modern orchestra were employed with color and sonority, but without destroying the archaic charm of the dances. Mahler's symphony made the same impression as it had at previous hearings. It was very, very pretty.

Mahler is preeminently the conductors' composer. They dote upon him. Mahler in his bucolic mood and Mahler in his metaphysical abstraction are quite different incarnations of the same genius. The music of the former might rock one to sleep. That of the latter puts one there. In either case we should be grateful. The Bostonians performed the D major symphony and the Resphighi music admirably and Mr. Monteux conducted both with fine skill.

Negro Tenor Sings.

Roland Hayes, negro tenor, who has been singing in Europe with much success, gave a recital in Town Hall last evening. Mr. Hayes is in no need of consideration on account of his race beyond the indisputable assertion that he is an ornament to it. He is a genuine artist. His voice is not one of remarkable quality. On the contrary a less skillful and judicious singer might easily have difficulty in obtaining good results with it. Mr. Hayes manages it admirably.

He has a good breath control, tone generally well placed, unusual command of head tone and falsetto, intonation nearly perfect, ability to give color to his voice and excellent diction in several languages. His English enunciation is almost perfect and his German delightfully clear. His mastery of color was shown in the two quite different qualities which he sustained through "Die Forelle" and "Ich hab' im Traum Gewinet."

He sang very beautifully the air "When I Am Laid in Earth," from Purcell's "Dido and Aeneas." He made the number profoundly touching and recalled what the old chroniclers have left to us about the eloquence of Handelian singers in tender and pathetic airs. In altogether another but equally admirable style was his delivery of "Der Nussbaum," which was marred only by a pianissimo a little exaggerated. But Mr. Hayes's art is so fine and so polished that its flaws must be noted only because they appear on such a surface. He had good support in the accompaniments of William Lawrence, a pianist of his own race.

THIS CLIPPING FROM THE

NEW YORK
N. Y.
EVE. POST

DEC 3 1923

Boston Symphony Orchestra

The most delectable thing at the Boston Symphony Orchestra's Saturday concert was a sixteenth century Gagliarda by Vincenzo Galilei, orchestrated by one of the Italian futurists, Respighi, who cleverly reproduced the ancient lute atmosphere. Dukas's "La Peri" seemed to indicate that the clever Frenchman has less to say than he used to have. Mahler's first symphony made little impression on the audience. The final "Sold Bride" overture showed the orchestra's virtuosity at its best. H. T. F.

The Musical Digest

239 WEST 39TH STREET
NEW YORK

The Attached item appeared in The Musical Digest, issue of December 4th. We take pleasure in sending you the clipping in case you may not already have seen it.

2

Boston Symphony Opens N. Y. Series

Monteux Presents Familiar Music at First Carnegie Concert; Onegin Soloist.

The first concert of the Boston Symphony Orchestra's thirty-eighth season in New York took place last Thursday night in Carnegie Hall. The program comprised Sibelius' first symphony, the Brahms variations on the Choral St. Anthony Theme of Haydn, the dance from Strauss' Salome, with Gerichter Gott from Rienzi, Schubert's Die Allmacht and Erlkonig as the vocal solo contributions. The soloist was Mme. Sigrid Onegin.

Mr. Henderson writes in the Herpnony, which was the most important undertaking of the orchestra, had great vigor to commend it. Mr. Monteux was plainly in sympathy with the stress and storm of the work and with its clashing instrumentation. The work was effectively, if not luminously, played, and received much applause. Mme. Onegin sang in her familiar manner. Hers is a prodigious voice, not always amenable to the laws of art. She sang last evening with power and enthusiasm, but with many singularities of technic. However, finished vocal art is so rare in these days that grandeur of voice and intensity of style must be award much glory."

Lawrence Gilman states in the Tribune: "It is delightful to welcome the great organization again in New York —for its concerts have been unjustly neglected in recent years. The orchestra played well last season; it plays better this; with beauty and nobility of tone, with splendid virility, elan, plasticity and responsiveness.

"Mme. Onegin's gorgeous voice was worthy of better material than the claptrap Rienzi music that she sang but she delivered it most dramatically, and the audience rewarded her liberally and with ardor."

Deems Taylor of the World says the orchestra played "expertly" and Mme. Onegin's voice was in "perfect condition."

Pitts Sanborn of the Mail eulogizes Mr. Monteux: "He is a conductor of broad sympathies, as well as of a ruthless artistic conscience. Perhaps no other of the principal symphonic conductors now in America has consistently provided programs of such stimulating selection and such admirable variety.

"Sergei Koussewitzky, who will succeed Mr. Monteux next season, is quite another story. As an orchestral conductor he is an unashamed sensationalist, relying greatly on the hypnotic influence he exercises over audiences, and his habit has been to conduct a composition as he 'feels' it without subjecting his vagrant fancy to the cramping limitations of the composer's expressed wishes regarding pace, dynamics or expression.

"Doubtless American audiences will revel in many a joyride behind this wild Mazeppa of the steppes. But it seems highly probable that within a few years another conductor of the artistic stamp of Gericke and Muck and Monteux will come along and gather up the fragments of the Boston band and piece them together anew."

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N. Y. Staats 12/4
Zeitung

Mahlers „Erſte“ bei den Boſtonern.

Guſtav Mahler war bekanntlich ein geſchworener Feind eines „Programmes“ bei ſeinen Symphonien, welche er ungeachtet ihrer Ausdrucksenergie als ein Stück abſoluter Muſik behandelt wiſſen wollte. Daher hat er auch den urſprünglichen Titel ſeiner Erſten Symphonie, der „Titan“ war, fallen laſſen, weil man dieſes Werk mit dem Jean Paul'ſchen „Titan“ in Verbindung ſetzen wollte, während der Tonſetzer einfach nur einen heldenhaft-kraftvollen Menſchen im Sinne hatte, offenbar ſich ſelbſt. Natürlich hat er auch das Programm, über welches Philip Hale, der geiſtvolle Schreiber der Programmnotizen der Boſtoner Symphoniekonzerte, anläßlich der erſten Aufführung von Mahlers Werk in Budapeſt ausführlich zu berichten weiß, zurückgewieſen. Das Werk war übrigens urſprünglich fünfſätzig, denn Natalie Bauer-Lechner, die Verfaſſerin eines intereſſanten Mahlerbuches, weiß zu melden, daß ſich an den zweiten Satz früher eine ſentimental-ſchwärmeriſche Epiſode, die Mahler auch die „Jugendeſelei“ ſeines Helden nannte, angeſchloſſen habe, die er ſpäter ausmerzte.

Die erwähnte Schriftſtellerin, eine hervorragende Geigerin — als ſolche Mitglied des ſeinerzeit ſehr erfolgreichen Soldat-Roeger-Damenquartetts — zitiert ferner folgende Worte nach Mahlers Mitteilungen: „Meine Erſte Symphonie iſt noch am unbekümmertſten und keckſten geſchrieben. Ich meinte naiv, die ſei kindleicht für Spieler und Hörer und werde gleich ſo gefallen, daß ich von den Tantiemen werde leben und komponieren können. Wie groß war meine Ueberraſchung und Enttäuſchung, als es ganz anders kam! In Peſt, wo ich ſie zuerſt aufführte, wichen mir darnach die Freunde ſcheu aus; keiner wagte, mit mir über die Aufführung und mein Werk zu ſprechen, und ich ging wie ein Kranker oder Geächteter umher. Wie aber erſt die Kritiken ausſahen, kannſt Du Dir unter ſolchen Umſtänden wohl denken.“ Nun denn: Mahler iſt über die Zeiten der Enttäuſchungen und Kränkungen hinweggekommen, und hat ſich an die Strafe, die jedes Genie zahlen muß, gewöhnt. Man kennt ja den humoriſtiſchen, norddeutſchen Erfahrungsſatz: „Mit der Zeit gewöhnen ſie ſich daran“, ſagte die Köchin — da zog ſie den Aalen die Haut ab!“

Der erſte Satz der Mahler'ſchen Erſten atmet Naturverſunkenheit, Naturgröße, Bewunderung für die Allmacht der Natur; ſie bringt die packendſten Schilderungen und hält den Charakter des Phantaſtiſchen, des Unwägbaren feſt. Mahler iſt, das gilt vom ganzen Werk, bereits kühner Impreſſioniſt, kein Taſtender und Zaghafter, denn ſeine Muſe zeigte ſchon damals jene feſtumriſſenen Züge, welche ihn ſpäter zu einer ſo markanten Perſönlichkeit ſtempelten, nur daß der ſpätere Mahler noch weniger zu Konzeſſionen geneigt ſchien, noch knorriger und eigenwilliger wurde.

Der zweite Satz bewegt ſich etwa in den äußerlichen Formen jener derben, hemdsärmeligen Scherzi eines Schuberts oder noch beſſer Bruckner; es handelt ſich um eine Zuſammenkunft öſterreichiſcher Bauern; der Satz ſtrotzt von gewürzter Thematik und kunſtvoller Kontrapunktik. An dieſen ſchließt ſich ſodann — ein echt Mahler'ſcher Kontraſt! — ein durch ſeine unheimliche Myſtik feſſelnder, dritter Satz, in dem der bekannte Studenten-Kanon „Bruder Martin, ſchläfſt Du noch?“ kunſtvoll abgewandelt wird. Ein wahrer Titanentrotz, ein Löcken gegen den unbarmherzigen Stachel, waltet im Finale vor, welche gelegentlich choleriſch ſich ausſpricht, aber auch des parodiſtiſchen Salzes genug enthält.

Herr Monteux hat uns an der Spitze der Boſtoner eine im Ganzen gedrungen-kraftvolle Ausarbeitung des Werkes geboten, welches allerdings noch nicht die maſſenhaften Orcheſterkräfte der ſpäteren Symphonien aufbietet; es werden zwar ſieben Hörner verlangt, doch iſt die Beſetzung ſonſt eine mäßige. Am beſten gelangen dem Dirigenten wohl die beiden, kräftig aufgebauten Eckſätze, der kernige Humor des dritten erſchien ein wenig abgeſchliffen, gelegentlich etwas verniedlicht, und dem letzten fehlte es an jener wirkſamen Meſſerſpitze parodiſtiſchen Humors, welcher dem Satz, ja, dem ganzen Werke ſo charakteriſtiſch iſt. Viele wollten in dem Mahler'ſchen Werke anfangs überhaupt nur eine Parodie, nichts als eine ſolche, erblicken. Der Orcheſterklang war wieder einmal prächtig, und der warme Beifall ein wohlverdienter. Kein Zweifel, daß Herr Monteux ſich durch die energiſche und liebevolle Durchführung dieſes Werkes, welches wohl aber kein „dankbares“ im landläufigen Sinne bezeichnet werden kann, auf ein höheres Niveau gehoben hat.

Ueber die ſonſtigen Gaben des Konzerts nur mehr einige kurze Bemerkungen. Die drei vorgeführten „Alten Tänze und Arien für Laute“ von Ottorino Reſpighi für Orcheſter bearbeitet, ſind einfache, melodiöſe und doch mit dem ganzen charakteriſtiſchen Reiz der Spät-Renaiſſance wirkende Tanzformen. Zwiſchen einer luſtigen „Gagliarda“ von Galilei und dem naiven „Paſſo mezzo e maſcherata“ machte eine „Vilanella“ durch ihre preziöſe Pathetik den beſten Eindruck. Allen dreien kam eine graziöſe und klangſchöne Durchführung ſehr zu Statten. „La Péri“ von Dukas erinnert an das „Tannhäuſer“-Bacchanale; nur iſt das Stück mit modernen Effekten herausſtaffiert und wirkt durch ſein glitzerndes Orcheſterkleid. Den Beſchluß bildete die reizvoll geſpielte Ouverture zu Smetanas „Verkaufter Braut“. Carnegie Hall war ſehr gut beſetzt; der Erfolg war ein ſehr freundlicher. H.

Record Nov 26

BRUCE SIMONDS TO PLAY WITH BOSTON SYMPHONY

Bruce Simonds, the young pianist of New Haven who is to appear as soloist with the Boston Symphony orchestra at its concert in Woolsey hall New Haven Tuesday evening, Nov. 27, at 8:15, has had a career of high distinction. Born in Bridgeport, he showed a marvelous precocity and played the piano in public from the age of eight. He studied at the Yale School of Music under Stanley Knight and Horatio Parker, subsequently pursuing his training as a piano virtuoso for a year with Harold Bauer.

In 1919 he went to Paris where he took a course in composition under the personal direction of Vincent d'Indy and studied piano with Mathay, the celebrated London teacher.

Mr. Simonds appeared in both Paris and London with great success before he returned to America. In London he was awarded the Chapel gold medal for piano playing; in Paris he was asked by d'Indy to tour with him in the American tour of this distiguished composer. Simonds has likewise appeared as a soloist with the Philadelphia orchestra in Philodelphia and a number of other cities and has given recitals in New York and various cities of New England.

He will play with the Boston Symphony orchestra at the coming concert, Cecar Franck's Symphonic Variations. Pierre Monteux will also conduct the overture to "The Bartered Bride," of Semetana, the First Symphony of Sibelius in E minor, and Richard Strauss' dance of the seven veils from "Salome."

Great Musical Treat Boston Symphony Concert Woolsey Hall Tuesday

A great treat will be afforded music lovers tomorrow night, when the Boston Symphony orchestra will be heard in Woolsey hall, New Haven. This wonderful organization consists of 104 musicians and it will be led by Pierre Monteux, the distinguished French conductor, who is finishing his last season with the Boston Symphony, before returning to France. Bruce Simonds will be the piano soloist, in Franck's "Symphonie variations."

The orchestra selections will include Smetana's "Bartered Bride," Sibelius' "First Symphony," and Strauss' "Salome's Dance of the Seven Veils." The concert will begin at precisely 8:15. Seats at Loomis' Temple of Music, New Haven.—Adv.

Adv Nov 24

OVATIONS FOR SYMPHONY MEN

This week's Symphony program is one of the best of the season. At the matinee concert yesterday Pierre Monteux and the orchestra won ovations for their admirable interpretation of Mahler's D major symphony, presented for the first time in this city, and of Vaughan Williams' delightful fantasia for stringed orchestra, built upon an old theme by Thomas Tallis.

Mahler's symphony proved entertaining; on the whole, good, straight, old-style music. Faure's "Pelleas and Melisande" suite, a charming work, worthy of comparison in its way with the more famous Debussy score on the same subject, and Borodin's brilliant Polovtsian dances from the opera "Prince Igor," are the other features of the program, which will be given again tonight.

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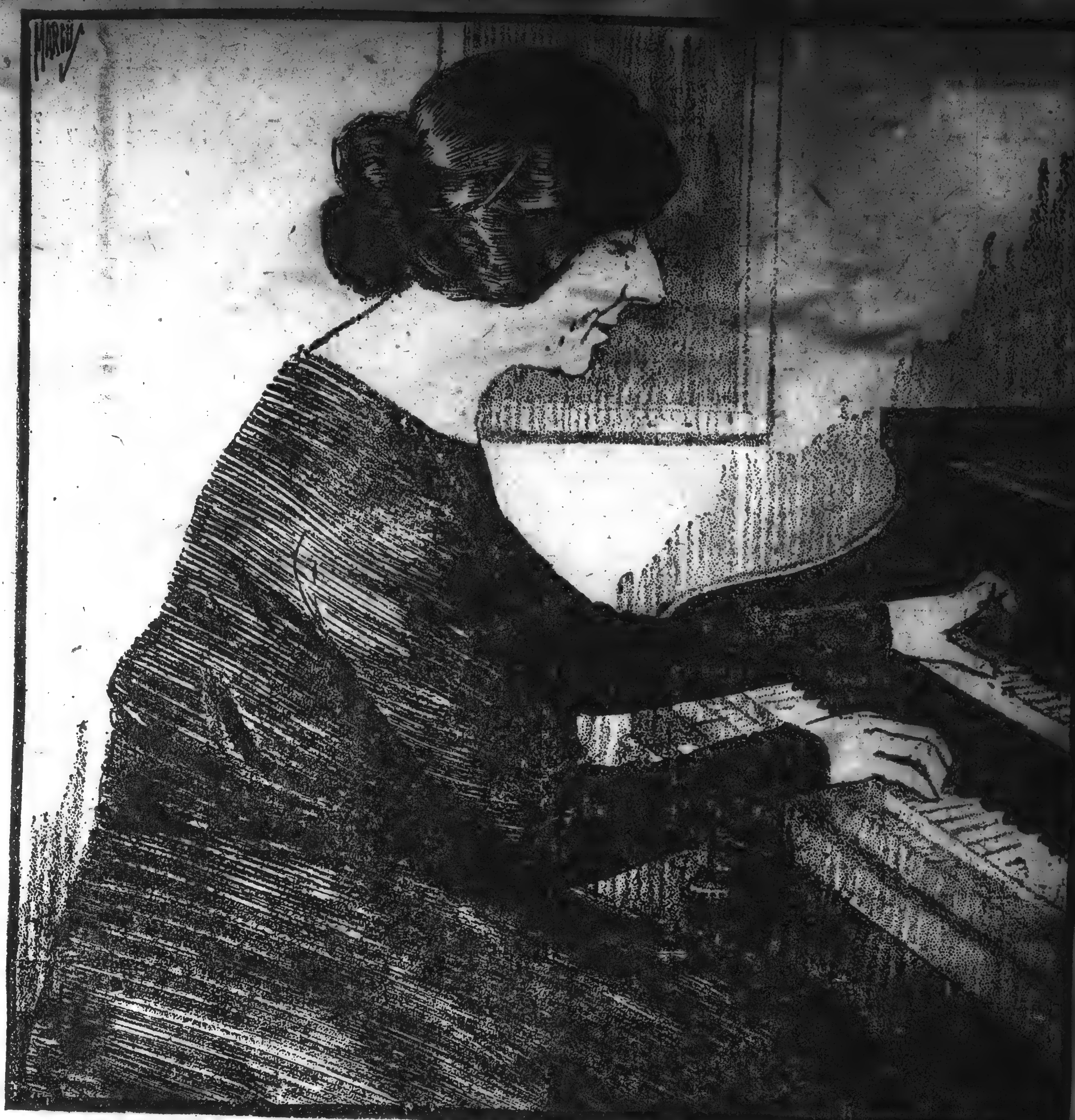


(From the Drawing by Marcus in The New York Times)

Wanda Landowska

Mistress of the Harpsichord and of the Elder Music
Long Familiar Virtuosa in Europe, Now Newly Come to America

Adv Nov 25

Landowska First Star at Monday Symphony

WANDA LANDOWSKA, the famous harpsichordist, making her first tour of America, will be the soloist at the first of the series of five Monday evening concerts by the Boston Symphony Orchestra, to be given in Symphony Hall on December 3, January 14, Ferbuary 4, March 10 and April 7. Madame Landowska will be heard in Handel's concerto for the harpsichord in B flat major.

Pierre Monteaux will open the first concert with Schubert's symphony in C major. Debussy's nocturnes, "Clouds" and "Festivals," and Liszt's symphonic poem, "Tasso," will also be played.

SYMPHONY PROGRAM

Harold Bauer will be the soloist at the next pair of concerts, Dec. 7 and 8. He will appear with the orchestra in the Brahms concerto in D flat. Weber's "Der Freischutz" overture, Paine's prelude to "Oedipus," Faure's "Pelleas and Melisande" suite and Borodin's "Prince Igor" dances are the other numbers.

HAYES CONCERT

Roland Hayes, the negro tenor who recently appeared as Symphony soloist, will give a concert in Symphony Hall next Sunday [illegible] with a program of German,

N.Y. Staats 12/4
Zeitung

Mahlers „Erſte“ bei den Boſtonern.

Guſtav Mahler war bekanntlich ein geſchworener Feind eines „Programmes“ bei ſeinen Symphonien, welche er ungeachtet ihrer Ausdrucksenergie als ein Stück abſoluter Muſik behandelt wiſſen wollte. Daher hat er auch den urſprünglichen Titel ſeiner Erſten Symphonie, der „Titan“ war, fallen laſſen, weil man dieſes Werk mit dem Jean Paul'ſchen „Titan“ in Verbindung ſetzen wollte, während der Tonſetzer einfach nur einen heldenhaft-kraftvollen Menſchen im Sinne hatte, offenbar ſich ſelbſt. Natürlich hat er auch das Programm, über welches Philip Hale, der geiſtvolle Schreiber der Programmnotizen der Boſtoner Symphoniekonzerte, anläßlich der erſten Aufführung von Mahlers Werk in Budapeſt ausführlich zu berichten weiß, zurückgewieſen. Das Werk war übrigens urſprünglich fünfſätzig, denn Natalie Bauer-Lechner, die Verfaſſerin eines intereſſanten Mahlerbuches, weiß zu melden, daß ſich an den zweiten Satz früher eine ſentimental-ſchwärmeriſche Epiſode, die Mahler auch die „Jugendeſelei“ ſeines Helden nannte, angeſchloſſen habe, die er ſpäter ausmerzte.

Die erwähnte Schriftſtellerin, eine hervorragende Geigerin — als ſolche Mitglied des ſeinerzeit ſehr erfolgreichen Soldat-Roeger-Damenquartetts — zitiert ferner folgende Worte nach Mahlers Mitteilungen: „Meine Erſte Symphonie iſt noch am unbekümmertſten und keckſten geſchrieben. Ich meinte naiv, die ſei kindleicht für Spieler und Hörer und werde gleich ſo gefallen, daß ich von den Tantiemen werde leben und komponieren können. Wie groß war meine Ueberraſchung und Enttäuſchung, als es ganz anders kam! In Peſt, wo ich ſie zuerſt aufführte, wichen mir darnach die Freunde ſcheu aus; keiner wagte, mit mir über die Aufführung und mein Werk zu ſprechen, und ich ging wie ein Kranker oder Geächteter umher. Wie aber erſt die Kritiken ausſahen, kannſt Du Dir unter ſolchen Umſtänden wohl denken.“ Nun denn: Mahler iſt über die Zeiten der Enttäuſchungen und Kränkungen hinweggekommen, und hat ſich an die Strafe, die jedes Genie zahlen muß, gewöhnt. Man kennt ja den humoriſtiſchen, norddeutſchen Erfahrungsſatz: „Mit der Zeit gewöhnen ſie ſich daran“, ſagte die Köchin — da zog ſie den Aalen die Haut ab!“

Der erſte Satz der Mahler'ſchen Erſten atmet Naturverſunkenheit, Naturgröße, Bewunderung für die Allmacht der Natur; ſie bringt die packendſten Schilderungen und hält den Charakter des Phantaſtiſchen, des Unwägbaren feſt. Mahler iſt, das gilt vom ganzen Werk, bereits kühner Impreſſioniſt, kein Taſtender und Zaghafter, denn ſeine Muſe zeigte ſchon damals jene feſtumriſſenen Züge, welche ihn ſpäter zu einer ſo markanten Perſönlichkeit ſtempelten, nur daß der ſpätere Mahler noch weniger zu Konzeſſionen geneigt ſchien, noch knorriger und eigenwilliger wurde.

Der zweite Satz bewegt ſich etwa in den äußerlichen Formen jener derben, hemdsärmeligen Scherzi eines Schuberts oder noch beſſer Bruckner; es handelt ſich um eine Zuſammenkunft öſterreichiſcher Bauern; der Satz ſtrotzt von gewürzter Thematik und kunſtvoller Kontrapunktik. An dieſen ſchließt ſich ſodann — ein echt Mahler'ſcher Kontraſt! — ein durch ſeine unheimliche Myſtik feſſelnder, dritter Satz, in dem der bekannte Studenten-Kanon „Bruder Martin, ſchläfſt Du noch?“ kunſtvoll abgewandelt wird. Ein wahrer Titanentrotz, ein Löcken gegen den unbarmherzigen Stachel, waltet im Finale vor, welche gelegentlich choleriſch ſich ausſpricht, aber auch des parodiſtiſchen Salzes genug enthält.

Herr Monteux hat uns an der Spitze der Boſtoner eine im Ganzen gedrungen-kraftvolle Ausarbeitung des Werkes geboten, welches allerdings noch nicht die maſſenhaften Orcheſterkräfte der ſpäteren Symphonien aufbietet; es werden zwar ſieben Hörner verlangt, doch iſt die Beſetzung ſonſt eine mäßige. Am beſten gelangen dem Dirigenten wohl die beiden, kräftig aufgebauten Eckſätze, der kernige Humor des dritten erſchien ein wenig abgeſchliffen, gelegentlich etwas verniedlicht, und dem letzten fehlte es an jener wirkſamen Meſſerſpitze parodiſtiſchen Humors, welcher dem Satz, ja, dem ganzen Werke ſo charakteriſtiſch iſt. Viele wollten in dem Mahler'ſchen Werke anfangs überhaupt nur eine Parodie, nichts als eine ſolche, erblicken. Der Orcheſterklang war wieder einmal prächtig, und der warme Beifall ein wohlverdienter. Kein Zweifel, daß Herr Monteux ſich durch die energiſche und liebevolle Durchführung dieſes Werkes, welches wohl aber kein „dankbares“ im landläufigen Sinne bezeichnet werden kann, auf ein höheres Niveau gehoben hat.

Ueber die ſonſtigen Gaben des Konzerts nur mehr einige kurze Bemerkungen. Die drei vorgeführten „Alten Tänze und Arien für Laute“, von Ottorino Reſpighi für Orcheſter bearbeitet, ſind einfache, melodiöſe und doch mit dem ganzen charakteriſtiſchen Reiz der Spät-Rennaiſſance wirkende Tanzformen. Zwiſchen einer luſtigen „Gagliarda“ von Galilei und dem naiven „Paſſo mezzo e maſcherata“ machte eine „Vilanella“ durch ihre preziöſe Pathetik den beſten Eindruck. Allen dreien kam eine graziöſe und klangſchöne Durchführung ſehr zu Statten. „La Peri“ von Dukas erinnert an das „Tannhäuſer“-Bacchanale; nur iſt das Stück mit modernen Effekten herausſtaffiert und wirkt durch ſein glitzerndes Orcheſterkleid. Den Beſchluß bildete die reizvoll geſpielte Ouverture zu Smetanas „Verkaufter Braut“. Carnegie Hall war ſehr gut beſetzt; der Erfolg war ein ſehr freundlicher.

H.

Record Nov 26

BRUCE SIMONDS TO PLAY WITH BOSTON SYMPHONY

Bruce Simonds, the young pianist of New Haven who is to appear as soloist with the Boston Symphony orchestra at its concert in Woolsey hall New Haven Tuesday evening, Nov. 27, at 8:15, has had a career of high distinction. Born in Bridgeport, he showed a marvelous precocity and played the piano in public from the age of eight. He studied at the Yale School of Music under Stanley Knight and Horatio Parker, subsequently pursuing his training as a piano virtuoso for a year with Harold Bauer.

In 1919 he went to Paris where he took a course in composition under the personal direction of Vincent d'Indy and studied piano with Mathay, the celebrated London teacher.

Mr. Simonds appeared in both Paris and London with great success before he returned to America. In London he was awarded the Chapel gold medal for piano playing; in Paris he was asked by d'Indy to tour with him in the American tour of this distiguished composer. Simonds has likewise appeared as a soloist with the Philadelphia orchestra in Philadelphia and a number of other cities and has given recitals in New York and various cities of New England.

He will play with the Boston Symphony orchestra at the coming concert, Cecar Franck's Symphonic Variations. Pierre Monteux will also conduct the overture to "The Bartered Bride," of Semetana, the First Symphony of Sibelius in E minor, and Richard Strauss' dance of the seven veils from "Salome."

Great Musical Treat Boston Symphony Concert Woolsey Hall Tuesday

A great treat will be afforded music lovers tomorrow night, when the Boston Symphony orchestra will be heard in Woolsey hall, New Haven. This wonderful organization consists of 104 musicians and it will be led by Pierre Monteux, the distinguished French conductor, who is finishing his last season with the Boston Symphony, before returning to France. Bruce Simonds will be the piano soloist, in Franck's "Symphonie variations."

The orchestra selections will include Smetana's "Bartered Bride," Sibelius' "First Symphony," and Strauss' "Salome's Dance of the Seven Veils." The concert will begin at precisely 8:15. Seats at Loomis' Temple of Music, New Haven.—Adv.

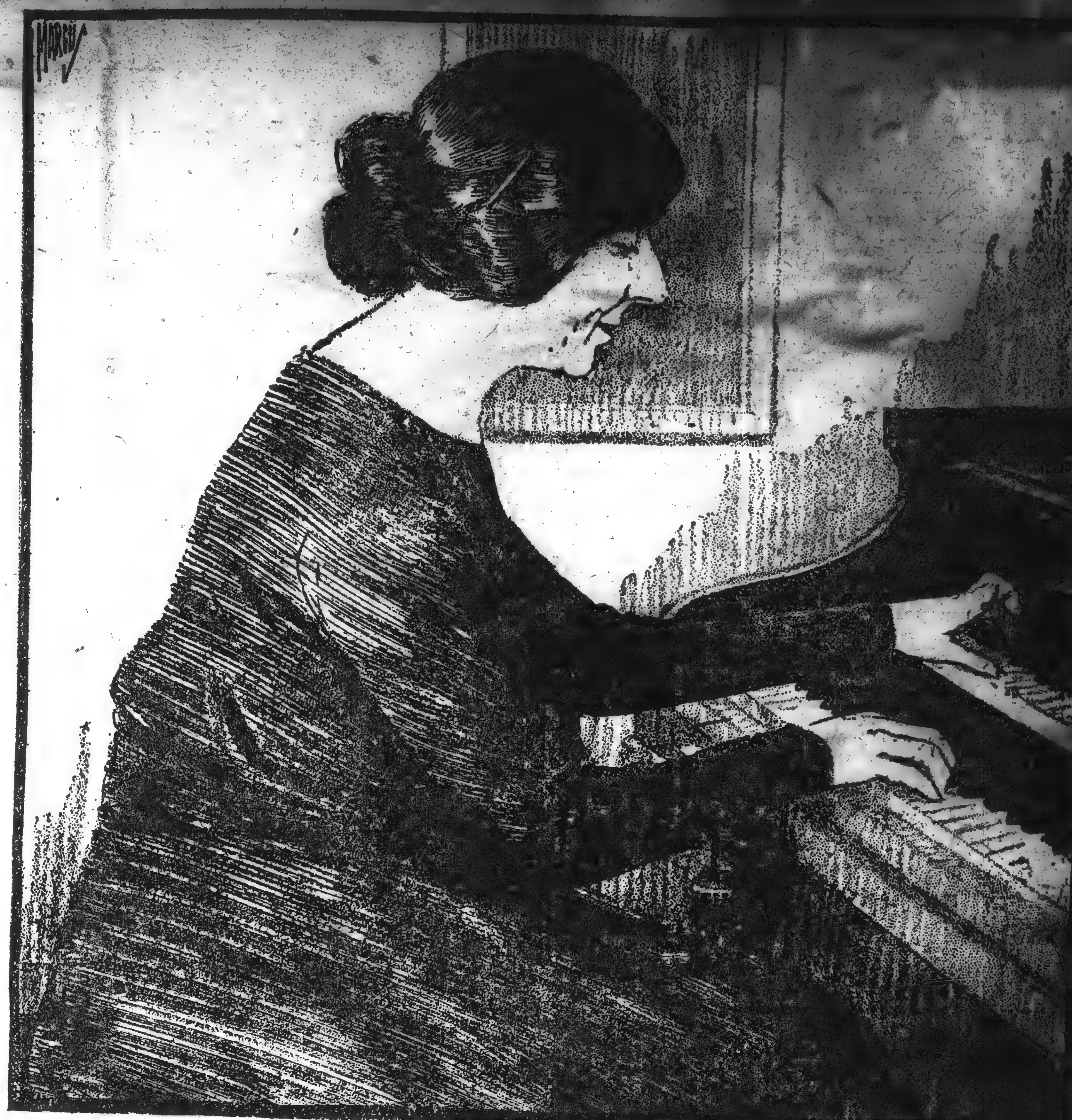
Adv Nov 24

OVATIONS FOR SYMPHONY MEN

This week's Symphony program is one of the best of the season. At the matinee concert yesterday Pierre Monteux and the orchestra won ovations for their admirable interpretation of Mahler's D major symphony, presented for the first time in this city, and of Vaughan Williams' delightful fantasia for stringed orchestra, built upon an old theme by Thomas Tallis.

Mahler's symphony proved entertaining; on the whole, good, straight, old-style music. Faure's "Pelleas and Melisande" suite, a charming work, worthy of comparison in its way with the more famous Debussy score on the same subject, and Borodin's brilliant Polovtsian dances from the opera "Prince Igor," are the other features of the program, which will be given again tonight.

Modern Voice to Ancient Instrument



(From the Drawing by Marcus in The New York Times)

Wanda Landowska

Mistress of the Harpsichord and of the Elder Music

Long Familiar Virtuosa in Europe, Now Newly Come to America

Adv Nov

Landowska First Star at Monday Symphony

WANDA LANDOWSKA, the famous harpsichordist, making her first tour of America, will be the soloist at the first of the series of five Monday evening concerts by the Boston Symphony Orchestra, to be given in Symphony Hall on December 3, January 14, Ferbuary 4, March 10 and April 7. Madame Landowska will be heard in Handel's concerto for the harpsichord in B flat major.

Pierre Monteaux will open the first concert with Schubert's symphony in C major. Debussy's nocturnes, "Clouds" and "Festivals," and Liszt's symphonic poem, "Tasso," will also be played.

SYMPHONY PROGRAM

Harold Bauer will be the soloist at the next pair of concerts, Dec. 7 and 8. He will appear with the orchestra in the Brahms concerto in D flat. Weber's "Der Freischutz" overture, Paine's prelude to "Oedipus," Faure's "Pelleas and Melisande" suite and Borodin's "Prince Igor" dances are the other numbers.

HAYES CONCERT

Roland Hayes, the negro tenor who recently appeared as Symphony solist, will give a concert in Symphony Hall next Sunday with a program of German, and

[156]

INFORMATION OBSCURED

Yale Nove 27

PIERRE MONTEUX

Who will conduct the Boston Symphony in Woolsey Hall To-night at 8:15.

Boston Symphony to Give Concert in Woolsey Hall.

(Continued from page 1)

The appearance of Mr. Bruce Simonds will also be of special interest to Yale men. He graduated from the University in 1917, is a pianist of rare ability, and is at present an instructor in the School of Music. While in the University, he greatly distinguished himself. Even though he was carrying full courses both in the College and the School of Music at the same time, his work was of such quality that he was elected to Phi Beta Kappa. In 1917 he was also awarded the Samuel S. Sanford fellowship which gave him the opportunity of carrying on his work in Europe for two years. He did not, however, go abroad until 1919, but studied music in New York under Harold Bauer and taught at Mannis Musical School. Later he toured New England playing for the benefit of the Red Cross. In 1919 he resumed his studies, going to Paris where he studied under Vincent D'Indy and later under T. Matthey in London, where he was awarded the Chappell medal for excellence as a pianist. Since then he was appointed to the Yale School of Music where he is now teaching the History of Music.

Wallingford, London (England), Milford, Toledo, and Scranton, which has 61. The fifty-or-more group is represented by Bristol and Yonkers, with 59 each, and Atlanta, Middletown, Omaha, Stratford, New Orleans, Brookline (Mass.), Auburn, New Rochelle and Dallas, in order of numbers.

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"My impressions? I would rather have you write up your impressions of me," was the good-natured reply of Mr. Monteux when first approached. "I never give my opinion," he said, "as to who are the greatest composers, except to say that I do not care in the least for the cheap compositions." "No, just because I am French I do not necessarily favor the work of compatriots."

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(Continued on page 4)

Eve Mail Nov 30

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By PITTS SANBORN

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Though other conductors have presided over the Boston Symphony with distinction, notably Arthur Nikisch in its earlier days and Karl Muck in its later, the orchestra which Mr. Monteux was called to lead in October, 1919, was still essentially the orchestra that Herr Gericke had astutely assembled and then trained to primacy among the orchestras of the world.

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In losing him as conductor Boston will lose a sincere and unaffected musician. Mr. Monteux is not a spectacular leader; he does not indulge in posing and posturing; he does not sacrifice to the idle hunters after sensation; he is no prima donna of the baton.

He has been known as a specialist in ultramodern music; some of the most important modern scores, among them Stravinsky's "Sacre du printemps," were played first under his direction. But he is thoroughly at home in the classics. Indeed, his attitude to the older classics is not without its touch of the "purism" traditional with French musicians.

Altogether, few conductors in any land are so satisfactory in music of various periods and schools as Pierre Monteux. Doubtless, being, human, he has his preferences and even his prejudices, but rarely, if ever, does the listener at his concerts detect them disagreeably.

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Doubtless American audiences will revel in many a joy-ride behind this wild Mazeppa of the steppes. But it seems highly probable that within a few years another conductor of the artistic stamp of Gericke and Muck and Monteux will come along and gather up the fragments of the Boston band and piece them together anew.

The programme last evening began with persuasive exposition of the E minor symphony of Sibelius, a composer who always seems to appeal strongly to Mr. Monteux. The other orchestral numbers were Brahms's variations on the "Chorale St. Antoni" of Haydn and the dance of Salome from Richard Strauss's opera "Salome."

In the former work the sheer tonal beauty and the technical virtuosity of the orchestra found large scope. As for Salome's dance, tearing it from its context was more than justified by the splendor of the result. Never can that Asiatic page have been more gorgeously set forth, in part because of the surpassing sensuousness of the Boston strings.

The soloist of this concert was Sigrid Onegin. If Adriano's scena from "Rienzi" lies a trifle high for her noble contralto, she was heard with keen pleasure in Schubert's "Die Allmacht" (sung simply, without shrieking) and "Der Erlkoenig." The orchestral accompaniment to both songs was discreet and effective.

The large audience was one of the most enthusiastic of the present season.

symphony concert in the high ton tradition.

P. S.

RUTH ROSENSWEIG

Yale Nov 28

BOSTON SYMPHONY GI CONCERT UNDER MO

Program of Famous O Very Well Received b Enthusiastic Audien

SIMONDS HAS MANY ENC

Faculty Member Praises Playing known Pianist as Excellent— Conducts Orchestra With Brilliance.

The concert of the Boston Sym chestra was well received by a l ence in Woolsey Hall last night. Simonds, the soloist of the evenin called five times by his enthusias "If John the Baptist's head had in convenient reach, Mr. Monte have had it," says a Faculty commenting on the brilliant wo French conductor.

His comment on the concert fol

With the kind assistance of Symphony Orchestra, the Univ brated last night by hearing a her Faculty as soloist and a sy an honorary graduate of 1914. tra did ample justice to one of programs of many years. The Smetana's "Prodana Nexesta" the concert opened, is a gay pie there was one, and one of the most reliable favorites. The Si phony, which was next on th could hardly be called gay. Eve movement which is evidently t idea of a joke, is a rather sav though it certainly is humorous. a big compelling piece of music, intensity and sincerity one does the southern lightness of touch. a great deal of pathos in it, and s dy but no morbidness or unhealth interminable dominant in the f ment—the throbbing of the basse nale—the sad little song that begi position—even the touching bea slow movement—these all make o Finland must be an unhappy pla but it cannot be denied that it pr sic quite unlike anything else on e does greatly enrich our musical with its full harmonies and inher ties.

Mr. Simonds was greeted by th with well merited and obviously s thusiasm. It is indeed a rare p have such a pianist among us. A pupil of D'Indy, it was most fittin should play the Symphonic Var Cesar Franck, who was D'Indy' The variations like all the work Franck, have a fine scholarly bal refreshing in an age that too o art to the winds as outworn rub serves raw emotion. It is great this of Franck's—but it is a co l that needs familiarity for complete appreciation, and, more's the pity, we get too few opportunities to become familiar with it.

The Seven Scarfs from Salome brought the evening to an exciting and bloody close. It is not easy to tell one scarf from the next nor to know what all the fabulous monsters —Heckelphones and xylophones, double-bassoons, tom-toms, harmoniums castenets and Glockenspiels—are about (most of the were not there, by the way) but ther no possible doubt about the effect pro within If John the Baptist's head had bee convenient reach, Mr. Monteux should have had it.

BOSTON SYMPHONY TO GIVE CONCERT IN WOOLSEY HAL

Noted Orchestra, on Final To Under Pierre Monteux, Plays To-night at 8:15.

BRUCE SIMONDS SOLOIST.

Dean Smith Says Concert is "Perhaps t Most Important of a Season Rich Wi Concerts of the First Order"—Prai Simonds as Pianist.

The Boston Symphony Orchestra w give its annual New Haven concert, und the auspices of the Univeresity School Music, in Woolsey Hall to-night at 8:1 This orchestra, which has won internatio fame, will be conducted by Pierre Monteu one of the greatest of French conductors who is completing his fifth and last season as its leader. Mr. Bruce Simonds, 1917, well known pianist, and instructor in the School of Music, will appear as a solois at the concert.

To-night's concert will be the first on a week's tour which will include an appearance in Montclair, New Jersey, and which will terminate with one concert in Brooklyn and two in New York City.

Dean Smith of the Music School comments as follows:

"Perhaps the most important concert o a season rich with concerts of the first order is the one to be given this evening i Woolsey Hall by the Boston Symphony Orchestra. The prestige of this organizatio is very great. No other orchestra in the country seems to equal it in the care wit which the programs are prepared.

"Of especial interest to Yale men and matter of especial pride is the appearanc of Mr. Bruce Simonds, instructor in t School of Music, as assisting artist in t concert. As is well known to the men his classes, Mr. Simonds is a pianist of e ceptional ability and inspiration. The pro gram this evening is of great interest an departs from the ordinary routine of Symphony concerts.

"It is hoped that there will be a larg representation of undergraduates at th concert. The opportunity is unusual. would be gratifying if the visit of the distinguished musicians might be treate with the cordiality that is to be expecte of Yale men."

To-night's program will include the Symphony of Sibelius in E minor, No. 1, t overture to *Prudana Nevesta, The Barter Bride,* by Smetana, and Strauss's Dance the Seven Veils from his Music Dram *Salome.* Bruce Simonds, as soloist, will pla with the Orchestra in Franck's Symphon Variations.

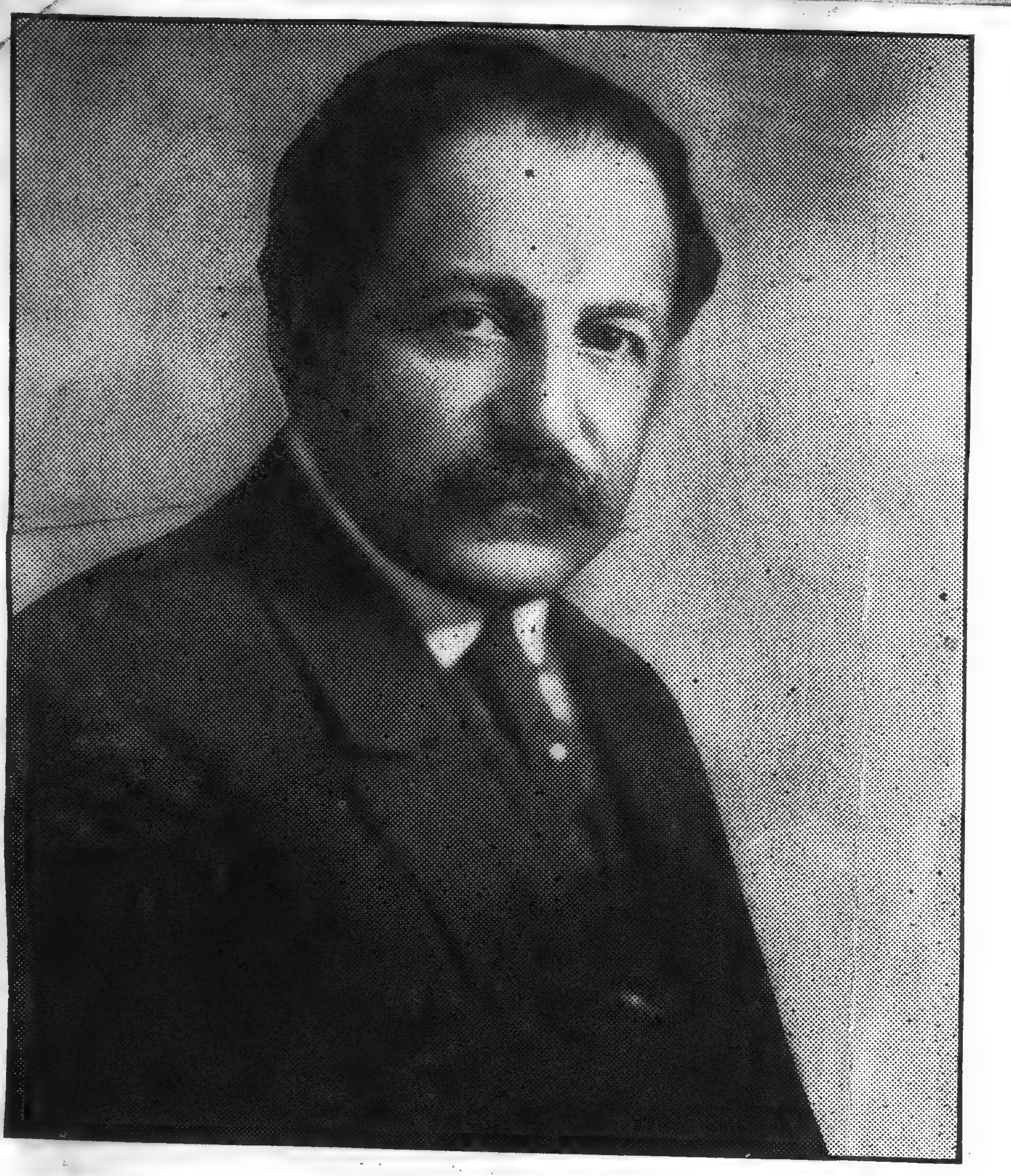
Pierre Monteux will return to France the spring. Accordingly *this will be one* the last opportunities to see him in th country.

(*Continued on page 5*)

[157]

INFORMATION OBSCURED

Yale Nov 27



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The programme last evening began with persuasive exposition of the E minor symphony of Sibelius, a composer who always seems to appeal strongly to Mr. Monteux. The other orchestral numbers were Brahms's variations on the "Chorale St. Antoni" of Haydn and the dance of Salome from Richard Strauss's opera "Salome."

In the former work the sheer tonal beauty and the technical virtuosity of the orchestra found large scope. As for Salome's dance, tearing it from its context was more than justified by the splendor of the result. Never can that Asiatic page have been more gorgeously set forth, in part because of the surpassing sensuousness of the Boston strings.

The soloist of this concert was Sigrid Onegin. If Adriano's scena from "Rienzi" lies a trifle high for her noble contralto, she was heard with keen pleasure in Schubert's "Die Allmacht" (sung simply, without shrieking) and "Der Erlkoenig." he orchestral accompaniment to oth songs was discreet and effective.

The large audience was one of e most enthusiastic of the present season.

symphony concert in the high ton tradition.

P. S.

RUTH ROSENSWEIG

Yale Nov 28

BOSTON SYMPHONY GIVES CONCERT UNDER MONTEUX

Program of Famous Orchestra Very Well Received by an Enthusiastic Audience.

SIMONDS HAS MANY ENCORES.

Faculty Member Praises Playing of Well-known Pianist as Excellent—Monteux Conducts Orchestra With Fire and Brilliance.

The concert of the Boston Symphony Orchestra was well received by a large audience in Woolsey Hall last night. Mr. Bruce Simonds, the soloist of the evening was recalled five times by his enthusiastic hearers. "If John the Baptist's head had been within convenient reach, Mr. Monteux should have had it," says a Faculty member in commenting on the brilliant work of the French conductor.

His comment on the concert follows:

With the kind assistance of the Boston Symphony Orchestra, the University celebrated last night by hearing a member of her Faculty as soloist and a symphony of an honorary graduate of 1914. The orchestra did ample justice to one of the finest programs of many years. The overture to Smetana's "Prodana Nexesta" with which the concert opened, is a gay piece if ever there was one, and one of the orchestra's most reliable favorites. The Sibelius symphony, which was next on the program could hardly be called gay. Even the third movement which is evidently the Finnish idea of a joke, is a rather savage affair though it certainly is humorous. But it is a big compelling piece of music, and in its intensity and sincerity one does not miss the southern lightness of touch. There is a great deal of pathos in it, and some tragedy but no morbidness or unhealthiness. The interminable dominant in the first movement—the throbbing of the basses in the finale—the sad little song that begins the composition—even the touching beauty of the slow movement—these all make one feel that Finland must be an unhappy place to live but it cannot be denied that it produces music quite unlike anything else on earth which does greatly enrich our musical inheritance with its full harmonies and inherent subtleties.

Mr. Simonds was greeted by the audience with well merited and obviously sincere enthusiasm. It is indeed a rare privilege to have such a pianist among us. As he is a pupil of D'Indy, it was most fitting that he should play the Symphonic Variations of Cesar Franck, who was D'Indy's teacher. The variations, like all the work of Cesar Franck, have a fine scholarly balance most refreshing in an age that too often casts art to the winds as outworn rubbish and serves raw emotion. It is great music—this of Franck's—but it is a cool greatness that needs familiarity for complete appreciation, and, more's the pity, we get too few opportunities to become familiar with it.

The Seven Scarfs from Salome brought the evening to an exciting and bloody close. It is not easy to tell one scarf from the next nor to know what all the fabulous monsters—Heckelphones and xylophones, double-bassoons, tom-toms, harmoniums castenets and Glockenspiels—are about (most of them were not there, by the way) but there's no possible doubt about the effect produced. If John the Baptist's head had been within convenient reach, Mr. Monteux should have had it.

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INFORMATION OBSCURED

Yale Nov 27

PIERRE MONTEUX

Who will conduct the Boston Symphony in Woolsey Hall To-night at 8:15.

Boston Symphony to Give Concert in Woolsey Hall.

(Continued from page 1)

The appearance of Mr. Bruce Simonds will also be of special interest to Yale men. He graduated from the University in 1917, is a pianist of rare ability, and is at present an instructor in the School of Music. While in the University, he greatly distinguished himself. Even though he was carrying full courses both in the College and the School of Music at the same time, his work was of such quality that he was elected to Phi Beta Kappa. In 1917 he was also awarded the Samuel S. Sanford fellowship which gave him the opportunity of carrying on his work in Europe for two years. He did not, however, go abroad until 1919, but studied music in New York under Harold Bauer and taught at Mannis Musical School. Later he toured New England playing for the benefit of the Red Cross. In 1919 he resumed his studies, going to Paris where he studied under Vincent D'Indy and later under T. Matthey in London, where he was awarded the Chappell medal for excellence as a pianist. Since then he was appointed to the Yale School of Music where he is now teaching the History of Music.

Wallingford, London (England), Milford, Toledo, and Scranton, which has 61. The fifty-or-more group is represented by Bristol and Yonkers, with 59 each, and Atlanta, Middletown, Omaha, Stratford, New Orleans, Brookline (Mass.), Auburn, New Rochelle and Dallas, in order of numbers.

Orange, Naugatuck, and Wilmington head the group of cities which have between 25 and 50 Yale Alumni. The others are in order: Mount Vernon, Harrisburgh, Jersey City, Shanghai (China), Wilkes-Barre, Branford, Northampton, Erie, Schenectady, Danbury, Nashville, Salt Lake City, Grand Rapids, Norwalk, Torrington, Peking, Portland (Me.), Princeton, Duluth, Holyoke, Youngston (Ohio), Elizabeth, Pittsfield, South Orange, Tacoma, Des Moines, Fairfield (Conn.), South Norwalk, Troy, Utica, Madison, Colorado Springs, Savannah, Binghamton, Poughkeepsie, Manila, and Spokane.

Monteux, Symphony Conductor, Will Not State Favorite Composer, For Fear of Unfairne

Ah non, monsieur, I would not like to say which are my favorite composers, because that would be unfair to certain excellent musicians," said Pierre Monteux, the smiling leader of the Boston Symphony Orchestra during the intermission at the Woolsey Hall concert last night. The stocky conductor, who symbolizes continent energy, was chatting in rapid and expressive French with Bruce Simonds, the pianist, about the appreciative enthusiasm of the audience.

"My impressions? I would rather have you write up your impressions of me," was the good-natured reply of Mr. Monteux when first approached. "I never give my opinion," he said, "as to who are the greatest composers, except to say that I do not care in the least for the cheap compositions." "No, just because I am French I do not necessarily favor the work of compatriots."

The relative merit of present-day dan music then came under discussion. Th sparkling eyes of the director showed utter lack of comprehension when asked if he liked Paul Whiteman's orchestrations. "Who is he? What sort of things does he play? I must confess my ignorance of this 'jazz.'" Evidently M. Monteux is chiefly concerned with music of a higher plane.

After a slight silence, he inquired why we did not question him about the Yale-Harvard game. Even while giving a difficult program, the great conductor could relax and speak with gracious ease on sporting events. "Oui, I am happy that Yale won—they should win once in a while."

(Continued on page 4)

Eve Mail Nov 30

EVENTS IN MUSIC

By PITTS SANBORN

BOSTON SYMPHONY

Pierre Monteux led in Carnegie Hall last evening the first New York concert of his fifth and last season as conductor of the Boston Symphony Orchestra. That orchestra as it exists today is as much the creation of Mr. Monteux as the older Boston Symphony was the creation of Wilhelm Gericke.

Though other conductors have presided over the Boston Symphony with distinction, notably Arthur Nikisch in its earlier days and Karl Muck in its later, the orchestra which Mr. Monteux was called to lead in October, 1919, was still essentially the orchestra that Herr Gericke had astutely assembled and then trained to primacy among the orchestras of the world.

There came the peril of shipwreck, averted mainly through courage and firmness of Mr. Monteux and the loyal devotion of old members of the orchestra. The present orchestra, which is worthy of all that the words Boston Symphony have meant during so many years, is a monument to the intelligent and untiring labor of Pierre Monteux.

In losing him as conductor Boston will lose a sincere and unaffected musician. Mr. Monteux is not a spectacular leader; he does not indulge in posing and posturing; he does not sacrifice to the idle hunters after sensation; he is no prima donna of the baton.

He has been known as a specialist in ultramodern music; some of the most important modern scores, among them Stravinsky's "Sacre du printemps," were played first under his direction. But he is thoroughly at home in the classics. Indeed, his attitude to the older classics is not without its touch of the "purism" traditional with French musicians.

Altogether, few conductors in any land are so satisfactory in music of various periods and schools as Pierre Monteux. Doubtless, being, human, he has his preferences and even his prejudices, but rarely, if ever, does the listener at his concerts detect them disagreeably.

He is a conductor of board sympathies, as well as of a ruthless artistic conscience. Perhaps no other of the principal symphonic conductors now in America has consistently provided programmes of such stimulating selection and such admirable variety.

Sergei Kussewitzky, the Russian double-bass player, who will succeed Mr. Monteux next season, is quite another story. As an orchestral conductor he is an unashamed sensationalist, relying greatly on the hypnotic influence he exercises over audiences; and his habit has been to conduct a composition as he "feels" it, without subjecting his vagrant fancy to the cramping limitations of the composer's expressed wishes regarding pace, dynamics, or expression.

Doubtless American audiences will revel in many a joy-ride behind this wild Mazeppa of the steppes. But it seems highly probable that within a few years another conductor of the artistic stamp of Gericke and Muck and Monteux will come along and gather up the fragments of the Boston band and piece them together anew.

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BOSTON SYMPHONY TO GIVE CONCERT IN WOOLSEY HALL

Noted Orchestra, on Final Tou Under Pierre Monteux, Plays To-night at 8:15.

BRUCE SIMONDS SOLOIST.

Dean Smith Says Concert is "Perhaps th Most Important of a Season Rich Wi Concerts of the First Order"—Prai Simonds as Pianist.

The Boston Symphony Orchestra wi give its annual New Haven concert, unde the auspices of the Univeresity School Music, in Woolsey Hall to-night at 8:15. This orchestra, which has won internationa fame, will be conducted by Pierre Monteux, one of the greatest of French conductors, who is completing his fifth and last season as its leader. Mr. Bruce Simonds, 1917, well known pianist, and instructor in the School of Music, will appear as a solois at [illegible]

To-night's concert will be the first on a week's tour which will include an appearance in Montclair, New Jersey, and which will terminate with one concert in Brook lyn and two in New York City.

Dean Smith of the Music School comments as follows:

"Perhaps the most important concert of a season rich with concerts of the first order is the one to be given this evening in Woolsey Hall by the Boston Symphony Orchestra. The prestige of this organizati is very great. No other orchestra in th country seems to equal it in the care wit which the programs are prepared.

"Of especial interest to Yale men and matter *of especial pride* is the appearanc *of Mr. Bruce Simonds*, instructor in th School of Music as assisting artist in concert. As is well known to the men his classes, Mr. Simonds is a pianist of ex ceptional ability and inspiration. The pro gram this evening is of great interest departs from the [illegible] routine of Sym phony concerts.

"It is hoped that there will be a larg representation of [illegible] graduates at th concert. The [illegible] is unusual. would be gratifying [illegible] visit of the distinguished musicians [illegible] be treat with the cordiality that is to be expect of Yale men."

To-night's program will include the Sym phony of Sibelius in F minor, No. 1, th overture to *Prodana Nevesta, The Barter Bride*, by Smetana, and Strauss's Dance the Seven Veils from his Music Dra *Salome*. Bruce Simonds, as soloist, will pl with the Orchestra in Franck's Symphon Variations.

Pierre Monteux will return to France the spring. Accordingly this will be one the last opportunities to see him in t country.

(Continued on page 5)

[157]

Sun Nov 30

Boston Symphony in First Concert Here This Season

Sigrid Onegin as Soloist; 'Parsifal' in Holiday Return to Opera Repertory.

Thanksgiving Day and the Boston Symphony were both invented in New England. A synonymity is to be implied. There is cause enough for gratitude in the return to Carnegie Hall yesterday evening of the last of the orchestras which furnish New York with concerts at regular intervals. It was under holiday conditions then that that admirable program maker, Conductor Pierre Monteux, began his final season here in charge of the historic band.

Sibelius's first symphony, an early work in E-minor, started the night off. It is scarcely to be compared, of course, to the Finnish master's subsequent symphonies,—the second, notably,—of a so much darker and, more individual strength. Now and then there was more than hint in *this First* of what he would arrive at in after years, and the third movement, allegro, was immediately arresting. Yet it is mostly indecisive romance, the groping of a young but chilled Tschaikowsky.

At a later hour the orchestra was playing Brahms's Variations on a Theme by Hydn, fast becoming a familiar classicism hereabouts, and ended with Salome's Dance from the Strauss opera. All these works the orchestra played with that lust for tonal aggrandizement, bluntly occasionally, roughly won, which has come to be one of its recent characteristics. Mr. Monteux, for all his personal calmness, specializes on power, on solidity, on a masculinity of interpretation which has conferred new personality, for better or worse, upon his orchestra.

The evening had a vocal soloist in Mme, Sigrid Onegin, the Metropolitan mezzo, who sang the scena and aria of Adriano from Wagner's "Rienzi." We shall have the opera in its entirety soon, and it will be time enough then to judge of its interest for modern listeners. Again Mme. Onegin gave the two Schubert songs, "Die Allmacht" and "Erlkoenig," with orchestral accompaniment. Her gloriously open voice is a robe of velvet over all she sings, no matter how prodigally and carelessly she flings it. She may wear it cruelly out in the process, but that's her business—and last night was the audience's pleasure

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The First Boston Symphony Concert

There was a joyous sight for the faithful at Carnegie Hall last night.. the sight of a Boston Symphony audience that almost filled the visible portion of Carnegie Hall. It was the famous orchestra's first New York concert of the season. Mr. Monteux, its devoted and efficient conductor, was on hand, with an infrequently heard symphony of Sibelius—his first, in E minor—and with Mme. Onegin, the contralto of the sumptuous voice and the grand manner, as soloist in an aria from "Rienzi" ("Gerechter Gott") and two Schubert songs: "Die Allmacht" and "Erlkoenig." The rest of the bill promised the Brahms-Haydn Variations and Salome's Dance from the opera of Richard Strauss.

It is delightful to welcome the great organization again to New York—for its concerts have been unjustly neglected in recent years. The orchestra played well last season; it plays better this: with beauty and nobility of tone, with splendid virility and élan, with plasticity and responsiveness. It is now an instrument of wide range and flexibility and finesse; and there is no doubt of its indebtedness to Mr. Monteux for this notable achievement.

They played the symphony of Sibelius—which is seldom heard hereabouts—with superb eloquence; and the work was worthy of that eloquence. This First Symphony of the Finnish master is characteristic, though it is almost a quarter of a century old, and is far from representing the Sibelius of today.

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Programs of the Week

SYMPHONY HALL — Today at 3:30, Frieda Hempel, soprano. "Jenny Lind program," assisted by Conrad V. Bos, pianist: "Dedication," Schumann-Liszt; aria, "Schon lacht der holde Fruhling," Mozart; "Ave Maria" and "Auf dem Wasser zu Singen," Schubert; "Bei der Wiege" and "Jetzt kommt der Fruhling," Mendelssohn; Sonata in C major, Mozart; "Ombra leggiera" ("Shadow Song"), from "Dinorah," Meyerbeer; "Away, Away to the Mountain's Brow," Alexander Lee; "Fly Away, Pretty Moth," T. H. Bayly; "Bird Song," Taubert; "Home, Sweet Home," Bishop.

Tonight at 8:15 Roland Hayes, tenor, "Arietta," Paradisi; "When I am Laid in Earth," Purcell; "Would you Gain the Tender Creature," Handel; "Bist du Bei Mir," Bach; "Die Neugierige," "Die Forelle," Schubert; "Ich Hab Im Traum Geweinet," "Der Nussbaum," Schumann; "La Procession," Cesar Franck; "Claire de Lune," Gabriel Faure; No 7 from "Biblical Songs," Dvorak; "It Was a Lover and His Lass," Roger Quilter; Negro Spirituals: "Don't You Weep When I'm Gone," "Every Time I Feel the Spirit," "Sit Down," "The Crucifixion."

Monday at 8:15, Boston Symphony Orchestra, first Monday concert. Symphony in C major, Schubert; Concerto for harpsichord and orchestra, Handel; Sonata, Scarlatti; Gavotte, Bach; "Nuages" and "Fetes" from "Nocturnes." Debussy; "Roman Carnival," Berlioz. Soloist, Wanda Landowska, harpsichord.

Friday at 2:20, and Saturday at 8:15, Boston Symphony Orchestra, seventh program. Overture to "Polyeucte," Dukas; Concerto No. 2, in B flat, Brahms; Prelude to "Oedipus Rex," Paine; introduction to act 3 of "Tristan und Isolde," Wagner; "Alborada del Gracioso," Ravel. Soloist, Harold Bauer

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Boston Orchestra Gives Its Opening Matinee Concert

Mahler's First Symphony on the Program Conducted by Monteux.

By W. J. HENDERSON.

The first afternoon concert of the Boston Symphony Orchestra yesterday in Carnegie Hall was not advertised as a "grand matinee for the ladies and children." The ladies might resent the implication and Mr. Damrosch the insinuation that his symphony concerts for children were not his very own. But surely there was nothing in the entertainment to arouse dangerous passions or to tax homekeeping wits.

Gustave Mahler's first symphony, composed in Cassel in 1883-84, and in the cheerful key of D major, was the piece without resistance. After a brief intermission the audience listened to "Old Airs and Dances for the Lute," freely arranged by Signor Resphighi. The other numbers were Paul Dukas's "La Peri, Poeme Danse," and Smetana's jubilant overture to "The Sold Bride."

Resphighi's arrangement of a galliard by Gallilei, father of the famous astronomer, a villanella and a "passo mezzo e macherada," both of unknown composers, were very pleasant pieces of music, in which the riches of the modern orchestra were employed with color and sonority, but without destroying the archaic charm of the dances. Mahler's symphony made the same impression as it had at previous hearings. It was very, very pretty.

Mahler is preeminently the conductors' composer. They dote upon him. Mahler in his bucolic mood and Mahler in his metaphysical abstraction are quite different incarnations of the same genius. The music of the former might rock one to sleep. That of the latter puts one there. In either case we should be grateful. The Bostonians performed the D major symphony and the Resphighi music admirably and Mr. Monteux conducted both with fine skill.

Times Dec 2

MUSIC

Boston Symphony Orchestra.

By H. C. COLLES.

The program of the Boston Symphony Orchestra given at Carnegie Hall yesterday afternoon was more calculated to show the qualities of the orchestra than was that of Thursday night. There is not much to be said of Mahler's first symphony, which began the concert, except that Respighi's delightful arrangements of old Italian dances and airs, Dukas's "La Peri-Poème Dansé" and Smetana's overture to "Peodana Nevesta" did all possible to make amends for the tedious three-quarters of an hour which the symphony imposed. Mahler affecting the beauty of simplicity is more wearisome than Mahler adopting the heavily intellectual pose, and this symphony is like an elaborate landscape painted by an artist who never leaves his studio.

Respighi, however, brought an altogether fresher atmosphere. He approaches the work of the part with understanding and sympathy, not with patronage. He does not dress up Vincenzo Galilei and the other sixteenth century composers to tickle modern ears with their quaintness, but he gives them just as much of new orchestral coloring as they need to show the freshness of their melodies and rhythms.

The glowing tone of the strings was specially remarkable in the gagliarda and, altogether, the performance was an admirable piece of work. With Dukas Pierre Monteaux seemed to be on his own ground. Its dance rhythms were played with perfect finish and the wayward charm of its French style was treated with the fullest sympathy. Smetana's overture, the title of which the program translated as "The Sold Bride," belongs to the first and most famous of Smetana's eight Czech operas. It is perhaps the most brilliant of comedy overtures since Mozart's "Figaro," with which it has something in common.

Like the overture to "Figaro" its brilliance depends mainly on the strings, and the playing of the strings, both in those electrifying sforzandos and in the rapid pianissimo passages, was magnificent. One must not forget to mention also the tone of the brass, which throughout the concert was splendidly resonant and never coarse. Indeed the playing of this group of works gave a very strong impression of the musical ensemble which the Boston Orchestra can achieve.

LANDOWSKA PLAYS AT SYMPHONY CONCERT

Harpsichord Used in Music of Bach and Handel

Wanda Landowska, the soloist at the first of the five extra Boston Symphony concerts last night, played music by Bach, Scarlatti and Handel on the harpischord, an instrument known to the 18th century musicians, instead of using the modern pianoforte, of which they never dreamt. Mme Landowska has mastered the technique of the old instrument, and gets from it far more varied and more brilliant technical effects than are possible if one plays the harpsichord as though it were merely an inferior sort of piano. Last night's large audience applauded her with enthusiasm.

Mr Monteux had chosen an especially fine program, which he and the orchestra performed brilliantly. Schubert's C major symphony, with what Schuman called its "heavenly length" somewhat curtailed by omission of repeats and cuts in the slow movement and finale, gave great pleasure. It was a pity that the problem of securing the necessary female chorus prevented the third of Debussy's "Nocturnes," entitled "Sirens," from being played with the other two last night. "Clouds" and "Festivals" again seemed finely wrought, vividly imagined music. The performance was eloquent and warmly applauded. Berlioz' "Roman Carnival" lost none of its marked effectiveness at the hands of the orchestra last night.

Mme Landowska was heard in Handel's B-flat concerto, with a small orchestra. The hall is too big for such music to sound well in it, yet one could not but be impressed with the deftness of the performance.

She also played Handel's so-called "Harmonious Blacksmith" variations, in which she extorted from her instrument unsuspected sonorities; a Scarlatti sonata, where the skill with which she executed passages for crossed hands was astonishing; and a Bach gavotte. In all this music her sound musicianship and extraordinary technical proficiency, as it seemed to ears unused to good harpsichord playing, were both commendable and delightful. Yet a certain monotony of tone color became felt. One wondered how our ancestors endured so much music from so dull an instrument.

At the second Monday concert, Jan 14, Cecilia Hansen, violinist, will be the

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Probably Mr. Monteux was not aware of the fact when he put John K. Paine's overture to "Oedipus Tyrannus" on the Symphony program of last Friday and Saturday that this was the 50th anniversary of Paine's active work at Harvard as a regular teacher.

is going to change the

Wanda Landowska, the famous harpsichordist, making her first tour of America, will play a Handel concert at the first of the series of five Monday evening concerts by the Boston Symphony Orchestra to be given in Symphony Hall, Dec 3.

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The Handel and Haydn Society, Emi

HARPSICHORDIST IS CONCERT FEATURE

Wanda Landowska Is Soloist; Symphony Hall Filled

By PHILIP HALE

The first extra concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place last night in Symphony hall. Mme. Wanda Landowska, harpischordist, was the soloist. The audience completely filled the hall.

The program was as follows: Schubert, Symphony, C major; Handel, Concerto, B flat major for harpischord; Debussy, Two Nocturnes—Clouds and Festivals. Harpischord solos: Handel, "The Harmonious Blacksmith"; Bach, Gavotte; Scarlatti, Sonata; Berlioz, Overture, "The Roman Carnival."

The orchestral pieces are familiar and require no description, but it may be said that Schubert's Symphony seems longer every time it is played. It is all very well to speak of its "heavenly length"; the endless repetitions lead one to wish that the symphony could be put into a duck-press and its essential beauty preserved in such a form that one might wish for more. The playing of the orchestra was fully up to its high standard.

Mme. Landowska's European reputation as a harpischordist crossed the Atlantic long ago. Since her arrival in this country she has played privately in Boston; last night she played here in public for the first time. Her passion for the odd instrument and for the music written for it in past centuries is revealed in her valuable and entertaining volumes of championship. This passion is not merely literary and theoretical. She is an accomplished virtuoso, a well-equipped musician.

The instrument employed by her last night was one of extra size, a harpsichord of the theatre. Mr. Monteux reduced his orchestra to six first violins and a proportionate number of other strings. There were two flutes and a bassoon. Handel's music thus made its effect, played in full understanding and finely phrased by Mme. Landowska to a sympathetic accompaniment. Her skill as a virtuoso was even more liberally displayed in the solo pieces. Scarlatti's Sonata was taken at an incredibly fast pace—Scarlatti himself amazed his hearers by the rapidity of his execution—but every note was distinct. The demoniacal gayety of the music was irresistible. Mme. Landowska was heartily applauded and recalled several times. The playing of the orchestral compositions was also warmly appreciated.

At the second extra concert, Monday evening, Jan. 15, Cecilia Hansen, violinist, will be the soloist.

Post Dec 4.

SYMPHONY IN EXTRA CONCERT

Mme. Landowska Soloist With Harpsichord Novelty

The Boston Symphony Orchestra gave the first of a series of five Monday evening concerts last night at Symphony Hall. Pierre Monteux conducted an interesting programme, which offered for novelty music for the harpsichord. Madame Wanda Landowska was the soloist, playing a Concerto in B-flat for Harpsichord and Orchestra, by Handel, and for further novelty a group of solo pieces for the instrument.

CAPACITY AUDIENCE

The audience was very large, it being difficult to discover an empty seat. What further proof is needed that M. Monteux and the Orchestra have re-established the orchestra on its old standards, and restored it to its former popularity? For this is an audience which comes to concerts primarily to listen to good music, not because mere-

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Tertis Soloist at Symphony Concerts

At the Symphony concerts next Friday afternoon and Saturday evening the soloist will be Lionel Tertis, English viola player, who will appear with the orchestra in the concerto written by York Bowen.

Pierre Monteaux will also present Mozart's "The Magic Flute" overture, Schumann's symphony in D minor and the "Ball at the Capulet's" music from Berlioz's romantic symphony, "Romeo and Juliet."

TWO PERFORMANCES

[158]

Prov Bulletin Dec 4

LEGINSKA, who will appear as piano soloist at the next concert, Dec. 11, of the Boston Symphony Orchestra, in Infantry Hall.

Current Affairs Nov 26

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Anticipations were abundantl ealized in the quick response an he crowded patronage which the ave since had; indeed, this serie bids fair to become a permanen part of the Boston Symphony Orchestra's schedule. They hav n added musical importance i hat the programs chosen by M Monteux offer no duplications from

Trans Dec 8

CONCERTS NEXT WEEK

Symphony Orchestra

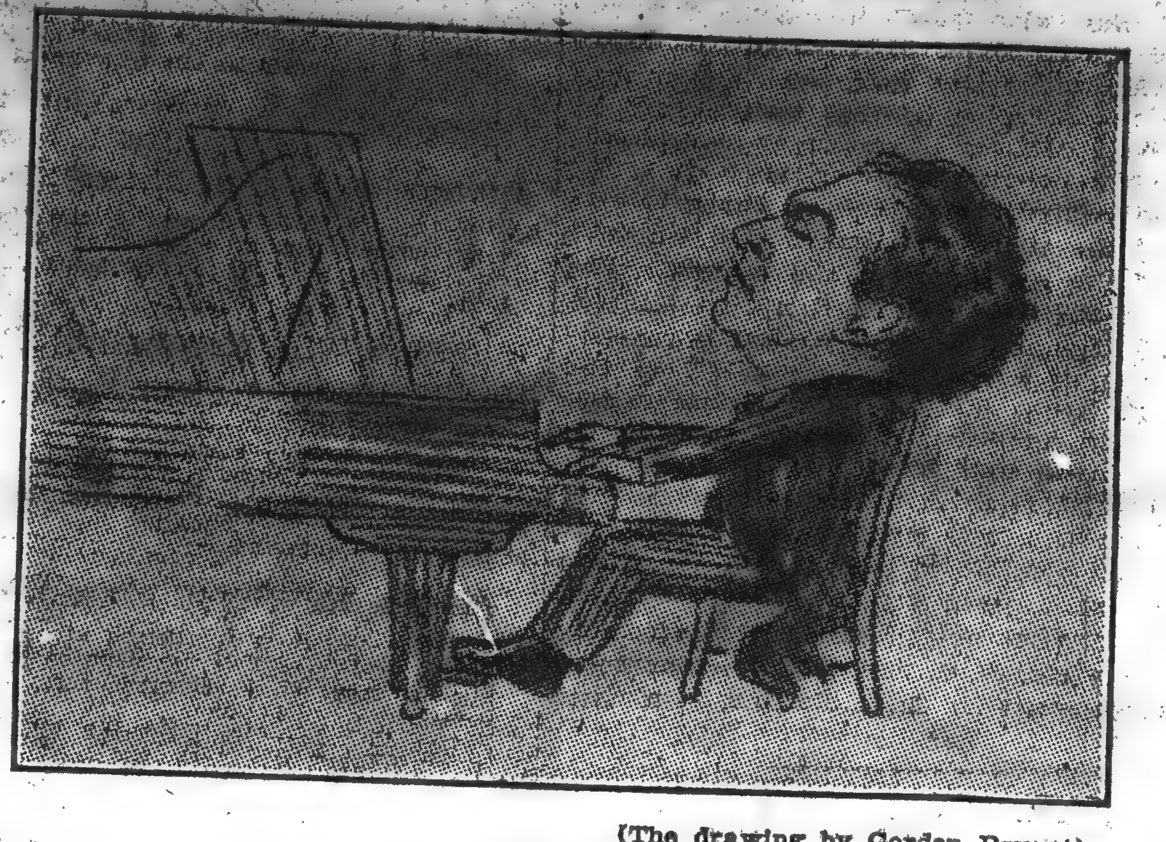
FOR the first time within the longest memory a viola-player will be "assisting artist" at the Symphony Concerts—Lionel Tertis, the renowned English virtuoso and musician now ending an American tour that began last September at the Berkshire Festival. He will play with the orchestra on Friday and Saturday of next week through a Concerto written by another Englishman, York Bowen. The other items of the programme are Schumann's Symphony in D minor; the Overture to Mozart's opera, "The Magic Flute"; and two fragments from Berlioz's Symphony, "Romeo and Juliet"—a piece for which Mr. Monteux has an abiding liking. They are "Romeo Musing" and "The Fete at Capulet's."

Trans Dec 12

Mr. Monteux is evidently an intrepid soul. Surely he must know that the music of Mahler is about as popular in New York as a chaperone at a petting party—always excepting those few embattled Mahlerites whom nothing could daunt or deter. For the "Mahler Question" is no nearer settlement than it ever was. Discussion concerning his qualities as a music-maker persists with unabated fury, dividing those who (like Mr. Mengelberg and other European musicians of eminence and experience) regard him as one of the major prophets of music, from those who (like the majority of American concertgoers) regard him as the abomination of desolation. We know a great Continental conductor who unblushingly ranks Mahler with the high gods of symphonic music, and seats him on the right hand of Beethoven. But there are many musicians of indubitable insight and sensibility who would run screaming into the subway if they read Mahler's name on a Carnegie Hall billboard. Therefore, when Mr. Monteux placed this disputatious name on his programme he was either indifferent to the prevalence of Mahlerphobia in these parts, or his friends had neglected to enlighten him. Nevertheless, in the first movement of this First Symphony, there is perhaps warrant for his Schubertian analogy.

Transcript Dec 6

Pianists as They Play



(The drawing by Gordon Bryant)

Harold Bauer

"Assisting Artist" at the Symphony Concerts

(By Courtesy of Musical America)

Globe Dec 8

BAUER SOLOIST AT SYMPHONY CONCERT

Brahms Concerto, Finely Interpreted, Pleases

Harold Bauer, who has been soloist at Boston Symphony concerts here many times in the years since he made his American debut in that capacity in 1900, played Brahms' second piano concerto yesterday. A musicianly and imaginative performance was cordially applauded.

The "novelty" of the afternoon to the younger generation at least was the overture which John K. Paine, for many years head of the musical department at Harvard, wrote for performances of Sophocles' "Oedipus Rex" given in Sanders Theatre in 1881.

Dukas' overture to "Polyeucte" and Ravel's "La Valse," though not especially familiar had both been heard here earlier in Mr Monteux' conduc- orship. The prelude to the third act of "Tristan und Isolde," with a close arranged by somebody for concert use which differs from the opera, was the other number.

One wondered whether or not Mr Monteux had said to himself in making his program that a contrast of three preludes to three different tragedies by three very different composers would prove interesting. Dukas wrote for Corneille's tragedy of Christian martyrdom an overture as formalistic and as dull as Corneille seems to the shallowest school boy modernist. Prof Paine's prelude to Sophocles' tragedy is music not without emotion and dignity. Few 40-year-old pieces sound as fresh and as well worth reviving as this. The music is not as good as the ay, but except the "Tragic Overture" Brahms, which is not intended for y one play, and Beethoven's over- res, what composer has written great usic to go with great tragedy?

Certainly if yesterday's program uld be taken as the sole test, music- ama is all that Wagner thought it s. For the prelude to the third act "Tristan," an act which certainly ls with a tragic situation, quite psed Dukas and Paine.

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Bedetti, the first cellist of the or- a, was obliged by Mr Bauer's in- ce to share with the soloist part of pplause after the Brahms con- because the long and conspicuous cello solo in one of the movements had been well played. It was graceful of Bauer to thus show his realization of the fact that the orchestra had a large share in the concerto, but after all an orchestra is an orchestra, not a collection of soloists. It is not the excellence of the leading players as soloists but the quality of the ensemble, which includes many men who never play so-called "incidental solos," that really makes the orchestra first rate.

The concerto replaced a symphony on yesterday's program. A listener old-fashioned enough to dislike to miss hearing most of the major symphonies of the great classic composers at least every other season regretted the loss of one opportunity though Brahms always composed more or less symphonically.

Transcript Dec 7

BRAHMS, BAUER, WEBER, MONTEUX, TOGETHER MATED

NOTABLE SYMPHONY CONCERT IN CAMBRIDGE

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IF the President and the Fellows of Harvard University would lend Sanders Theatre, it might profit the Trustees of the Symphony Orchestra to invite Bostonian subscribers to special concerts within it. Nowhere else at striking distance does the band sound so clearly, richly, brilliantly. Not even in New York are conductor and players more on their mettle. Far more than in Symphony Hall do audience and orchestra seem en rapport. As eagerly as the music-makers play, do the hearers respond. Not a measure goes unnoted; not a detail passes clouded; piece after piece teems with life, abounds in character; while from the Elysian Fields—or the ante-room—composers beam. Not all this good fortune springs from the wooden walls, the resonant shape of Sanders Theatre. The mood of Mr. Monteux and the orchestra, the temper of the company, are both source to it. At least once a year—and there are nine opportunities—the connoisseurs of the performance of music hereabouts should seek a Symphony Concert in Cambridge. They will be rewarded.

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As fortunate was the miscellany that filled the second part of the concert. The first item was the late Professor Paine's Prelude to Sophocles's tragedy, "King Œdipus," laudibly played to mark the fiftieth year of the teaching of music, begun by him, at Harvard. The Prelude is well made according to the orthodoxies—not the pedantries—of those days. It is a clear, knit, succinct, sustained music. It seeks and gains an appropriate austerity of matter and workmanship. In degree, it sounds with Sophocles's tragedy. After forty years, it seems neither a dull nor an inappropriate piece—*but the dramatizing* voice of music has gone *fast and far since* those reticent early eighties . . . . To this prelude succeeded numbers lately heard in Boston, advisedly repeated in Cambridge—the Suite from Fauré's Incidental Music to Maeterlinck's play, "Pelléas and Mélisande"; the Tartar Dances from Borodin's opera of "Prince Igor." Felicities of workmanship everywhere mark Fauré; apt and lovely is his detailing when he would write a misty, wistful, boding music akin to the air and the voice of Maeterlinck's tragedy. Sanders Theatre is becoming place for these miniatures in tones. There the ear perceives the fineness; overlooks the sameness. As for the Polovtsian Dances, the very boards of the stage seemed to leap with the bounding rhythms; while the wooden walls reverberant sang the folk-tunes. Tame seemed the earlier performance in Symphony Hall the lustreless.

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To such performance did Mr. Bauer, Mr. Monteux, the orchestra— and with them the audience—rise last evening. The penetrating and analytic mind, the reflective and absorbing temperament, the measured means, of the pianist suit this Brahmsian music. Upon it he has evidently continued his studies until in it he is altogether ripened. The clearness and the precision with which he maintained the particular line of the piano-part and the general design of the whole Concerto, were unclouded, yet not once were they pedagogic and stiffening upon the music. The letter sounded; but the spirit also gave life. Throughout Mr. Bauer was quick to Brahms's vitalizing rhythms. Throughout he missed none of those returns and concentrations of the musical thought that, after long development, seem to re-knit and re-affirm the design and the march. He has discovered now those measures, those periods, that illuminate the Concerto, and to them he gives vivid emphasis. In his ears sound, while his hands convey, the darkling quality that is Brahms's most individual tonal color; while he is as quick to the complementary, if more occasional, gleaming. Above all, he has timely perceived that Brahms may be moody with feeling as well as with thought.

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Trans Dec 12

As present plans stand, the projected performance of Beethoven's Ninth Symphony to mark the hundredth year of the music, will befall on Sunday afternoon, March 30, in Symphony Hall. In it Mr. Monteux, the Symphony Orchestra, a chorus from the Harvard Glee Club and the Radcliffe Choral Society—trained by Dr. Davison, will join hands and voices. The quartet of solo-singers has yet to be chosen.

Mr. Casals, the illustrious violoncellist, will play with the Symphony Orchestra at its concerts of Dec. 28 and 29. Only twice before in all his years in America has he been "assisting"—or predominant—artist with the band.

[159]

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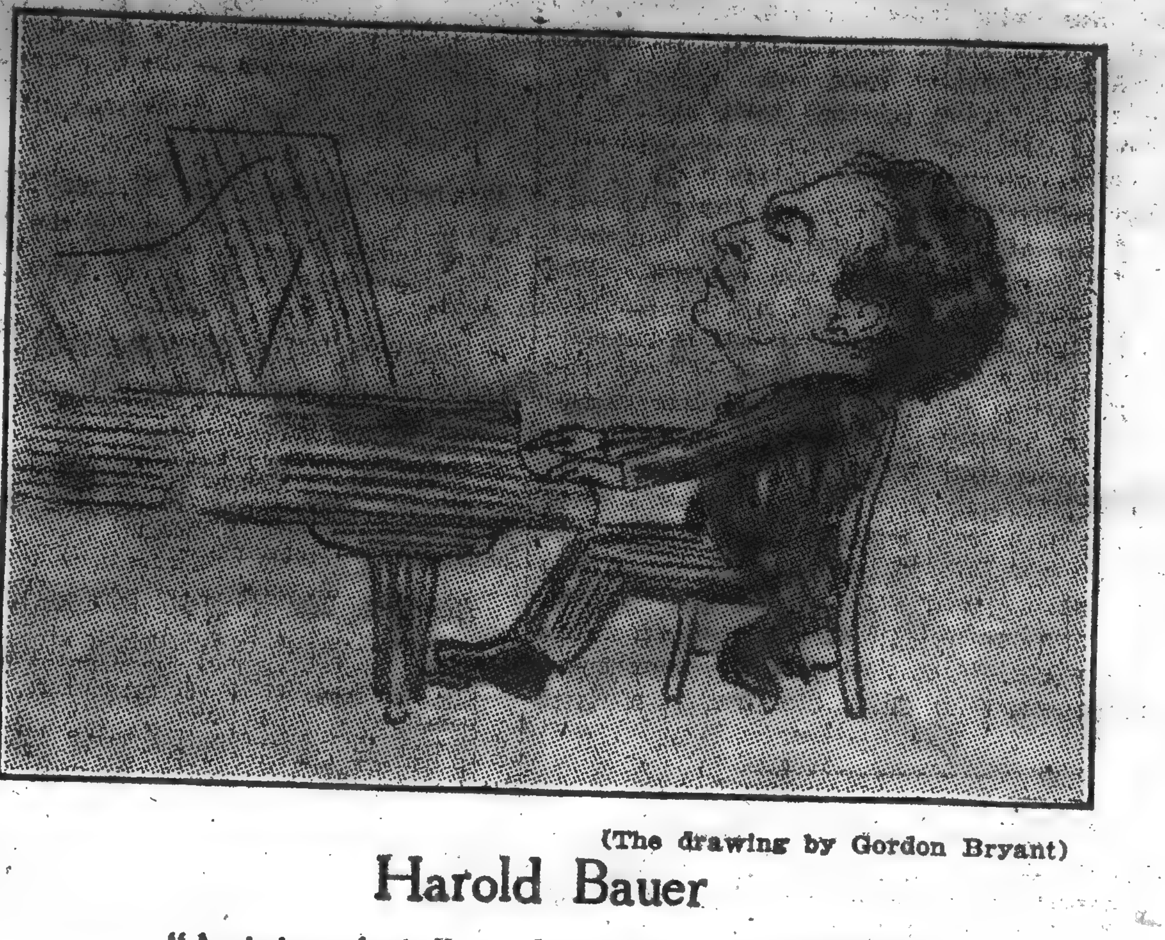

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Pro Bulletin Dec 4

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Transcript Dec 6

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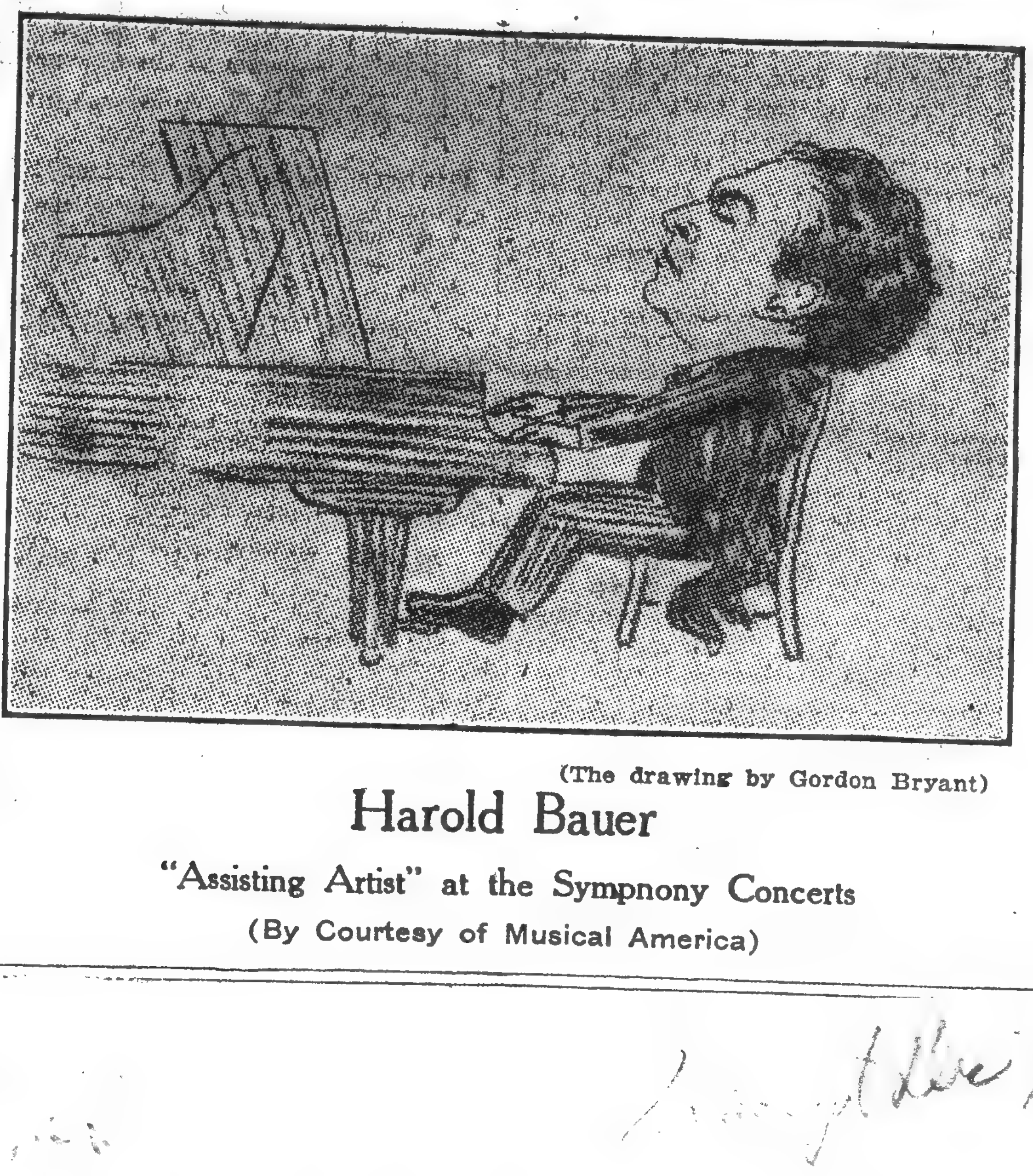

(The drawing by Gordon Bryant)

Harold Bauer

"Assisting Artist" at the Symphony Concerts

(By Courtesy of Musical America)

Transcript Dec 7

BRAHMS, BAUER, WEBER, MONTEUX, TOGETHER MATED

NOTABLE SYMPHONY CONCERT IN CAMBRIDGE

The Zest of the Night--The Overture to "Der Freischuetz" Born Again—A Concerto for Elation, Not Exhaustion—Miss Stillings Returns — Mr. Paderewski's Programme

IF the President and the Fellows of Harvard University would lend Sanders Theatre, it might profit the Trustees of the Symphony Orchestra to invite Bostonian subscribers to special concerts within it. Nowhere else at striking distance does the band sound so clearly, richly, brilliantly. Not even in New York are conductor and players more on their mettle. Far more than in Symphony Hall do audience and orchestra seem en rapport. As eagerly as the music-makers play, do the hearers respond. Not a measure goes unnoted; not a detail passes clouded; piece after piece teems with life, abounds in character; while from the Elysian Fields—or the ante-room—composers beam. Not all this good fortune springs from the wooden walls, the resonant shape of Sanders Theatre. The mood of Mr. Monteux and the orchestra, the temper of the company, are both source to it. At least once a year—and there are nine opportunities—the connoisseurs of the performance of music hereabouts should seek a Symphony Concert in Cambridge. They will be rewarded.

At the outset, last evening, came proof positive. The first number of the programme was the Overture to Weber's opera, "Der Freischütz"—these many days "old hat" in both senile and youthful ears; cherished only by a few infatuate "romantics" and those who will prefer to the end the *"bedtime stories"* of music. *And lo!* as Mr. Monteux and the band played the piece, as it sounded in Sanders Theatre, it was new and strange and *stirring*. The first darksome measures struck home. The song of the four horns was a *marvel* of virtuosity on the technical side, of subdued beauty as work of the imagination. To hear was to believe when the sinister and boding music ensued. After a century, yet did it bite. The songful interlude glowed rich upon the ear. Superb were the chords of climax—music-drama indeed; magnificent the onrush of the concluding torrent. The floods of Hugo's verse are not more puissant and romantic. Where else in the works of the arts is the chivalric flourish more round and high? *A masterpiece* of romantic music is this Overture of Weber to "Der Freischütz," yesterday, today, and for a while to come. As such, for once, did Mr. Monteux and Sanders Theatre make it sound. It was no longer a pretty or a faded piece.

As fortunate was the miscellany that filled the second part of the concert. The first item was the late Professor Paine's Prelude to Sophocles's tragedy, "King Œdipus," laudibly played to mark the fiftieth year of the teaching of music, begun by him, at Harvard. The *Prelude is well* made according to the orthodoxies—not the pedantries—of those days. It is a clear, knit, succinct, sustained music. It seeks and gains an appropriate austerity of matter and workmanship. In degree, it sounds with Sophocles's tragedy. After forty years, it seems neither a dull nor an inappropriate piece—*but the dramatizing* voice of music has gone *fast and far since* those reticent early eighties . . . To this prelude succeeded numbers lately heard in Boston, advisedly repeated in Cambridge—the Suite from Fauré's Incidental Music to Maeterlinck's play, "Pelléas and Mélisande"; the Tartar Dances from Borodin's opera of "Prince Igor." Felicities of workmanship everywhere mark Fauré; apt and lovely is his detailing when he would write a misty, wistful, boding music akin to the air and the voice of Maeterlinck's tragedy. Sanders Theatre is becoming place for these miniatures in tones. There the ear perceives the fineness; overlooks the sameness. As for the Polovtsian Dances, the very boards of the stage seemed to leap with the bounding rhythms; while the wooden walls reverberant sang the folk-tunes. Tame seemed the earlier performance in Symphony Hall the lustreless.

No symphony had place *on the programme*. Instead, in *ample* equivalent stood the symphonic Concerto in B-flat fo Piano and Orchestra of Johannes Brahm —and of Johannes forty-five minutes long Once in so often it becomes every "serious conductor to revive the piece and ever "serious" audience to hear, mark, and in wardly digest it—if only the highly neces sary pianist is armed and well prepare So long as Mr. Bauer or Mr. Gabrilowits flourishes among us, he is ready

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Current Affairs Nov 28

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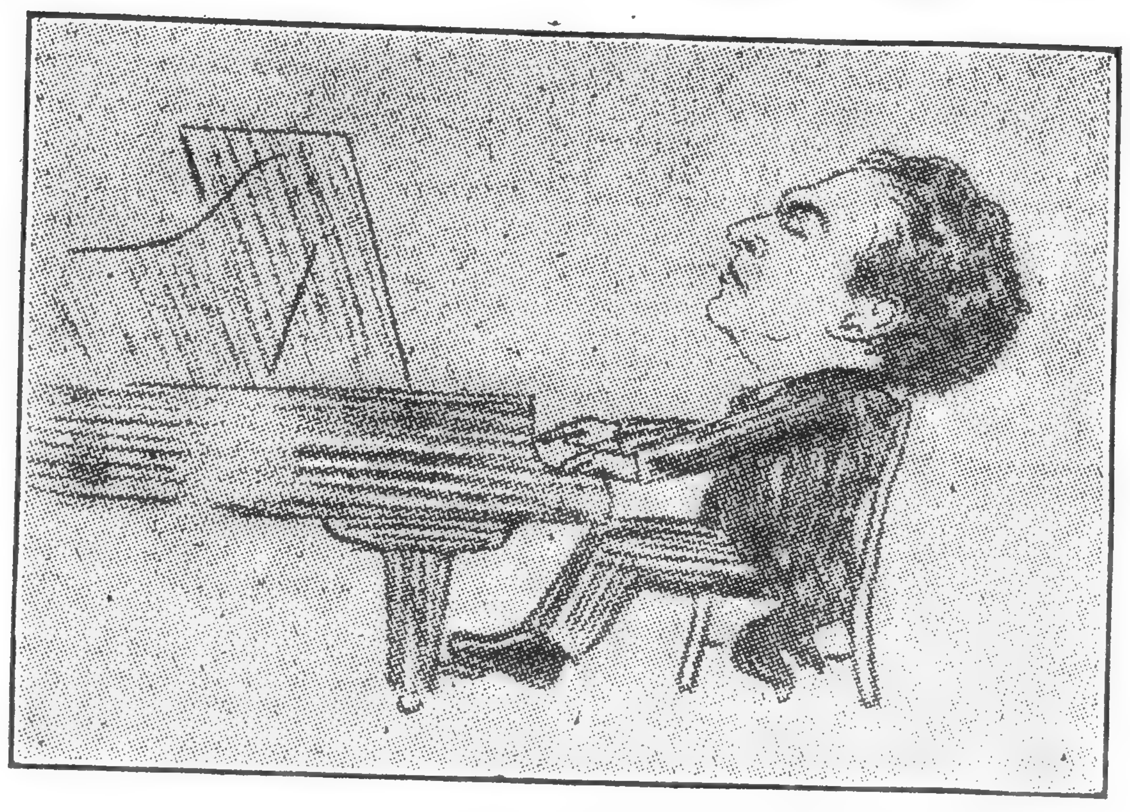

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Current Opinion Nov 26

Symphony Concerts On Monday Evenings

THE PROJECT of a series five symphony concerts on Mc day evenings by the regular Bost Symphony Orchestra under Pie Monteux, its conductor, w started two seasons ago. Th were two reasons for this ventu The regular series of twenty-fc Friday afternoon and twenty-fc Saturday evening Boston Sy phony Concerts had grown much in demand that seats were a premium. Whereas this long series had a particular appeal tc patrons of considerable musical experience it seemed probable that there must be a large potential pub lic who would be glad of the oppo tunity to hear five symphon concerts through the season by or of the greatest symphony orches tras in the world and under one c the most prominent conducto living. These concerts have th added attraction of a soloist c interest at each, whether singe pianist, or violinist.

Anticipations were abundantl realized in the quick response an the crowded patronage which the have since had; indeed, this serie bids fair to become a permanen part of the Boston Symphony Orchestra's schedule. They hav an added musical importance i that the programs chosen by M Monteux offer no duplications from

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Trans Dec 8

CONCERTS NEXT WEEK

Symphony Orchestra

FOR the first time within the longest memory a viola-player will be "assisting artist" at the Symphony Concerts—Lionel Tertis, the renowned English virtuoso and musician now ending an American tour that began last September at the Berkshire Festival. He will play with the orchestra on Friday and Saturday of next week through a Concerto written by another Englishman, York Bowen. The other items of the programme are Schumann's Symphony in D minor; the Overture to Mozart's opera, "The Magic Flute"; and two fragments from Berlioz's Symphony, "Romeo and Juliet"—a piece for which Mr. Monteux has an abiding liking. They are "Romeo Musing" and "The Fete at Capulet's."

Trans Dec 1

Mr. Monteux is evidently an soul. Surely he must know that t of Mahler is about as popular York as a chaperone at a pettin always excepting those few Mahlerites whom nothing coul deter. For the "Mahler Ques nearer settlement than it eve cussion concerning his qualitie maker persists with unabated ing those who (like Mr. Men other European musicians of e experience) regard him as one o prophets of music, from thos the majority of American conce gard him as the abomination o We know a great Contine who unblushingly ranks M high gods of symphonic mu him on the right hand of B there are many musicians insight and sensibility w screaming into the subwa Mahler's name on a Car board. Therefore, when placed this disputatious n gramme he was either i prevalence of Mahlerphobi or his friends had neglec him. Nevertheless, in the of this First Symphony, warrant for his Sch

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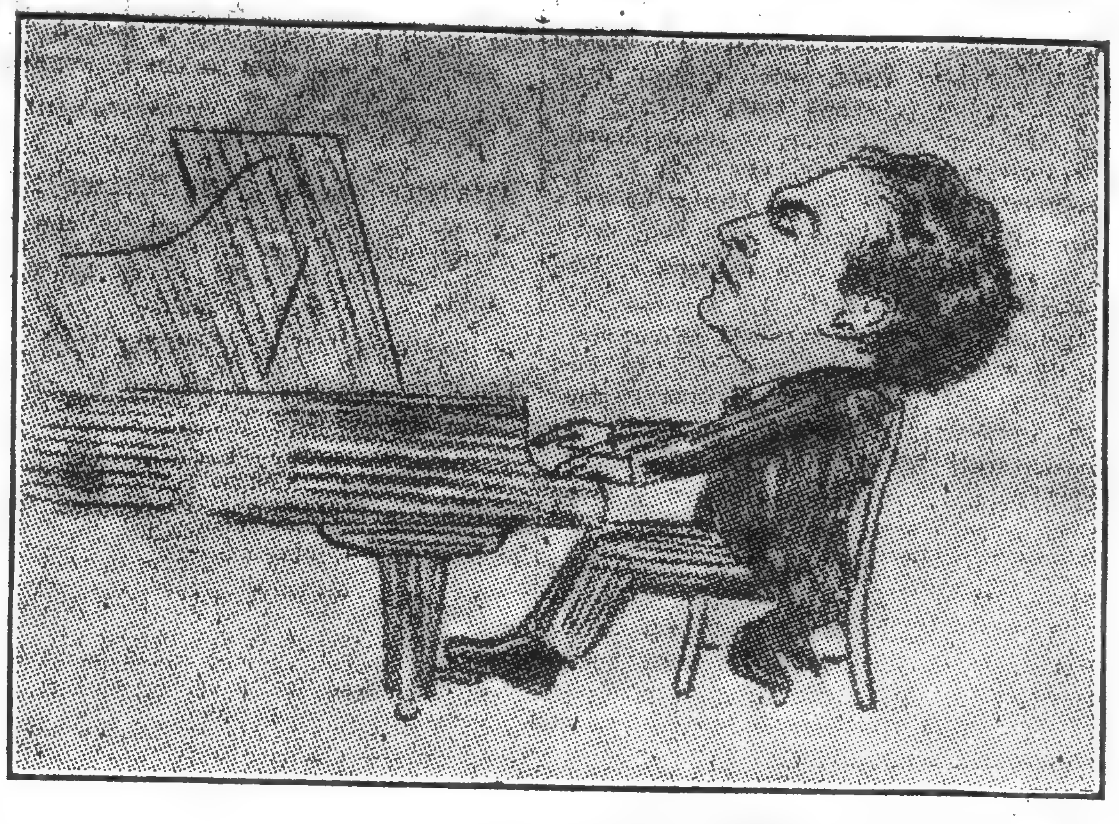
Transcript Dec 6

Pianists as They Play



(The drawing by Gordon Bryant)

Harold Bauer

"Assisting Artist" at the Sympnony Concerts

(By Courtesy of Musical America)

BAUER SOLOIST AT SYMPHONY CONCERT

Brahms Concerto, Finely Interpreted, Pleases

Harold Bauer, who has been soloist at Boston Symphony concerts here many times in the years since he made his American debut in that capacity in 1900, played Brahms' second piano concerto yesterday. A musicianly and imaginative performance was cordially applauded.

The "novelty" of the afternoon to the younger generation at least was the overture which John K. Paine, for many years head of the musical department at Harvard, wrote for performances of Sophocles' "Oedipus Rex" given in Sanders Theatre in 1881.

Dukas' overture to "Polyeucte" and Ravel's "La Valse," though not especially familiar had both been heard here earlier in Mr Monteux' conductorship. The prelude to the third act of "Tristan und Isolde," with a close arranged by somebody for concert use which differs from the opera, was the other number.

One wondered whether or not Mr Monteux had said to himself in making his program that a contrast of three preludes to three different tragedies by three very different composers would prove interesting. Dukas wrote for Corneille's tragedy of Christian martyrdom an overture as formalistic and as dull as Corneille seems to the shallowest school boy modernist. Prof Paine's prelude to Sophocles' tragedy is music not without emotion and dignity. Few 40-year-old pieces sound as fresh and as well worth reviving as this. The music is not as good as the play, but except the "Tragic Overture" of Brahms, which is not intended for any one play, and Beethoven's overtures, what composer has written great music to go with great tragedy?

Certainly if yesterday's program could be taken as the sole test, music-drama is all that Wagner thought it was. For the prelude to the third act of "Tristan," an act which certainly deals with a tragic situation, quite eclipsed Dukas and Paine.

One also wondered whether or not the "Tristan" excerpt, which taken without reference to one's memory of what follows in the opera seems pointless and disjointed, was played merely to give Mr Speyer a chance to get his name in small type in the programs as player of the English horn solo.

At least one former conductor of the orchestra never played fragments of any opera or of any other sort of composition at the regular Symphony concerts. That may have been too strict a rule, but there have been too many times when as in yesterday's bit from "Tristan" the programs have included things effective only in view of one's memory of their proper setting or, like the bits of Faure's incidental music not long since, not effective at all. Mr Speyer of course played well and was given a liberal share of applause.

Mr Bedetti, the first cellist of the orchestra, was obliged by Mr Bauer's insistence to share with the soloist part of the applause after the Brahms concerto, because the long and conspicuous 'cello solo in one of the movements had been well played. It was graceful of Bauer to thus show his realization of the fact that the orchestra had a large share in the concerto, but after all an orchestra is an orchestra, not a collection of soloists. It is not the excellence of the leading players as soloists but the quality of the ensemble, which includes many men who never play so-called "incidental solos," that really makes the orchestra first rate.

The concerto replaced a symphony on yesterday's program. A listener old-fashioned enough to dislike to miss hearing most of the major symphonies of the great classic composers at least every other season regretted the loss of one opportunity though Brahms always composed more or less symphonically.

Trans Dec 7

worthy, while, rather surprisingly, the Concerto was upturned, the other day in the baggage of young Mr. Nikisch. Much, however, depends upon the virtue of the performance. If it sounds only notes, then do bored ears go wool-gathering. If it overdoes "interpretation" and becomes "very personal," then are those ears also resentful. If, on the other hand, it gives Brahms free voice and full, animating and charactering the music withal, it may hold the listener taut to a power of mind and tones, to a grave and complementary beauty.

To such performance did Mr. Bauer, Mr. Monteux, the orchestra— and with them the audience—rise last evening. The penetrating and analytic mind, the reflective and absorbing temperament, the measured means, of the pianist suit this Brahmsian music. Upon it he has evidently continued his studies until in it he is altogether ripened. The clearness and the precision with which he maintained the particular line of the piano-part and the general design of the whole Concerto, were unclouded, yet not once were they pedagogic and stiffening upon the music. The letter sounded; but the spirit also gave life. Throughout Mr. Bauer was quick to Brahms's vitalizing rhythms. Throughout he missed none of those returns and concentrations of the musical thought that, after long development, seem to re-knit and re-affirm the design and the march. He has discovered now those measures, those periods, that illuminate the Concerto, and to them he gives vivid emphasis. In his ears sound, while his hands convey, the darkling quality that is Brahms's most individual tonal color; while he is as quick to the complementary, if more occasional, gleaming. Above all, he has timely perceived that Brahms may be moody with feeling as well as with thought.

The ear leapt, for example, to the dart of power with which Mr. Bauer flung out the dominating measures of the Allegro Appassionato; to the flashes of grace with which he sent the final Allegretto along its way, to be cumulated, at last, in a happy zest of power. The pianist would not have the first movement an ascetic and abstruse exercise in musical development. As truly as the opening and recurring horns sound the contemplative mood, he insisted upon it, to expand it gradually into warm vigors of release and advance. Right-minded was Mr. Bauer with the slow division. Here vigors end; while to them ensues the charm that is smile upon the face of Brahms's thought—for a persistently serious musical speech is not necessarily strange to it. At one with Mr. Bauer—and with Brahms—were the conductor and the orchestra. As justly, as revealingly, in every essential attribute of performance went Mr. Monteux. The orchestra was as plastic as it was colorful—and both within that precision and moderation which are intrinsically Brahmsian. Again the informing spirit animated the audible letter. For once at least, a performance of this Second Concerto ended, not in exhaustion, but in elation. H. T. P.

Trans Dec 12

As present plans stand, the projected performance of Beethoven's Ninth Symphony to mark the hundredth year of the music, will befall on Sunday afternoon, March 30, in Symphony Hall. In it Mr. Monteux, the Symphony Orchestra, a chorus from the Harvard Glee Club and the Radcliffe Choral Society—trained by Dr. Davison will join hands and voices. The quartet of solo-singers has yet to be chosen.

Mr. Casals, the illustrious violoncellist, will play with the Symphony Orchestra at its concerts of Dec. 28 and 29. Only twice before in all his years in America has he been "assisting"—or predominant—artist with the band.

Transcript Dec 7

BRAHMS, BAUER, WEBER, MONTEUX, TOGETHER MATED

NOTABLE SYMPHONY CONCERT IN CAMBRIDGE

The Zest of the Night—The Overture to "Der Freischuetz" Born Again—A Concerto for Elation, Not Exhaustion—Miss Stillings Returns — Mr. Paderewski's Programme

IF the President and the Fellows of Harvard University would lend Sanders Theatre, it might profit the Trustees of the Symphony Orchestra to invite Bostonian subscribers to special concerts within it. Nowhere else at striking distance does the band sound so clearly, richly, brilliantly. Not even in New York are conductor and players more on their mettle. Far more than in Symphony Hall do audience and orchestra seem en rapport. As eagerly as the music-makers play, do the hearers respond. Not a measure goes unnoted; not a detail passes clouded; piece after piece teems with life, abounds in character; while from the Elysian Fields—or the ante-room—composers beam. Not all this good fortune springs from the wooden walls, the resonant shape of Sanders Theatre. The mood of Mr. Monteux and the orchestra, the temper of the company, are both source to it. At least once a year—and there are nine opportunities—the connoisseurs of the performance of music hereabouts should seek a Symphony Concert in Cambridge. They will be rewarded.

At the outset, last evening, came proof positive. The first number of the programme was the Overture to Weber's opera, "Der Freischütz"—these many days "old hat" in both senile and youthful ears; cherished only by a few infatuate "romantics" and those who will prefer to the end the *"bedtime stories"* of music. And lo! as Mr. Monteux and the band played the piece, as it sounded in Sanders Theatre, it was new and strange and *stirring*. The first darksome measures struck home. The song of the four horns was a marvel of virtuosity on the technical side, of subdued beauty as work of the imagination. To hear was to believe when the sinister and boding music ensued. After a century, yet did it bite. The songful interlude glowed rich upon the ear. Superb were the chords of climax—music-drama indeed; magnificent the onrush of the concluding torrent. The floods of Hugo's verse are not more puissant and romantic. Where else in the works of the arts is the chivalric flourish more round and high? A masterpiece of romantic music is this Overture of Weber to "Der Freischütz," yesterday, today, and for a while to come. As such, for once, did Mr. Monteux and Sanders Theatre make it sound. It was no longer a pretty or a faded piece.

As fortunate was the miscellany that filled the second part of the concert. The first item was the late Professor Paine's Prelude to Sophocles's tragedy, "King Œdipus," laudibly played to mark the fiftieth year of the teaching of music, begun by him, at Harvard. The Prelude is well made according to the orthodoxies—not the pedantries—of those days. It is a clear, knit, succinct, sustained music. It seeks and gains an appropriate austerity of matter and workmanship. In degree, it sounds with Sophocles's tragedy. After forty years, it seems neither a dull nor an inappropriate piece—*but the dramatizing* voice of music has gone *fast and far since* those reticent early eighties . . . To this prelude succeeded numbers lately heard in Boston, advisedly repeated in Cambridge—the Suite from Fauré's Incidental Music to Maeterlinck's play, "Pelléas and Mélisande"; the Tartar Dances from Borodin's opera of "Prince Igor." Felicities of workmanship everywhere mark Fauré; apt and lovely is his detailing when he would write a misty, wistful, boding music akin to the air and the voice of Maeterlinck's tragedy. Sanders Theatre is becoming place for these miniatures in tones. There the ear perceives the fineness; overlooks the sameness. As for the Polovtsian Dances, the very boards of the stage seemed to leap with the bounding rhythms; while the wooden walls reverberant sang the folk-tunes. Tame seemed the earlier performance in Symphony Hall the lustreless.

No symphony had place *on the programme*. Instead, in ample equivalent stood the symphonic Concerto in B-flat fo Piano and Orchestra of Johannes Brahm —and of Johannes forty-five minutes long Once in so often it becomes every "serious conductor to revive the piece and ever "serious" audience to hear, mark, and in wardly digest it—if only the highly neces sary pianist is armed and well prepare So long as Mr. Bauer or Mr. Gabrilowits flourishes among us, he is ready

[159]

Post Dec 8

BAUER AT BEST WITH SYMPHONY

Pianist Plays Brahms' Concerto at Seventh Concert

BY OLIN DOWNES

The programme of the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, presented Harold Bauer as soloist in the performance of the Brahms piano concerto in B flat. The orchestral compositions were Dukas' overture to Corneille's tragedy, "Polyeucte"; John Knowles Paine's Prelude to the "Oedipus Rex" of Sophocles; the introduction to the third act of "Tristan and Isolde," in which the English horn was played by Louis Speyer, and Ravel's "Choreographic poem, "La Valse."

TWO GREAT PIECES OF MUSIC

There were two great pieces of music on the programme: the Brahms concerto, which is a less distinctive work, on the whole, than the other piano concerto in D minor, but nevertheless both rugged and beautiful, and Wagner's music for Tristan who lies half conscious, half dreaming, on a lonely shore—Wagner at a veritable apex, so that notwithstanding Brahms and everything else, which had gone before the first sombre pronouncement of the love motive by the strings awed the hearer.

We are among those, anyhow, who would fain listen to the opera of Tristan, at least once, performed without song, played by an orchestra on the concert stage, where the full sonorities of the instrument are heard as they are heard very rarely in the orchestra pit in the opera house. Better, by far, incomparably more eloquent, is the music of Tristan's loneliness and longing with no stage, than with the finest scenery and the most romantic Tristans we have seen. It was an extremely impressive performance. Mr. Speyer played the famous solo with deep feeling and vibrant beauty of tone. Alas, what a writer of symphonic poems was lost in the Wagner who conferred so much upon the opera house!

Mr. Bauer's Virtuosity

Mr. Bauer gave a performance of Brahms' concerto which it would be difficult to excel. The virility of his conception never interfered with fullness and true sonority of tone. The long "Andante," under his fingers was neither too long nor sentimental, save for the 'cello melody which not even Mr. Jean Bedette, when he plays on his chosen instrument, can possibly prevent sounding sentimental! Consider, too, Mr. Bauer's delightful playing of the finale. For once, that movement was not taken too seriously. For once, it danced and laughed and sparkled.

It must be acknowledged, however, that the breadth of architecture and the great manner of the opening movement of this concerto is a trifle self-conscious, a little the speech of one who realizes over-much the sacredness of the forms which had their culmination in the music of Beethoven. Not that there lack passages of superb line and nobility, or certain tonal vistas peculiar to Brahms, when the beauty of nature, as he knows it, is suddenly revealed in a passage of ravishing instrumentation and musical ideas which render the hearer for the moment breathless.

Prof. Paine's "Oedipus Rex"

Was it in recollection of the recent performance of "Oedipus Rex" at the Opera House that Mr. Monteux performed the music which Professor Paine, first head of the music department of Harvard University wrote for the tragedy when it was performed by Harvard students in 1881? The music is infinitely creditable to him. One cannot claim for it vast originality, or anything remotely approaching the form and atmosphere of the drama. But it is written most earnestly with a sincerity real even while academic and genuine though old-fashioned and not original in the actual musical texture. And for 1881, when musical technic was as rare as musical culture in this country? It isn't at all a bad score.

The final performance of the music by Ravel was exceptionally advantageous for the composer. It is curious to realize how almost indecently clever Ravel is. For all that, he never gets beyond Ravel.

Once more, in all the orchestraa's performances was evident the untiring industry and the masterly labors of Mr. Monteux, which have brought the Boston Symphony Orchestra back to technical and musical level they have not had for many years. The audience was quick to pay tribute.

Herald Dec 8

BAUER SOLOIST AT 7TH CONCERT

Pianist Plays Brahm's 2d Concerto in B Flat Major in Symphony Hall

ORCHESTRA GIVES DUKAS OVERTURE

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Mr. Monteux conducted. The solo pianist was Harold Bauer. The program was as follows: Dukas, overture to Corneille's "Polyeucte"; Brahms, piano concerto, B flat major, No. 2; Paine, prelude to "Oedipus Tyrannus"; Wagner, introduction to act III of "Tristan and Isolde" (English horn solo, Louis Speyer); Ravel The Waltz.

The Symphony audiences are acquainted with Dukas through the overture to "Polyeucte," the Scherzo entitled "The Sorcerer's Apprentice," and the dance poem "The Peri". They have not heard his Symphony, but reports from Paris do not lead one to believe that it is an inspired work. Dukas is now nearly 60 years old. Is it not probable that he will be known in future by his scherzo? Not because it is a musical illustration of Goethe's poem, but by reason of the music itself, which holds the attention and diverts the hearer that is not concerned with the story and might pronounce the poet's name "Go-ecth."

Take this overture for instance, it was composed six years before "The Sorcerer's Apprentice."

In a way it is more elaborately constructed, but who this morning, except the conductor and the players, remembers the chief themes? They are short and not salient. The overture consists for the most part of a labored and prolix treatment of these themes with endless repetitions. The richness of the orchestration reminds one of an over-decorated, drawing-room cluttered with massive furniture. Does the overture suit the iron style of Corneille's tragedy? Is the overture charged with the classic spirit, the spirit that makes Gluck's overture to "Iphigenia in Aulis" the musical expression of that ancient, tragic story? No one insists that a composer, taking a classical subject, should deliberately write archaic music, or attempt to be Grecian or Roman by choice of instruments or by harmonic suggestions. That way madness lies. In the first place, no one has a definite idea of music as practiced by these ancients. But a classic mood can be suggested, and it is wanting in this "Polyeucte," while one may say that Beethoven's "Coriolanus" overture is Roman in its conciseness, directness, poignancy and pride; nor is there weeping sentiment in the measures thought to be of entreaty.

We are told that this year is the 50th anniversary of John K. Paine's first instruction at Harvard. Perhaps for this reason; perhaps because "Oedipus" was recently acted here, Mr. Monteux put on the program the overture that with the choral music for the tragedy first gave Paine a widespread reputation. The wonder is not that Paine in 1881 and his environment could write music of solid structure, for he had studied diligently and thoroughly; but that he could at that time write dramatically in classic form. To the young, **enthusiastic** over the ultra-modern school, missing shrieking dissonances and the swollen orchestra with eight horns, double wood-wind, tam-tam, Glocken spiel, and a variety of drums, this overture may seem "old hat." But remember that it was writen at a time when foreigners could paraphrase the saying of Sydney Smith and ask contemptuously: "Who plays or hears an American orchestral work?"

The Wagnerian Prelude gave the audience opportunity of appreciating the fine art of Mr. Speyer. The music itself, even the English horn solo, suffer when it is heard apart from the scene of Tristan awaiting in his delirium the arrival of Isolde,

Ravel's Waltz, with or without the fantastically descriptive argument, is a parade piece, ingeniously contrived, more or less exciting, seldom sensuous. It was brilliantly played, with incomparable cirtuosity.

Mr. Bauer has played at 12 subscription concerts of this orchestra in Boston. He has played Brahms's first concerto thrice; yesterday was his second performance of the second. As Mrs. Micawber vowed she would never leave Mr. Micawber, so Mr. Bauer publicly declares his devotion to Johannes Brahms. Not that he is a specialist. He plays music by Schumann, Franck, and others with singular understanding; when he plays Handel's music "pomposo," one realizes what Mr. Runciman meant when he wrote: "Mr. George Frideric Handel is by far the most superb personage one meets in the history of music." Yesterday in spite of excellent qualities in the performance there was too often in the Allegro movements a curious sluggishness in pace. It is true that Brahms was over fond off "Allegro, but not too much so," but even in an Andante there may be the constant suggestion of movement.

The concert will be repeated tonight. The program of next week's concerts is as follows: "Beethoven, Overture to "Egmont"; Schumann, Symphony, D minor, No. 4; Bowen, Concerto, C minor for viola and orchestra (Lionel Tertis, viola); Berlioz, "Romeo Alone" and "The Ball at the Capulets" from "Romeo and Juliet."

Globe Dec 15

TERTIS SOLOIST AT SYMPHONY CONCERT

Viola Player Heard in New Concerto

The assisting soloist at yesterday's Symphony concert was Lionel Tertis, an Englishman who has made his reputation as a player of that unduly neglected instrument, the viola. York Bowen, who has been Mr Tertis' accompanist in concert tours, wrote the concerto played yesterday for him. It affords ample opportunity for feats of skill, which is doubtless its reason for being.

The symphony was Schumann's in D minor. Beethoven's "Egmont" overture and a movement detached by Mr Monteux from its proper context in Berlioz' "Romeo and Juliet" were the other numbers.

Mr Tertis believes that the viola should not be played by men trained as violinists, but by those willing to cultivate its possibilities without attempting the better known solo instrument.

He played yesterday with a warmth and variety of tonal color, which surprised many of his listeners. In the higher registers especially, he produced effects not previously heard from a viola, and distinct from those possible on a violin. He has proved that "virtuoso technique" can well be applied to the viola. But Mr Bowen's concerto, which sounded like a rather inferior work of Vieuxtemps with a little modern embroidery, was appallingly dull to a listener not interested in "stunt" performers.

It is a pity Mr Teitis was not content to play one of the several standard orchestral works with prominent viola solos in them, even if the opportunities for display had been fewer. The viola is a worthwhile solo instrument. But the Symphony concerts are intended to give their hearers music, not to display even the most prodigious talents or the most phenomenal instruments.

The "Egmont" overture fared better than some other works of Beethoven have fared at Mr Monteux' hands. The performance was effective, yet there hung about it an air of it being "all in the day's work." The Berlioz and Schumann were brilliantly played.

Mr Monteux has always shown marked sympathy for Schumann's music. He succeeded in spite of the ineffective writing for orchestra in making most of the D minor symphony "sound." After Schumann stopped trying in the first movement to "develop" according to orthodox first movement form and began to rhapsodize when he should technically have recapitulated the music has real imaginative power. Yet it does sound as though composed for piano and then clumsily arranged for orchestra. Schumann never learned to think orchestrally.

Berlioz's "Romeo and Juliet" wears much better than most of Schumann. Its melodic idiom is nearer that of the 20th century. Its orchestration is still of dazzling brilliance. The music has intensely dramatic qualities. Why does not someone revive the whole work, which contains parts for a chorus and for solo singers, as well as other orchestral movements besides "Romeo Alone" and "The Ball at the Capulets" heard yesterday? Berlioz, never a popular composer, is now too much neglected.

Next week a Handel "Concerto Grosso," a new piece, called "Bergerie," by Stuart Mason, and conducted by the composer, and Strauss' "Domestic Symphony" fill the program. There is no soloist, and no Christmas music.

MUSIC NOTES

Boston Symphony

The next regular pair of Boston Symphony concerts will be given in Symphony Hall, Friday afternoon, Dec. 21, and Saturday evening, Dec. 22. Stuart Mason will conduct the first performance of his "Bergerie," a pastoral score after the French manner which includes "Sarabande," "Pastoral Air," and "Gaillarde." A work of Richard Strauss, "Symphonia Domestica," inspired by his own family life and regarded as one of his most important tone poems, a work which has not been heard at these concerts for 11 years, will be one of the features of the programme. Handel's sixth Concerto Grosso in G minor will be given in place of a symphony.

Paderewski

Paderewski, the great Polish pianist, will be heard in a concert at Symphony Hall, Wednesday afternoon, Dec. 19, at 3 o'clock sharp. His programme will be as follows:

Variations and Fugue, E flat minor, Op. 23, Paderewski; Sonata, E flat major, Op. 27, No. 1, Beethoven; Sonata, B-minor, Liszt; Ballade, F minor, Op. 52; Nocturne, D flat, Op. 27; Scherzo B flat minor, Chopin; Barcarolle, A minor; Valse Caprice, Rubinstein.

Christmas "Messiah"

This afternoon at 3:30 and tomorrow evening at 8:15 at Symphony Hall the Handel and Haydn Society will present its annual Christmas performance of Handel's "Messiah," with a chorus of 400. The Symphony orchestra, Emil Mollenhauer conductor, will assist. The soloists: Jeanette Vreeland, soprana; Barbara Maurel, contralto; Richard Crooks, tenor; Reinald Werrenrath, baritone.

Post Dec 15

Post Dec 15

VIOLA HAS DAY WITH SYMPHONY

Concerto for Instrument Played by Lionel Tertis

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its eighth programme of the season in Symphony Hall yesterday afternoon, with Lionel Tertis, viola player, as soloist. The programme included Beethoven's "Egmont" overture, op. 84; Schumann's fourth symphony in D-minor, op. 120; York Bowen's concerto in C minor for viola and orchestra, and "Romeo Alone" and "The Ball at the Capulets," from Berlioz' dramatic symphony, "Romeo and Juliet."

A MASTER VIRTUOSO

Mr. Tertis is a distinguished virtuoso and exponent of the viola as a solo instrument. The literature for the viola is scant even now; before Mr. Tertis and a few other enthusiasts created a demand, it was all but non-existent. Plenty of music has been written for the 'cello, and a considerable amount for the double-bass—it was as double-bass virtuoso that Serge Koussevitsky, the next conductor of the Boston Orchestra, first became known. The viola's tone, to be sure, sounds a little odd when played solo for more than a few seconds; but after a few minutes one becomes accustomed to it, and it has an appeal all its own.

The tone of the viola suggests, in the lower register, a muffled (not muted) 'cello, and in the upper, a rather thin-voiced violin. It has a dark, contralto color, and a wide range of subtly varied expression. Its possibilities were, of course, well brought out yesterday, for the concerto was written to exploit the instrument, and the player demonstrated that it is possible to perform all the violin tricks on the viola, as well as to produce from it some lovely legato effects.

The concerto, while it shows familiarity with the modern harmonic idiom, indicates also that its composer has not thought it necessary to throw overboard all the practices of the masters. That is to say, he is capable of melodic invention, and he is willing to allow a melodic line to live and grow instead of cutting off in its infancy, as most of his contemporaries do. You can listen to his music either horizontally or vertically. At a first hearing, the movement sounded conventional, the second was notable for melodiousness, and the third was conspicuous for its cadenza—that's for remembrance. This is the passage in which the fireworks are discharged, and it is just about as musical as the display passages in Mendelssohn's violin concerto, or any other of the kind.

Mr. tertis met all demands with masterful ease, and was recalled many times by the audience, aided and abetted by the orchestra.

The rest of the programme of course was thrice familiar music, but it served to impress one once more (this is a weekly occurrence) with the extraordinary power, plasticity and eloquence of the orchestra Mr. Monteux has rebuilt. Beethoven and Schumann received spirited interpretation, and the Berlioz excerpt renewed admiration for the composer's genius for orchestration.

The concert will be repeated tonight.

Trans Dec 15

CONCERTS NEXT WEEK

Spmphony Orchestra

WITH Mahler's Symphony well behind him, Mr. Monteux passes to the promised tone-poem of Strauss. At the Symphony Concerts of next week he will revive the "Symphonia Domestica," unheard in Boston since Dr. Muck's earlier day; then equally acclaimed and belabored; now to fall on fresh and, possibly, altered ears. A Concerto of Handel for String Orchestra and a Suite by Stuart Mason in the manner of an old French Pastoral are the contrasting pieces. The "Domestica" will fill the latter half of the concert.

Herald Dec 15

8TH CONCERT IN SYMPHONY HALL

Lionel Tertis, Expected Since 1908, Makes Initial Appearance with Viola

BOWEN CONCERTO HAS FIRST HEARING

By PHILIP HALE

The eighth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Overture to "Egmont"; Schumann, Symphony, D minor, No. 4; Bowen, Concerto in C minor vor viola and orchestra (first time in Boston, Lionel Tertis, viola); Berlioz, "Romeo Alone" and "Ball at Capulet's," from "Romeo and Juliet."

The newspapers of Boston made the statement in the spring of 1908 that Mr. Tertis would arrive here in the fall to be the leader of the viola section of the Boston Symphony Orchestra and the viola of the Hess-Schroeder String Quartet. The pleasurable anticipation was not fulfilled. Mr. Tertis did not come. Mr. Ferir, the admirable viola player, came in his place.

For many years Mr. Tertis has devoted his art to the viola. In an interesting article contributed to the Daily Telegraph of London last February and reprinted in the symphony program book of this week he tells of the early and long-continued prejudice against the viola as a solo instrument and how he struggled to remove this prejudice from the minds of composers and other musicians. Cecil Forsyth, who has also labored in this vineyard, recognizes the prejudice in his "Orchestration." Speaking of the viola being somewhat affected by the disease commonly known as "sleep," he says: "Perhaps its constitution inured for centuries to sleepy passages, has by now become immune to the microbe of sleeping sickness," and he refers to the "bad old days" when viola players in an orchestra were selected "merely because they were too wicked or too senile to play the violin."

York Bowen, as a composer and pianist, has long been associated with Mr. Tertis. Besides the concerto played yesterday, Mr. Bowen has written a sonata and smaller pieces for the viola. The concerto was played in London by Mr. Tertis as far back as 1908. It is evidently a composition for a virtuoso, for display. It might be said to sound the height and the depth of the instrument, as far as the compass is concerned. The value of the purely musical contents is slight, but one can easily see how the concerto gains popular favor, when played by an accomplished artist. Perhaps the most pleasing portion is the Andante with its sentimental theme, but an audience would also be impressed by the orchestration that has a glitter, that abounds in surprises, of which are not to the advantage of the solo instrument. The concerto chiefly served this purpose: the exhibition of Mr. Tertis's remarkable technical proficiency and his musical phrasing. With all due deference to the opinion of Mr. Tertis, it is doubtful whether the viola is an instrument for a concerto in conventional form. There were many times in the performance when the hearer forgot there is such an instrument as the viola and thought he was listening to a huge violin played with great skill. Mr. Monteux and the orchestra accompanied in a masterly, a brilliant manner. Fortunate, indeed, is the artist who has as sympathetic, experienced and helpful conductor as Mr. Monteux.

The other selections do not call for extended critical remarks. The performance was fully up to the high standard of the orchestra. It was a pleasure to hear Mr. Longy's oboe solo in the beautiful music given to Romeo by Berlioz; it was a pleasure to hear again the romantic song and scherzo Trio of Schumann. The climax in the "Egmont" overture—one of those instances in which Beethoven shouts for joy and tosses his hat in the air—was achieved in a thrilling manner, and the feverish passion of Schumann was as eloquently expressed as was his melancholy, his brooding, his regrets.

The concert will be repeated tonight. The program of next week is as follows: Handel, Concerto Grosso, No. 6, G minor; Stuart Mason, "Bergerie" (in three movements, first performance, conducted by the composer); Strauss, Symphonia Domestica.

Strauss' "Sinfonia Domestica," unheard here for over a decade, will be the chief item on this week's Symphony program. The novelty is a "Bergerie," by Stuart Mason, conducted by the composer. Mr Mason, as a teacher at the New England Conservatory, and as a music reviewer for a local newspaper, is widely known. His "Rhapsody on a Persian Air," played at the Symphony

[160]

Post Dec 8

BAUER AT BEST WITH SYMPHONY

Pianist Plays Brahms' Concerto at Seventh Concert

BY OLIN DOWNES

The programme of the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, presented Harold Bauer as soloist in the performance of the Brahms piano concerto in B flat. The orchestral compositions were Dukas' overture to Corneille's tragedy, "Polyeucte"; John Knowles Paine's Prelude to the "Oedipus Rex" of Sophocles; the introduction to the third act of "Tristan and Isolde," in which the English horn was played by Louis Speyer, and Ravel's "Choreographic poem, "La Valse."

TWO GREAT PIECES OF MUSIC

There were two great pieces of music on the programme: the Brahms concerto, which is a less distinctive work, on the whole, than the other piano concerto in D minor, but nevertheless both rugged and beautiful, and Wagner's music for Tristan who lies half conscious, half dreaming, on a lonely shore—Wagner at a veritable apex, so that notwithstanding Brahms and everything else, which had gone before the first sombre pronouncement of the love motive by the strings awed the hearer.

We are among those, anyhow, who would fain listen to the opera of Tristan, at least once, performed without song, played by an orchestra on the concert stage, where the full sonorities of the instrument are heard as they are heard very rarely in the orchestra pit in the opera house. Better, by far, incomparably more eloquent, is the music of Tristan's loneliness and longing with no stage, than with the finest scenery and the most romantic Tristans we have seen. It was an extremely impressive performance. Mr. Speyer played the famous solo with deep feeling and vibrant beauty of tone. Alas, what a writer of symphonic poems was lost in the Wagner who conferred so much upon the opera house!

Mr. Bauer's Virtuosity

Mr. Bauer gave a performance of Brahms' concerto which it would be difficult to excel. The virility of his conception never interfered with fullness and true sonority of tone. The long "Andante," under his fingers was neither too long nor sentimental, save for the 'cello melody which not even Mr. Jean Bedette, when he plays on his chosen instrument, can possibly prevent sounding sentimental! Consider, too, Mr. Bauer's delightful playing of the finale. For once, that movement was not taken too seriously. For once, it danced and laughed and sparkled.

It must be acknowledged, however, that the breadth of architecture and the great manner of the opening movement of this concerto is a trifle self-conscious, a little the speech of one who realizes over-much the sacredness of the forms which had their culmination in the music of Beethoven. Not that there lack passages of superb line and nobility, or certain tonal vistas peculiar to Brahms, when the beauty of nature, as he knows it, is suddenly revealed in a passage of ravishing instrumentation and musical ideas which render the hearer for the moment breathless.

Prof. Paine's "Oedipus Rex"

Was it in recollection of the recent [illegible] performance of "Oedipus Rex" [illegible] the Opera House that Mr. Monteux [illegible]rmed the music which Professor [illegible]e, first head of the music department of Harvard University wrote for the tragedy when it was performed by Harvard students in 1881? The music is infinitely creditable to him. One cannot claim for it vast originality, or anything remotely approaching the form and atmosphere of the drama. But it is written most earnestly with a sincerity real even while academic and genuine though old-fashioned and not original in the actual musical texture. And for 1881, when musical technic was as rare as musical culture in this country? It isn't at all a bad score.

The final performance of the music by Ravel was exceptionally advantageous for the composer. It is curious to realize how almost indecently clever Ravel is. For all that, he never gets beyond Ravel.

Once more, in all the orchestraa's performances was evident the untiring industry and the masterly labors of Mr. Monteux, which have brought the Boston Symphony Orchestra back to technical and musical level they had not had for many years. The audience was quick to pay tribute.

Herald Dec 8

BAUER SOLOIST AT 7TH CONCERT

Pianist Plays Brahm's 2d Concerto in B Flat Major in Symphony Hall

ORCHESTRA GIVES DUKAS OVERTURE

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Mr. Monteux conducted. The solo pianist was Harold Bauer. The program was as follows: Dukas, overture to Corneille's "Polyeucte"; Brahms, piano concerto, B flat major, No. 2; Paine, prelude to "Oedipus Tyrannus"; Wagner, introduction to act III of "Tristan and Isolde" (English horn solo, Louis Speyer); Ravel The Waltz.

The Symphony audiences are acquainted with Dukas through the overture to "Polyeucte," the Scherzo entitled "The Sorcerer's Apprentice," and the dance poem "The Peri". They have not heard his Symphony, but reports from Paris do not lead one to believe that it is an inspired work. Dukas is now nearly 60 years old. Is it not probable that he will be known in future by his scherzo? Not because it is a musical illustration of Goethe's poem, but by reason of the music itself, which holds the attention and diverts the hearer that is not concerned with the story and might pronounce the poet's name "Go-ecth."

Take this overture for instance, it was composed six years before "The Sorcerer's Apprentice."

In a way it is more elaborately constructed, but who this morning, except the conductor and the players, remembers the chief themes? They are short and not salient. The overture consists for the most part of a labored and prolix treatment of these themes with endless repetitions. The richness of the orchestration reminds one of an over-decorated, drawing-room cluttered with massive furniture. Does the overture suit the iron style of Corneille's tragedy? Is the overture charged with the classic spirit, the spirit that makes Gluck's overture to "Iphigenia in Aulis" the musical expression of that ancient, tragic story? No one insists that a composer, taking a classical subject, should deliberately write archaic music, or attempt to be Grecian or Roman by choice of instruments or by harmonic suggestions. That way madness lies. In the first place, no one has a definite idea of music as practiced by these ancients. But a classic mood can be suggested, and it is wanting in this "Polyeucte," while one may say that Beethoven's "Coriolanus" overture is Roman in its conciseness, directness, poignancy and pride; nor is there weeping sentiment in the measures thought to be of entreaty.

We are told that this year is the 50th anniversary of John K. Paine's first instruction at Harvard. Perhaps for this reason; perhaps because "Oedipus" was recently acted here, Mr. Monteux put on the program the overture that with the choral music for the tragedy first gave Paine a widespread reputation. The wonder is not that Paine in 1881 and his environment could write music of solid structure, for he had studied diligently and thoroughly; but that he could at that time write dramatically in classic form. To the young, enthusiastic over the ultra-modern school, missing shrieking dissonances and the swollen orchestra with eight horns, double wood-wind, tam-tam, Glocken spiel, and a variety of drums, this overture may seem "old hat." But remember that it was writen at a time when foreigners could paraphrase the saying of Sydney Smith and ask contemptuously: "Who plays or hears an American orchestral work?"

The Wagnerian Prelude gave the audience opportunity of appreciating the fine art of Mr. Speyer. The music itself, even the English horn solo, suffer when it is heard apart from the scene of Tristan awaiting in his delirium the arrival of Isolde,

Ravel's Waltz, with or without the fantastically descriptive argument, is a parade piece, ingeniously contrived, more or less exciting, seldom sensuous. It was brilliantly played, with incomparable cirtuosity.

Mr. Bauer has played at 12 subscription concerts of this orchestra in Boston. He has played Brahms's first concerto thrice; yesterday was his second performance of the second. As Mrs. Micawber vowed she would never leave Mr. Micawber, so Mr. Bauer publicly declares his devotion to Johannes Brahms. Not that he is a specialist. He plays music by Schumann, Franck, and others with singular understanding; when he plays Handel's music "pomposo," one realizes what Mr. Runciman meant when he wrote: "Mr. George Frideric Handel is by far the most superb personage one meets in the history of music." Yesterday in spite of excellent qualities in the performance there was too often in the Allegro movements a curious sluggishness in pace. It is true that Brahms was over fond off "Allegro, but not too much so," but even in an Andante there may be the constant suggestion of movement.

The concert will be repeated tonight. The program of next week's concerts is as follows: "Beethoven, Overture to "Egmont"; Schumann, Symphony, D minor, No. 4; Bowen, Concerto, C minor for viola and orchestra (Lionel Tertis, viola); Berlioz, "Romeo [illegible]lone" and "The Ball at the Capulets" from "Romeo and Juliet."

Globe Dec 15

TERTIS SOLOIST AT SYMPHONY CONCERT

Viola Player Heard in New Concerto

The assisting soloist at yesterday's Symphony concert was Lionel Tertis, an Englishman who has made his reputation as a player of that unduly neglected instrument, the viola. York Bowen, who has been Mr Tertis' accompanist in concert tours, wrote the concerto played yesterday for him. It affords ample opportunity for feats of skill, which is doubtless its reason for being.

The symphony was Schumann's in D minor. Beethoven's "Egmont" overture and a movement detached by Mr Monteux from its proper context in Berlioz' "Romeo and Juliet" were the other numbers.

Mr Tertis believes that the viola should not be played by men trained as violinists, but by those willing to cultivate its possibilities without attempting the better known solo instrument.

He played yesterday with a warmth and variety of tonal color, which surprised many of his listeners. In the higher registers especially, he produced effects not previously heard from a viola, and distinct from those possible on a violin. He has proved that "virtuoso technique" can well be applied to the viola. But Mr Bowen's concerto, which sounded like a rather inferior work of Vieuxtemps with a little modern embroidery, was appallingly dull to a listener not interested in "stunt" performers.

It is a pity Mr Teitis was not content to play one of the several standard orchestral works with prominent viola solos in them, even if the opportunities for display had been fewer. The viola is a worthwhile solo instrument. But the Symphony concerts are intended to give their hearers music, not to display even the most prodigious talents or the most phenomenal instruments.

The "Egmont" overture fared better than some other works of Beethoven have fared at Mr Monteux' hands. The performance was effective, yet there hung about it an air of it being "all in the day's work." The Berlioz and Schumann were brilliantly played.

Mr Monteux has always shown marked sympathy for Schumann's music. He succeeded in spite of the ineffective writing for orchestra in making most of the D minor symphony "sound." After Schumann stopped trying in the first movement to "develop" according to orthodox first movement form and began to rhapsodize when he should technically have recapitulated the music has real imaginative power. Yet it does sound as though composed for piano and then clumsily arranged for orchestra. Schumann never learned to think orchestrally.

Berlioz's "Romeo and Juliet" wears much better than most of Schumann. Its melodic idiom is nearer that of the 20th century. Its orchestration is still of dazzling brilliance. The music has intensely dramatic qualities. Why does not someone revive the whole work, which contains parts for a chorus and for solo singers, as well as other orchestral movements besides "Romeo Alone" and "The Ball at the Capulets" heard yesterday? Berlioz, never a popular composer, is now too much neglected.

Next week a Handel "Concerto Grosso," a new piece, called "Bergerie," by Stuart Mason, and conducted by the composer, and Strauss' "Domestic Symphony" fill the program. There is no soloist, and no Christmas music.

MUSIC NOTES

Boston Symphony

The next regular pair of Boston Symphony concerts will be given in Symphony Hall, Friday afternoon, Dec. 21, and Saturday evening, Dec. 22. Stuart Mason will conduct the first performance of his "Bergerie," a pastoral score after the French manner which includes "Sarabande," "Pastoral Air," and "Gaillarde." A work of Richard Strauss, "Symphonia Domestica," inspired by his own family life and regarded as one of his most important tone poems, a work which has not been heard at these concerts for 11 years, will be one of the features of the programme. Handel's sixth Concerto Grosso in G minor will be given in place of a symphony.

Paderewski

Paderewski, the great Polish pianist, will be heard in a concert at Symphony Hall, Wednesday afternoon, Dec. 19, at 3 o'clock sharp. His programme will be as follows:

Variations and Fugue, E flat minor, Op. 23, Paderewski; Sonata, E flat major, Op. 27, No. 1, Beethoven; Sonata, B-minor, Liszt; Ballade, F minor, Op. 52; Nocturne, D flat, Op. 27; Scherzo B flat minor, Chopin; Barcarolle, A minor; Valse Caprice, Rubinstein.

Christmas "Messiah"

This afternoon at 3:30 and tomorrow evening at 8:15 at Symphony Hall the Handel and Haydn Society will present its annual Christmas performance of Handel's "Messiah," with a chorus of 400. The Symphony orchestra, Emil Mollenhauer conductor, will assist. The soloists: Jeanette Vreeland, soprana; Barbara Maurel, contralto; Richard Crooks, tenor; Reinald Werrenrath, baritone.

Post Dec 15

VIOLA HAS DAY WITH SYMPHONY

Concerto for Instrument Played by Lionel Tertis

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its eighth programme of the season in Symphony Hall yesterday afternoon, with Lionel Tertis, viola player, as soloist. The programme included Beethoven's "Egmont" overture, op. 84; Schumann's fourth symphony in D-minor, op. 120; York Bowen's concerto in C minor for viola and orchestra, and "Romeo Alone" and "The Ball at the Capulets," from Berlioz' dramatic symphony, "Romeo and Juliet."

A MASTER VIRTUOSO

Mr. Tertis is a distinguished virtuoso and exponent of the viola as a solo instrument. The literature for the viola is scant even now; before Mr. Tertis and a few other enthusiasts created a demand, it was all but non-existent. Plenty of music has been written for the 'cello, and a considerable amount for the double-bass—it was as double-bass virtuoso that Serge Koussevitsky, the next conductor of the Boston Orchestra, first became known. The viola's tone, to be sure, sounds a little odd when played solo for more than a few seconds; but after a few minutes one becomes accustomed to it, and it has an appeal all its own.

The tone of the viola suggests, in the lower register, a muffled (not muted) 'cello, and in the upper, a rather thin-voiced violin. It has a dark, contralto color, and a wide range of subtly varied expression. Its possibilities were, of course, well brought out yesterday, for the concerto was written to exploit the instrument, and the player demonstrated that it is possible to perform all the violin tricks on the viola, as well as to produce from it some lovely legato effects.

The concerto, while it shows familiarity with the modern harmonic idiom, indicates also that its composer has not thought it necessary to throw overboard all the practices of the masters. That is to say, he is capable of melodic invention, and he is willing to allow a melodic line to live and grow instead of cutting off in its infancy, as most of his contemporaries do. You can listen to his music either horizontally or vertically. At a first hearing, the movement sounded conventional, the second was notable for melodiousness, and the third was conspicuous for its cadenza—that's for remembrance. This is the passage in which the fireworks are discharged, and it is just about as musical as the display passages in Mendelssohn's violin concerto, or any other of the kind.

Mr. tertis met all demands with masterful ease, and was recalled many times by the audience, aided and abetted by the orchestra.

The rest of the programme of course was thrice familiar music, but it served to impress one once more (this is a weekly occurrence) with the extraordinary power, plasticity and eloquence of the orchestra Mr. Monteux has rebuilt. Beethoven and Schumann received spirited interpretation, and the Berlioz excerpt renewed admiration for the composer's genius for orchestration.

The concert will be repeated tonight.

Trn Dec 15

CONCERTS NEXT WEEK

Spmphony Orchestra

WITH Mahler's Symphony well behind him, Mr. Monteux passes to the promised tone-poem of Strauss. At the Symphony Concerts of next week he will revive the "Symphonia Domestica," unheard in Boston since Dr. Muck's earlier day; then equally acclaimed and belabored; now to fall on fresh and, possibly, altered ears A Concerto of Handel for String Orchestra and a Suite by Stuart Mason in the manner of an old French Pastoral are the contrasting pieces. The "Domestica" will fill the latter half of the concert.

Herald Dec 15

8TH CONCERT IN SYMPHONY HALL

Lionel Tertis, Expected Since 1908, Makes Initial Appearance with Viola

BOWEN CONCERTO HAS FIRST HEARING

By PHILIP HALE

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Trans Dec 15 '23

Symphony

ABLE ROUTINE WITH A VIOLA FOR NOVEL SPICE

MR. TERTIS WITH THE SYMPHONY ORCHESTRA

A Rare Virtuoso Not Too Advantageously Placed—Beethoven Goes Curiously Unapplauded—Schumann Thick but Songful—Berlioz by Conductors Beloved

THE Anti-Beethoven Society, once jocularly formed in New York, may take heart of grace. At the Symphony Concert of yesterday, the first item upon the programme was his Overture to Goethe's play, "Egmont." It is music of Beethoven's prime. Through three-quarters of a century it has been both classic and alive. The fateful chords at the beginning still strike home. The rushing measures of the close—piccolo screaming above, brasses striding below—shout in full frenzy. Between, sound the pity and the pang of Egmont's fate, glamoured in tones, of themselves touching ear and heart. Here abides romantic beauty, singing. The performance matched the music. The tragic chords beat large and deep; in euphony and transparency streamed the songful periods, mournful yet benign. The end cried and leapt to heaven. Beethoven, hearing, might have been well pleased. Mr. Monteux and the orchestra were altogether in the vein. Their reward—and the composer's—was a light patter of app'ause as perfunctory and polite as though Beethoven were some impressionist from Paris, some variation-maker from Berlin. Is he so taken for granted here and now? Is the orchestra—raised at last to its old mettle—already routine upon these Friday ears?

Yet the same audience clapped hands so long and loudly after Schumann's Symphony in D minor that the conductor twice returned and finally bade the band stand to still heartier plaudits. Unlike one or another predecessor, Mr. Monteux does not much lighten, clarify or vary the instrumental, the harmonic, warp and woof of Schumann's music. Surer than ever might the hearer be yesterday that he was no composer for orchestra—unless some inner fervor burned the clouds away as in the Symphony of the com[illegible] pring; the Symphony of conjuga[illegible] es of the music to "Manfred" [illegible] t." The instrumental and the [illegible] xture of this Symphony in D [illegible] monotonous, repetitious—ost[illegible] orchestra, intrinsically [illegible] uno. Brief, indeed, are the [illegible] in no one, except the last [illegible] and flowing. He thinks, [illegible] Mendelssohn, the agi[illegible] nothing, could put such [illegible] the blush. Yet Schumann, [illegible] to say, and feeling it wi[illegible] saved. No doubt he was [illegible] workmanship of the Finale. [illegible] the pedagogues reason to admire [illegible] adays it stirs by the brightness of th[illegible] [illegible], the glow of the progress. The r[illegible] of the Scherzo springs from the Schum[illegible] [illegible] thick-coming fancies. He can sing [illegible] Romanza—the old, far-off wistful tu[illegible] [illegible] imagination fondled. Through [illegible] formulas and the layers of the first mov[illegible] [illegible] he does now and then swing fre[illegible] [illegible] all the scholar that would be could [illegible] the singer that was. Through the [illegible] instrumentation still pierces the [illegible]m. If it overlooked Beetho[illegible] [illegible] the same audience had it[illegible] [illegible] Schumann's Symphony.

Thereafter Mr. Lionel Tertis played the viola—to admiration, with divination, for all that the instrument as solo-voice may convey. He summoned its plaintive plangency; sounded its penetrating note; gave it an unexpected sonority; drew from it as strange a songful warmth. Obviously he cherishes his instrument; out of affection he idealizes it; after the manner of loved objects, even if they be of wood and strings, it returns him more than it gives to others, perfunctory, dutiful, indifferent. A viola, then, has individuality, outside an orchestral choir; for half an hour may engage the ear and please the fancy. It may do so, in particular, in the Concerto that Mr. York Bowen, the Briton, wrote for it and that Mr. Tertis yesterday played. The piece is smoothly shapen by a practised musician. Over seemly surfaces run amiable melodies, pleasing figures set in a pliant passage-work. There is even an artful and unobtrusive cadenza for the solo-instrument. Here, there and everywhere the music invites the viola to do its full office, yet dwells not too long upon these well devised opportunities.

Composer and virtuoso each led the instrument by an affectionate hand and warm was the applause for all three. Yet somehow a single viola seemed to evaporate through the lengths, breadths and heights of Symphony Hall. Two months ago in Mrs. Coolidge's little "temple" of chamber-music, Mr. Tertis disclosed the viola as instrument of unexpected individuality, variety, suggestion and charm. Heard from his hands in chamber-pieces, it gave them a fresh savor, at moments a novel beauty. Yet, in spite of his clear, penetrating, plastic and perfumed tone; a spacious hall, a substantial orchestra, a full-bodied Concerto tended to smother it, for all Mr. Monteux's lightening pains. For intimacy—it was easy to suspect—are the viola and Mr. Tertis. Therein the hearer perceives their twin perfections.

The glories of the present orchestra returned in a fragment of Berlioz's Symphony upon "Romeo and Juliet"—music that Mr. Monteux, like Dr. Muck, obviously enjoys. It is the custom to label Mahler as the conductors' symphonist. By the same token Berlioz, in many a piece, may more appeal to them than to less susceptible hearers. Once in so ofen they will play his

Trans Dec 10

"Fantastic Symphony," which is beginning to wither; or his symphony of "Harold in Italy," which is already wizened. If they have reason with the overtures to "Benvenuto Cellini" and of the "Roman Carnival," they will not forego that to "King Lear," to "The Corsair," or even "Les Francs Juges." Truth to tell, this tonal-scene of Capulet's fête seems now no "great shakes." Set it beside the festal music of Strauss's "Don Juan," or the "general dance" in Ravel's "Daphnis and Chloë," and it shrivels away. On Berlioz's pages Capulet's lordly house keeps none too distinctive state. Far more illusory is the preluding of the musing Romeo through music precise as is the way of Berlioz with melody, yet suffused with an amorous melancholy throbbing against the lustrous night. Upon it, creeping across vistas, the music of the dance begins to steal. . . . Conductor and orchestra were at one with Berlioz in imagination. They enriched his song. Almost they glamored his dance.

H. T. P.

BOSTON SYMPHONY

At the concerts of the Symphony Orchestra, Mr. Monteux, conductor, in Symphony hall next Friday afternoon and Saturday evening, Stuart Mason will conduct the first performances of his "Bergerie," a pastoral score after the French manner; Sarabande, Pastoral Air and Gaillarde. A feature of this program will be the revival of Richard Strauss's "Symphonia Domestica," inspired by his own family life. Although regarded as one of his most important tone poems, this work has not been heard at these concerts for 11 years. In place of a symphony, Handel's Sixth Concerto Grosso, G minor, will be played.

Trans Dec 20

ONCE MORE THE "DOMESTICA"

Strauss's Tone-Poem of Homely Incident, of Conjugal Bliss and Bickering—Persuasive, Lovely Music; a "Programme" Often Trivial—Mr. Mason's "Bergerie"

IN the eleven years since Strauss's "Symphonia Domestica" was last played here by our orchestra, a new generation of listeners has been added to the public of the Symphony Concerts. To many who hear the piece at the concerts of this week it will come as new and perhaps baffling music, even though to those who knew it of yore it may now disclose a formerly unsuspected directness and clarity. However intricate the texture that Strauss has here devised, and contrapuntally the "Domestica' is an exceedingly complicated score, his harmonic and melodic idiom, once so perplexing, has become in the light of subsequent musical developments relatively straightforward and orthodox.

Although the "Domestica" was the eighth of Strauss's series of symphonic poems, the discussion it provoked was greater than that aroused by any of its predecessors, not because of its musical content, since in certain respects the "Domestica" is a more understandable music than is either the "Heldenleben" or "Don Quixote," but rather because of Strauss's choice of theme. If there wae little room for doubt that the "Heldenleben" had for hero Strauss himself, there is in that piece nothing essentially personal ors revealing. But in the "Domestica" Strauss unmistakably has put himself, his wife and his child, and the intimate details of their family life. Aside from the fact that an orchestra of almost unprecedented size was incongruously called upon to interpret this domestic idyl, it seemed to Strauss's detractors, and to certain of his admirers as well, that he had here been guilty of egregious folly, even of breach of good taste. "Of the incredible fatuity of the 'Symphonia Domestica,'" wrote Lawrence Gilman in an otherwise appreciative essay on its composer, "one has not the heart to speak—a work in which triviality and ignoble burlesque do their utmost to obscure the glimmering of a persuasive and lovely motive." And in those words he voiced the sentiments of many.

But time softens all things, and few hearing the "Domestica" today will greatly concern themselves with its lack of reticence and propriety, or be disturbed by Strauss's occasional heavy humor. Either the "Domestica" pleases, interests and stirs as music without too much thought of its programmatic content, or it fails so to do. If it so stirs, it matters not a whit whether the "Domestica" be a tonal picture of a day in the life of the Strauss family or whether it be merely a symphony in one movement, with an underlying thread of plot. We of today are not given to taking programmes in music over-seriously.

Indeed it is possible to feel that in the "Domestica," more than in any other of his symphonic poems, Strauss has made a piece that might stand wholly without progamme, perhaps even without title. Forgetting for the moment their supposed significance, the themes of the "Domestica" have each and all a vitality beyond that of most of the motives in the whole range of Strauss's tone-poems. And never before had Strauss built his musical structure so soundly. As organic music the "Domestica" is a stupendous accomplishment, an achievement in musical form beside which the making of the conventional symphony sinks to the level of a class-room exercise. Yet since the "Domestica" has a programme, deliberate and unmistakable, those who would have their music reinforced by extraneous ideas may follow the piece more easily and hear it more responsively in the knowedge of what significance each theme and episode actually or presumably had in the composer's mind.

At the outset Strauss, so to speak, lays all his thematic cards on the table. With true male egotism he makes beginning with himself as pater familias in the tripartite First Theme. Unsupported the violoncellos announce immediately an amiable melody marked "gemächlich." This is the "easy-going" Strauss, who plays skat with his boon companions and tends the flowers in his Bavarian garden. Four measures later, against long-held chords for bassoons, horn and 'cellos, an oboe sings a melody that typifies the dreamy and sentimental Strauss, a melody that is one of the most beautiful of the composer's inventions. Clarinets here interrupt "crossly" with a snapping, incidental figure in sixteenth-notes, and then "in fiery fashion" the violins play a melody of true Straussian sweep and fervor.

The husband is now duly presented, and in a graceful motive for violins and flutes, marked Theme II., we are introduced to the wife. After an extended development of all his material the oboe d'amore, an instrument rare in these days, announces a broad and simple tune that is Theme III., the child. Follows a disturbance and clatter of unexpected guests and over a brief theme for muted trumpets Strauss has written these words, "The Aunts: 'So like the papa,'" and a muted trombone answers for the Uncles, who respond: "So like the mama." This diversion accomplished, there ensues a graceful and charming Scherzo of happy childhood that reaches a broad climax in which the Scherzo theme in the woodwind is sounded against an extended development of the child's motive in the violins. Somewhat later a shuddering passage for full orchestra represents, so the commentators say, the child squirming in its bath. In a graceful cradle song, oddly reminiscent of Mendelssohn's first Venetian "Gondellied" the child is put to sleep; a glockenspiel intones the hour of seven and the evening begins.

At first the husband is alone, perhaps composing, and the theme of musing is developed in an extended passage of entrancing beauty. Now ensues what is commonly known as the "love scene" between husband and wife, a long, glowing, sonorous movement, that comes to an end in the music of fitful dreams. . . . And seven strokes of the clock usher in another day.

For the final section of his piece Strauss has devised an enormously ingenious double-fugue, based on the first section of the husband's theme and a variant of the wife's melody. The name "Merry Dispute" has been given this fugue, and in it, according to the imaginative in such matters, is represented an argument between the parents over the future of their child. In its climax this dispute attains the dimensions of an out-and-out quarrel, but plainly a satisfactory agreement is reached since all ends blithely. A few pages before the final joyful conclusion Strauss introduces an episode of the folk-song quality that lends to "Till Eulenspiegel" so much of its characterisic flavor. Call Strauss's invention in such passages undistinguished if you will. Yet few may resist their appeal. And surely there is in music room for the expression of homely charm as well as for the voicing of the more exalted or more recondite sentiments.

In addition to the semi-novelty of Strauss's "Smphonia Domestica," the programme of this week's pair of Symphony Concerts lists a piece hitherto unheard here or elsewhere, Stuart Mason's "Bergerie" for small orchestra. This little composition runs in three movements, to each of which is affixed a descriptive title. Thus the first is called "Sonneries et Sarabande pour les Bergers." As the name implies, these Sonneries are gay fanfares, mostly for woodwind. In the ensuing Sarabande is strong modal feeling. Indeed the whole suite deliberately assumes not only an-

Continued on Following Page

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In the second movement, an "Air pastorale," the principal melody is first and most appropriately entrusted to the English horn, then echoed by a clarinet. A modal passage for strings leads to a contrasting theme for flute, and the first part is duly repeated.

"Gaillarde et Départ pour le Pays de Tendre" is the name given by Mr. Mason to the final movement. Into this ancient dance there eventually comes, played by harps, a reminiscence of the Sarabande. At the end the departure of the shepherds is quaintly characterized.

A flute, an oboe (alternating with English horn), a clarinet, horn and bassoon comprise the wind instruments in Mr. Mason's score, and the composer asks specifically that there be twenty-four violins, eight violas, six violoncellos and an equal number of double-basses. Replete with felicitous touches of harmony, melody and rhythm as well as of instrumentation is this little score. An unassuming music this, but it were imprudent to call it slight. Beneath its modest exterior lurks a deal of fancy and an abundance of scholarship.

W. S. S.

Dec. 22

Forthcoming Programmes

The "Color Symphony" of Arthur Bliss, not least among the younger Britons, remains the outstanding number at the Symphony Concerts of next week. It will be played in the presence of the composer, but with Mr. Monteux conducting. The attendant pieces are Brahms's "Tragic Overture"; the Nocturne, Interlude and Warriors' Dance from Ravel's ballet, "Daphnis and Chloë"—a timely revival; a Concerto for Violoncello by Boccherini with Mr. Casals to play the solo-part.

At his concert in Symphony

Kusevitzky in British Ears

To London also has lately gone Mr. Kusevitzky as guest-conductor at a concert of the London Symphony Orchestra. For it he set a programme that may foretell one of his way through the twenty-four that he must make for Boston next season. For, as it happened, it contained no "modernist" number. "The concert began," writes the reviewer for The Times, "with Respighi's arrangement of a group of airs and dances by sixteenth-century composers. Berlioz's Overture, 'Roman Carnival,' followed, and was given a brilliant performance, which had a full-blooded splendor that one imagines to be in keeping with the composer's intention. No better contrast to this could be imagined than Debussy's 'afternoon of a Faun,' which was taken at a rather slower rate than is usual. But the orchestra played it so well that we had no sense of the music dragging.

"But Mr. Kusevitzky seems to be endowed with what Wagner called the 'Andante arm' and is inclined to turn all his adagios into lentos. This was a serious defect in the performance of the Eroica Symphony, in which the funeral march was taken at so slow a pace that its rhythm lost that peculiar surging roll and became unyielding and stiff. The final movement was also slowed down and lacked verve. The performance was, none the less, notable, like everything else in the programme, for the perfect precision of the playing; not an i was left undotted. Yet the effect was disappointing and uninspired. Elgar's Introduction and Allegro for Strings completed the programme and was as well played in matters of detail as the rest. But one felt that its spirit was foreign to the conductor's temperament."

The reviewer for The Telegraph also measured his praises, writing:

> It was a curiously mixed achievement that Mr. Kusevitzky piled up for himself. Brilliant, fiery, tempestuous, it was not unlike that of the virtuoso who would hitch his wagon to a star and cannot prevent his feet occasionally trailing on the ground. No one could deny that in the discourse between subject and subject in the first movement of "The Eroica," for example, he was immensely imaginative; and no one could deny that a new thing had been made of Elgar's "Introduction and Allegro for String Orchestra." Of Respighi's "Ancient Airs and Dances" we had a performance in places hefty and sonorous, in places delicate as gossamer, in places as untidy as a dinner table that has not been cleared; of Berlioz's "Roman Carnival," a performance more brilliant, perhaps, than any heard in recent years; and of "The Afternoon of a Faun," a performance singularly angular and wooden.

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$60,976 Now Subscribed to Pay Current Deficit

AS reported in the programme-book at the Symphony Concert yesterday, subscriptions to meet the deficit for the current musical year now stand at $60,976, out of a necessary $95,000. The treasurer, Mr. E. B. Dane, further reports the accumulated Endowment Fund as $145,825.52. Subscriptions to the deficit or to the fund may be sent to him at 6 Beacon Street. The newest list of subscribers to the guarantee for 1923-24, names:

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Coale, George O. G.
Daniels, Miss Mabel W.
Eaton, Miss L. H.
Fox, Felix.
Harding, Emor H.
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Thorndike, Mrs. L. L.
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Symphony

ABLE ROUTINE WITH A VIOLA FOR NOVEL SPICE

MR. TERTIS WITH THE SYMPHONY ORCHESTRA

A Rare Virtuoso Not Too Advantageously Placed—Beethoven Goes Curiously Unapplauded—Schumann Thick but Songful—Berlioz by Conductors Beloved

THE Anti-Beethoven Society, once jocularly formed in New York, may take heart of grace. At the Symphony Concert of yesterday, the first item upon the programme was his Overture to Goethe's play, "Egmont." It is music of Beethoven's prime. Through three-quarters of a century it has been both classic and alive. The fateful chords at the beginning still strike home. The rushing measures of the close—piccolo screaming above, brasses striding below—shout in full frenzy. Between, sound the pity and the pang of Egmont's fate, glamoured in tones, of themselves touching ear and heart. Here abides romantic beauty, singing. The performance matched the music. The tragic chords beat large and deep; in euphony and transparency streamed the songful periods, mournful yet benign. The end cried and leapt to heaven. Beethoven, hearing, might have been well pleased. Mr. Monteux and the orchestra were altogether in the vein. Their reward—and the composer's—was a light patter of app'ause as perfunctory and polite as though Beethoven were some impressionist from Paris, some variation-maker from Berlin. Is he so taken for granted here and now? Is the orchestra—raised at last to its old mettle—already routine upon these Friday ears?

Yet the same audience clapped hands so long and loudly after Schumann's Symphony in D minor that the conductor twice returned and finally bade the band stand to still heartier plaudits. Unlike one or another predecessor, Mr. Monteux does not much lighten, clarify or vary the instrumental, the harmonic, warp and woof of Schumann's music. Surer than ever might the hearer be yesterday that he was no composer for orchestra—unless some inner fervor burned the clouds away as in the Symphony of the com[illegible] spring; the Symphony of conjuga[illegible] es of the music to "Manfred" [illegible] t." The instrumental and the [illegible] texture of this Symphony in D [illegible] monotonous, repetitious—ost[illegible] orchestra, intrinsically [illegible] no. Brief, indeed, are the [illegible] in no one, except the last [illegible] and flowing. He thinks, [illegible] Mendelssohn, the agi[illegible] nothing, could put such [illegible] the blush. Yet Schumann, [illegible] to say, and feeling it w[illegible] saved. No doubt he was [illegible] workmanship of the Finale. [illegible] the pedagogues reason to admire. [illegible] adays it stirs by the brightness of th[illegible] the glow of the progress. The r[illegible] of the Scherzo springs from the Schum[illegible] of thick-coming fancies. He can sing [illegible] Romanza—the old, far-off wistful tu[illegible] imagination fondled. Through [illegible] formulas and the layers of the first mov[illegible] he does now and then swing fre[illegible] all the scholar that would be could [illegible] the singer that was. Through th[illegible] instrumentation still pierces th[illegible] If it overlooked Beetho[illegible] the same audience had its [illegible] Schumann's Symphony.

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Thereafter Mr. Lionel Tertis played the viola—to admiration, with divination, for all that the instrument as solo-voice may convey. He summoned its plaintive plangency; sounded its penetrating note; gave it an unexpected sonority; drew from it as strange a songful warmth. Obviously he cherishes his instrument; out of affection he idealizes it; after the manner of loved objects, even if they be of wood and strings, it returns him more than it gives to others, perfunctory, dutiful, indifferent. A viola, then, has individuality, outside an orchestral choir; for half an hour may engage the ear and please the fancy. It may do so, in particular, in the Concerto that Mr. York Bowen, the Briton, wrote for it and that Mr. Tertis yesterday played. The piece is smoothly shapen by a practised musician. Over seemly surfaces run amiable melodies, pleasing figures set in a pliant passage-work. There is even an artful and unobtrusive cadenza for the solo-instrument. Here, there and everywhere the music invites the viola to do its full office, yet dwells not too long upon these well devised opportunities.

Composer and virtuoso each led the instrument by an affectionate hand and warm was the applause for all three. Yet somehow a single viola seemed to evaporate through the lengths, breadths and heights of Symphony Hall. Two months ago in Mrs. Coolidge's little "temple" of chamber-music, Mr. Tertis disclosed the viola as instrument of unexpected individuality, variety, suggestion and charm. Heard from his hands in chamber-pieces, it gave them a fresh savor, at moments a novel beauty. Yet, in spite of his clear, penetrating, plastic and perfumed tone, a spacious hall, a substantial orchestra, a full-bodied Concerto tended to smother it, for all Mr. Monteux's lightening pains. For intimacy—it was easy to suspect—are the viola and Mr. Tertis. Therein the hearer perceives their twin perfections.

The glories of the present orchestra returned in a fragment of Berlioz's Symphony upon "Romeo and Juliet"—music that Mr. Monteux, like Dr. Muck, obviously enjoys. It is the custom to label Mahler as the conductors' symphonist. By the same token Berlioz, in many a piece, may more appeal to them than to less susceptible hearers. Once in so ofen they will play his

Trans Mar 15

"Fantastic Symphony," which is beginning to wither; or his symphony of "Harold in Italy," which is already wizened. If they have reason with the overtures to "Benvenuto Cellini" and of the "Roman Carnival," they will not forego that to "King Lear," to "The Corsair," or even "Les Francs Juges." Truth to tell, this tonal-scene of Capulet's fête seems now no "great shakes." Set it beside the festal music of Strauss's "Don Juan," or the "general dance" in Ravel's "Daphnis and Chloë," and it shrivels away. On Berlioz's pages Capulet's lordly house keeps none too distinctive state. Far more illusory is the preluding of the musing Romeo through music precise as is the way of Berlioz with melody, yet suffused with an amorous melancholy throbbing against the lustrous night. Upon it, creeping across vistas, the music of the dance begins to steal. . . . Conductor and orchestra were at one with Berlioz in imagination. They enriched his song. Almost they glamored his dance.

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> It was a curiously mixed achievement that Mr. Kusevitzky piled up for himself. Brilliant, fiery, tempestuous, it was not unlike that of the virtuoso who would hitch his wagon to a star and cannot prevent his feet occasionally trailing on the ground. No one could deny that in the discourse between subject and subject in the first movement of "The Eroica," for example, he was immensely imaginative; and no one could deny that a new thing had been made of Elgar's "Introduction and Allegro for String Orchestra." Of Respighi's "Ancient Airs and Dances" we had a performance in places hefty and sonorous, in places delicate as gossamer, in places as untidy as a dinner table that has not been cleared; of Berlioz's "Roman Carnival," a performance more brilliant, perhaps, than any heard in recent years; and of "The Afternoon of a Faun," a performance singularly angular and wooden.

[161]

Herald Dec 22 Post Dec 22 Globe Dec 22

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We cannot subscribe to this opinion. With or without a program, this Symphony contains pages of appropriately homely and wholesome sentiment; pages of glowing beauty; pages that are exciting and in the Straussian manner glorious. It is true that there are also bombastic pages, sound and fury, that, if there is reference to a program, the journal of events in a German apartment, are absurdly incongruous.

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Sibelius Work, Composition of High Originality, Receives Excellent Reading.

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In a programme which offered much in variety and interest, two numbers stood out prominently. These were the Sibelius "Symphony in E-minor," a highly original work, which received a fine reading by M. Monteux, and the Liszt "Fantasia on Hungarian Folk Tunes," that served as a vehicle for a tremendously vital and brilliant performance on the part of Miss Leginska.

This was the programme:

Overture to "Der Freischutz" .... Weber
Symphony in E-minor, No. 1, Op. 39 .. Sibelius
  Andante ma non troppo
  Allegro energico
  Andante ma non troppo lento
  Allegro
  Finale (Quasi una Fantasia) Andante
  Allegro molto
Fantasia on Hungarian Folk-tunes, for
  Pianoforte and Orchestra .... Liszt
Two Nocturnes .... Debussy
  a. Clouds
  b. Festivals
"Romeo Alone" and "Ball at the Capulets," from the Dramatic Symphony "Romeo and Juliet," Op. 17 .... Berlioz

PLEASING OVERTURE

Although somewhat overshadowed in interest by the two numbers already mentioned, more than a passing word is due the performanve of the opening overture to "Der Freischutz". This old favorite which wears so well is obvious music. Its melodies and pleasing harmonies, which put little tax upon the listener's power of concentration, last evening seemed fresh and new. The men played it with a technical polish and spirit that made most welcome its inclusion in the programme.

The Sibelius Symphony is one of absorbing interest. In his handling of the orchestral voices the Finnish composer apparently is not a follower of other symphonists. He speaks in a musical language that it at once original and beautiful. Here is a mode of expression which fits the rugged grandeur of his northern home. The wild beauty, the storms, the perpetual struggle of man with nature are all compressed in the measures of this fascinating work. It is indeed an unfamiliar musical region to which the hearer is transported.

In this, his first symphony, Sibelius apparently has not used melody except in fragmentary form. Each movement is a constantly changing tone picture, in which in imagination one sees the outspread natural wonders of Finland. The orchestration is strikingly original and reveals strange, unaccustomed tonal tints.

FINE CONDUCTING

Hhat M. Monteux realizes the possibilities of the symphony's score was seen by the delightfully effective presentation of each movement. It was conducting marked by fine appreciative sense and musicianship. Responsiveness on the part of his men resulted in a very satisfying performance.

Ethel Leginska scored a big success in the Liszt Fantasia. It is hard to believe one's eyes and ears when this slender young woman performs her wonders at the keyboard. She is the personification of vital force, a remarkable personality.

The Fantasia is well suited to display this abounding temperament. It was played with tremendous fire, with unerring technique and with the delicacy which also is frequently demanded. The astonishing power of her tone is amply sufficient to balance in the struggle for mastery between solo instrument and orchestra that occurs so often in the course of this rather exciting piece. M. Monteux gave the artist excellent support. It was a performance that aroused the audience to a high pitch of enthusiasm, and at the close Leginska was recalled a half dozen times.

Two Debussy Nocturnes and the Berlioz excerpt were the other orchestral works played. They were presented in a manner in keeping with th artistic level set by the preceding numbers, the latter piece ending an unusually interesting concert.

A. F. P.

SIBELIUS SYMPHONY IS PLAYED BY THE BOSTON ORCHESTRA

Prov. News 12/21/23

Jan Sibelius's symphony in E minor, the first from the pen of this contemporary Finnish composer, was played last night by the Boston Symphony Orchestra under the direction of Pierre Monteux. It is a weird but beautiful tale of the frozen wastelands of the North country, expressive of the long twilight, the barren tundras, the ice and snow clad mountains and plains, the terror striking blizzards and, penetrating all, the deadly cold that freezes the blood in the veins of the native.

It is a melancholy symphony, unlike any we have heard, but, withal, it has an enchanting sweetness in parts that holds the attention of the listener as some siren strain of the Ice Queen might, in a frozen palace beyond the Arctic circle. It is dramatic, with the chilly gorgeousness of tonal colors that crash and thunder, only to die away in a wailing echo of memories.

Ethel Leginska, pianiste, played Liszt's Fantasia on Hungarian Folk Songs, accompanied by the orchestra. It was a clever interpretation of this most delightful portrait of the gay Hungarians at play. Liszt has written many spirited pieces, under varying forms of musical construction, but in few is there a happier theme than in the "Hungarian Fantasie," a succession of crashing chords and rippling, dancing gaieties of tone. Leginska plays with a sure finger, a keen appreciation of the value of shading her work and of fitting it into the very able support of the orchestra, which, in this number especially is very important in order to bring out the full beauty of it.

Opening the program was Weber's Overture to "Der Freischutz," a finely modeled number, calculated to put an audience in the right mental attitude for those which follow. In playing the overture first M. Monteux somewhat varied his usual practice in the Providence concerts, and one suspects it is because he does not like late comers to interrupt the symphony itself. The overture is almost religious in theme, in part, sweetly, solemnly beautiful.

Following the "Fantasia" there were two of DeBussy's nocturnes, "Clouds" and "Festivals," two studies in wonderful tone effects, portraits, almost, etched in gray and white, in the first theme, somber and soft as the easily floating clouds, and gay, cheerful, eloquent in the second theme, as of happy gatherings of people at a fete.

Closing the program was Berlioz's "Romeo Alone," and "Ball at the Capulets," from the dramatic symphony, "Romeo and Juliet." This depicts the visit of Romeo to the great hall of the Capulets, where he has met Juliet, and, knowing that he cannot win her openly because of the bitter antagonism between his family and hers, he retires to meditate in the garden, later to return to the ballroom amid the gay throng, there to be recognized, but allowed to depart in peace, to wait Juliet in her garden. The theme is carried out to suit this plot, making a fine offering for the end.

[162]

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  Finale (Quasi una Fantasia) Andante
  Allegro molto
Fantasia on Hungarian Folk-tunes, for
  Pianoforte and Orchestra..........Liszt
Two Nocturnes ....Debussy
  a. Clouds
  b. Festivals
"Romeo Alone" and "Ball at the Capulets," from the Dramatic Symphony "Romeo and Juliet," Op. 17 ....Berlios

PLEASING OVERTURE

Although somewhat overshadowed in interest by the two numbers already mentioned, more than a passing word is due the performanve of the opening overture to "Der Freischutz". This old favorite which wears so well is obvious music. Its melodies and pleasing harmonies, which put little tax upon the listener's power of concentration, last evening seemed fresh and new. The men played it with a technical polish and spirit that made most welcome its inclusion in the programme.

The Sibelius Symphony is one of absorbing interest. In his handling of the orchestral voices the Finnish composer apparently is not a follower of other symphonists. He speaks in a musical language that it at once original and beautiful. Here is a mode of expression which fits the rugged grandeur of his northern home. The wild beauty, the storms, the perpetual struggle of man with nature are all compressed in the measures of this fascinating work. It is indeed an unfamiliar musical region to which the hearer is transported.

In this, his first symphony, Sibelius apparently has not used melody except in fragmentary form. Each movement is a constantly changing tone picture, in which in imagination one sees the outspread natural wonders of Finland. The orchestration is strikingly original and reveals strange, unaccustomed tonal tints.

FINE CONDUCTING

Hhat M. Monteux realizes the possibilities of the symphony's score was seen by the delightfully effective presentation of each movement. It was conducting marked by fine appreciative sense and musicianship. Responsiveness on the part of his men resulted in a very satisfying performance.

Ethel Leginska scored a big success in the Liszt Fantasia. It is hard to believe one's eyes and ears when this slender young woman performs her wonders at the keyboard. She is the personification of vital force, a remarkable personality.

The Fantasia is well suited to display this abounding temperament. It was played with tremendous fire, with unerring technique and with the delicacy which also is frequently demanded. The astonishing power of her tone is amply sufficient to balance in the struggle for mastery between solo instrument and orchestra that occurs so often in the course of this rather exciting piece. M. Monteux gave the artist excellent support. It was a performance that aroused the audience to a high pitch of enthusiasm, and at the close Leginska was recalled a half dozen times.

Two Debussy Nocturnes and the Berlioz excerpt were the other orchestral works played. They were presented in a manner in keeping with th artistic level set by the preceding numbers, the latter piece ending an unusually interesting concert.

A. F. P.

SIBELIUS SYMPHONY IS PLAYED BY THE BOSTON ORCHESTRA

Prov. News 12/21/23

Jan Sibelius's symphony in E minor, the first from the pen of this contemporary Finnish composer, was played last night by the Boston Symphony Orchestra under the direction of Pierre Monteux. It is a weird but beautiful tale of the frozen wastelands of the North country, expressive of the long twilight, the barren tundras, the ice and snow clad mountains and plains, the terror striking blizzards and, penetrating all, the deadly cold that freezes the blood in the veins of the native.

It is a melancholy symphony, unlike any we have heard, but, withal, it has an enchanting sweetness in parts that holds the attention of the listener as some siren strain of the Ice Queen might, in a frozen palace beyond the Arctic circle. It is dramatic, with the chilly gorgeousness of tonal colors that crash and thunder, only to die away in a wailing echo of memories.

Ethel Leginska, pianiste, played Liszt's Fantasia on Hungarian Folk Songs, accompanied by the orchestra. It was a clever interpretation of this most delightful portrait of the gay Hungarians at play. Liszt has written many spirited pieces, under varying forms of musical construction, but in few is there a happier theme than in the "Hungarian Fantasie," a succession of crashing chords and rippling, dancing gaieties of tone. Leginska plays with a sure finger, a keen appreciation of the value of shading her work and of fitting it into the very able support of the orchestra, which, in this number especially is very important in order to bring out the full beauty of it.

Opening the program was Weber's Overture to "Der Freischutz," a finely modeled number, calculated to put an audience in the right mental attitude for those which follow. In playing the overture first M. Monteux somewhat varied his usual practice in the Providence concerts, and one suspects it is because he does not like late comers to interrupt the symphony itself. The overture is almost religious in theme, in part, sweetly, solemnly beautiful.

Following the "Fantasia" there were two of DeBussy's nocturnes, "Clouds" and "Festivals," two studies in wonderful tone effects, portraits, almost, etched in gray and white, in the first theme, somber and soft as the easily floating clouds, and gay, cheerful, eloquent in the second theme, as of happy gatherings of people at a fete.

Closing the program was Berlioz's "Romeo Alone," and "Ball at the Capulets," from the dramatic symphony, "Romeo and Juliet." This depicts the visit of Romeo to the great hall of the Capulets, where he has met Juliet, and, knowing that he cannot win her openly because of the bitter antagonism between his family and hers, he retires to meditate in the garden, later to return to the ballroom amid the gay throng, there to be recognized, but allowed to depart in peace, to wait Juliet in her garden. The theme is carried out to suit this plot, making a fine offering for the end.

University
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Transcript 8

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Knick Press Nov 6

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Pierre Monteux is closing his career as conductor of the Boston Symphony to return to his native France, and it is doubtful if his successor will erase any memories of Monteux' splendid readings; his perfect command of his men or his gracious personality. The concert last night was under the Albany direction of Ben Franklin.—W. H. H.

THIS CLIPPING FROM THE

FALL RIVER
MASS.
HERALD Globe

1923

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The program selected for the concert at the Empire on the Sunday after Christmas is a splendid example of the finesse with which he selects his program. His first number will be Tachaikovky's Symphony No. 6, "Pathetic" in B minor, Opus 74. After an intermission of 10 minutes, he will present Lohengrin's Narrative from Wagner's "Lohengrin" (Act III, Scene III); to be followed by Ravel's chorographic poem, "La Valse." Then another Wagner number—Walther's prize song from "Die Meistersinger von Nurnburg" (Act III, Scene II.) The finale will be a Liszt number—"Les Preludes," Symphonic Poem No. 3, after Lamartine.

Richard Crooks, the young tenor whose meteoric rise has been nothing short of sensational, will be the soloist for the concert. The warmth and sparkling brilliance of tone which American critics have attributed to Crooks will be heard in all their freshness, and the Fall River public will no doubt relish this first opportunity to pass judgment upon this new arrival.

STRASSBURGER DROPS HIRAM JOHNSON TO SUPPORT COOLIDGE

Continued from Page One.

ernment has vindicated itself in the respect that the man it put into the White House is the man for the hour. The unequivocal tone of the President's message shows him to be above all a man of courage and conviction, a man who will never hesitate to tell his fellow-citizens exactly where he stands on any issue they raise. At this juncture of the country's affairs and the threatening of bi-partisan Government, it would be unfortunate and dangerous to have one who, through pandering to minority blocks or avoidance of issues would seek to gain political advantage thereby. The sentiment of the country undoubtedly demands after the flood of war-time propaganda that its representatives in public office should return to concise truth and accurate statement.

"But there is not only courage and conviction in President Coolidge's message. There is the highest degree of statesmanship and practical wisdom. The message is one to inspire absolute confidence that a broad-minded, far-seeing man, sits in the White House and no presidential utterance of recent years has more strikingly demonstrated that Mr. Coolidge has met hi test and won the approval of his countrymen. Only one conclusion can be drawr after this mesage has been made public that is the man who should direct th affairs of this nation for the next four year is Calvin Coolidge."

Accompanying the statement was a cop of the leading editorial from the Times Herald of yesterday, declaring that th first message of the President is a strik ing illustration of "this nation's good for tune" in having Mr. Coolidge in the Whit House. "The Times-Herald" the editori concludes "takes this opportunity of sta ing its unequivocal support of Preside Coolidge's aims and aspirations."

Again no mention whatsoever is mad of Senator Johnson. Mr. Strassburger's r markable change of position, politicia say weakens Senator Johnson in Pennsy vania and makes more certain that t President will have the bulk of the de gates from the State to the National co vention.

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Hiram Johnson Says He Is Well Satisfied with Progre

New York, Dec. 8—Senator Hiram Johnson of California left for Washingt today after a busy three days here in co ference with political leaders. He express himself as well satisfied with the progre of his presidential plans in the East.

Headquarters for the country east Chicago, consisting of a suite of six roon has been opened in the Times square se tion. There is a large force of office wor ers, including a publicity department.

Senator Johnson said he probably w

[163]

ued on Following Page

Transcript 8

Symphony

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Almost a concert of preludes was that of yesterday, since besides Dukas's piece the programme listed both the Introduction to the third act of "Tristan" and Paine's musical preface to the "Œdipus" of Sophocles. To discuss this last piece is but to repeat in substance that which was written in this place concerning its performance in Sanders Theatre on Thursday evening. Professor Paine produced here no masterwork, but neither did he make a mere scholarly and substantial pièce d'occasion. Something of the might and the awesomeness of Sophocles's tragedy does actually inform these pages—enough thereof indeed to lead the hearer to forget and to forgive the measure of academic routine. Few enough are the pieces written in America today that forty-two years from now will sound as fresh as did this Prelude yesterday. We are in danger of forgetting Paine. Not in many a day has music of his been heard in Boston. Yet though the first of our representative composers, he was by no means the least. In reviving the Prelude to "Œdipus" Mr. Monteux did well. Nor should the good work cease there. Recollection is ever and anon treacherous, but some yet remember kindly another Prelude by Professor Paine, that to the "Birds" of Aristophanes.

Not often does the Introduction to the final act of "Tristan" come to a hearing at the regular Symphony Concerts. Clearly, none the less, is this one of the fragments from the music-dramas that best rewards performance outside its place in the opera. It were a pity if here in Boston these excerpts were to be wholly relegated to the Pops or to concerts for the Pension Fund. Again yesterday, as so often when the name of Wagner is upon a programme, no other music played could match in eloquence those measures that etch the loneliness and desolation of the dying Tristan. In that long, ineffably melancholy solo for the English horn Wagner, with an unaccompanied melody, creates and sustains a mood as most composers may not do with a full orchestra.

Even among Wagner's own achievements this Introduction holds high place. Nowhere else in the whole range of music, orchestral or operatic, are the depths of human anguish and the heights of human exaltation set forth with a vividness so searching, with a power so compelling as in the last act of "Tristan and Isolde." The Prelude may not rack and lacerate as does many a passage in the actual course of the drama, yet it is here that Wagner sets the stage for that which follows. With the first groaning, throbbing chord may we feel Tristan's woe and know his doom. In those marvelous ascending thirds for the violins is brought before us the cold and cruel sea that divides Tristan from his beloved. What device of paint and canvas could make so graphic that expanse of lead-colored waters? Distance is there, and the hopelessness that distance may engender. And with this comes something more: the poignant theme of Tristan's suffering. Desolation, hopelessness and suffering are all three repeated with increased intensity; then there is wafted from the orchestra the shepherd's sorrowful melody. . . . "The old tune," moans the wounded Tristan as he hears it—"why wake to that?"

In yesterday's performance the playing of the shepherd's melody fell to Mr. Speyer, and none might utter it more beautifully, while before his portion in the music was reached Mr. Monteux and the orchestra had wrung from the Prelude all its sadness and yearning, even as they had previously disclosed to the full whatever of beauty or of vigor, of passion or of power inhabits the scores of "Polyeucte," of the Prelude to "Œdipus" and (with Mr. Bauer to aid) of the Second Pianoforte Concerto of Brahms. Now turning from the grief-haunted measures of "Tristan" they could wholly abandon themselves to the seductive melodies and the intoxicating rhythms of Ravel's "La Valse." In reviewing the performances by conductor and band during this present season, superlative words of praise become commonplace.

Since together with Paine's Prelude the Concerto was heard in Cambridge and has, within twenty-four hours, been comprehensively discussed in these columns, there is again no call for more than summary. In Symphony Hall, as in Sanders Theatre, neither the Concerto nor Mr. Bauer's surpassing performance of it might gain the effect of intimacy and consequent intensification that would alone illumine certain measures of themselves no longer valid nor even appealing. Yet through this long, yes over-long piece Mr. Bauer, as the trite phrase goes, held his audience. More, at the end he received the acclaim that might conceivably have been accorded a more displayful player of a more brilliant and showier composition. In this Concerto as in practically all his larger pieces, Brahms's inspiration and invention often droop and lag. He develops insignificant phrases; he reiterates well-nigh meaningless melodic figures. Yet even as the hearer's wits go wool-gathering through one of these arid stretches there comes a bit of ingratiating melody, a flash of tone or a new impulse of rhythm—and the composer is once more master of the situation. And if in yesterday's performance this Concerto might not convince, then indeed would it be meet to pronounce it faded past all redeeming. For if Brahms now and then nodded in the writing of it, pianist, conductor and orchestra were ceaselessly vigilant in its playing. Not a detail of the music but was shaped with a loving hand Could he have heard this performance, surely Brahms himself would have found it good.

The announcement that yesterday's programme was to contain Ravel's "Alborado del Gracioso," hitherto unheard at the Symphony Concerts, aroused pleasant anticipations. Yet it is doubtful whether that piece could have proved more enjoyable than the now familiar "La Valse" substituted for it at the eleventh hour. Ravel's detractors will have it that "La Valse" is Johann Strauss manqué, a feeble and futile echo of the true Wiener Waltzer. Even a Waltz by Waldteufel, they maintain, has more of verve and élan, a more alluring tunefulness. Here as elsewhere, however, there is room for two opinions. Although Ravel has purposely avoided the obvious and forthright contours of the unabashed Viennese Waltz, it is possible to feel that he has caught its spirit and captured its flavor better than has any other of the successors of Johann the second, not even excepting Richard of "Der Rosenkavalier," while the Waltz King could bedeck his tunes with no such ravishing instrumental dress nor could he bring to play upon them in such wise the resources of harmony and counterpoint. So ingratiating is "La Valse," in the eyes of its admirers, that one instinctively suspects its ultimate value. Things which are too immediately agreeable almost always bear within them the seeds of evanescence. But why enquire too closely into the possible permanence or impermanence of "La Valse?" If it lives the world is so much the richer; if it fades and languishes some future Ravel may fashion a piece of like beguilement to tickle the ears and delight the hearts of our children or our grandchildren Sufficient for us that we gather such tonal rosebuds while we may.

W. S. S.

Knick Press Nov 6

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Pledges to the Symphony Concerts Now Touch $58,000

Additional Subscribers and Three Balance Sheets

AT noon of Tuesday last, when the subscriptions to the Guarantee Fund for the Symphony Concerts through the current season were tabulated for the programme-book, they amounted to $58,706 of the desired $95,000. [illegible] the last report was made, the following subscribers were added to the list already published:

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Berwick-Walker, Clara
Burnham, Helen C.
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Watson, Mrs. Thomas R.
Wright, A. M.

There is reason to believe that of all the orchestras in the United States the Boston Symphony Orchestra is the most economically managed. Not a dollar is spent that is unnecessary to the maintenance in every direction of its established standards—for conductor, personnel, repertory, quality of performance, general seemliness. As witness to this prudence, the Trustees now submit these balance-sheets for the years ending July 31, 1921, 1922, 1923. In their view both the subscribers and the public of the Symphony Concerts are entitled to this information. Studied, it should also stir the doubting to make their pledges.

RECEIPTS:	1921	1922	1923
Gross Income from Concerts	$411,275.10	$407,642.32	$423,872.92
Symphony Hall Rents, etc.	90,582.98	91,007.30	95,849.02
Programmes	39,466.59	35,224.73	39,519.09
Sale of Bound Volumes	228.00	180.00	265.00
Interest on Bank Balances	2,679.62	1,173.56	1,412.86
Sundry Receipts	76.55		334.26
OPERATING INCOME	$544,308.84	$535,177.91	$561,253.15
Income Endowment Fund and Interest	2,512.68	5,865.44	6,934.06
TOTAL INCOME	$546,821.52	$541,043.35	$568,187.21
NET LOSS	118,578.47	91,673.88	76,351.93
	$665,399.99	$632,717.23	$644,539.14

PAYMENTS:	1921	1922	1923
Expense of concerts, rent, travelling expenses, soloists, etc.	$190,423.01	$158,101.19	$170,366.58
Symphony Hall Maintenance	93,150.24	95,174.98	98,643.13
Programmes	37,088.44	29,618.88	32,286.30
Orchestra Salaries	299,908.25	308,150.78	308,124.21
Other Salaries	29,245.25	28,928.13	29,885.00
Insurance	1,897.32	1,833.04	1,845.14
Music	2,605.18	2,095.10	2,122.54
Interest on Notes	272.95	569.34	941.90
Sundry Expense	10,814.40	8,245.84	5,324.28
	$665,399.99	$632,717.23	$644,539.14

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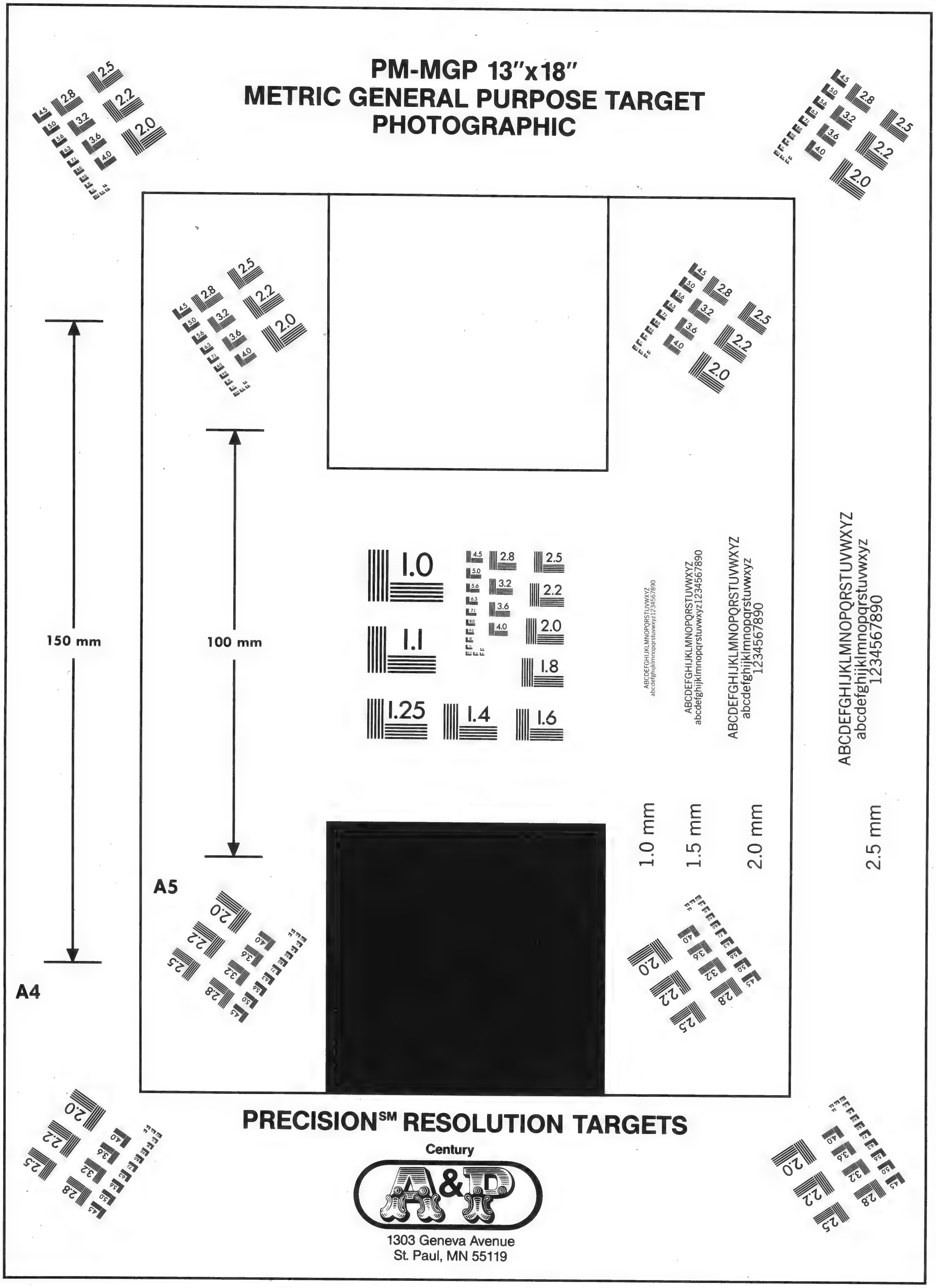
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[164]

NEW EARS AND NEW MINDS FOR "THE DOMESTICA"

MR. MONTEUX PLAYS STRAUSS'S TONE-POEM

After Eleven Years the Music Renews Itself in Power and Beauty, Always from the Mind, at Need and Will from the Heart — Revealing and Eloquent Performance—Mozart for Prelude, Liszt for Postlude, and the Artifice of Stuart Mason Between

TIME winnows and clarifies. To hear Strauss's "Symphonia Domestica" at the Symphony Concert yesterday afternoon—sixteen years after the first performance in Boston, eleven after the most recent repetition—was to hear only the intrinsic and enduring voice of the music. In those distant days, as now they seem, much breath and much derision were wasted upon what purported to be the details of the piece. Here was the child bathed and bedded; there it crowed or whined. Now were the father and the mother smiling beatifically upon their offspring; again they were in vigorous dispute about its upbringing. Through sundry periods, He was at his work in high zest of creation; through others love and passion stirred within Him. Over these pages sported the wife capricious and teasing; over those she moved considerate and tender. There were times to smile in the progress of the "Symphonia Domestica"; times also to experience graver emotions.

Upon these things that repository of learning, the programme-book, discoursed yesterday, as it had in 1907 and 1912 Many re-read its sayings, taking the pleasure of reminiscent curiosity. Few, however—it is almost safe to believe—took thought of them in the actual hearing of the tone-poem. By the inscrutable processes of time "The Domestica" has become the "absolute" music that, as some say, Strauss designed and wrought. To hold the audience of Friday intent through forty minutes, it needed no more "programme" than the few chapter-heads set by the composer himself. They scarcely outnumber those that Beethoven strewed upon his "Pastoral Symphony."

Rising Slowly

Subscriptions for the Week to the Guarantee Fund of the Symphony Concerts.

BY report in the programme-book of the Symphony Concert yesterday afternoon, the Guarantee Fund to meet the deficit in the working of the orchestra for the current season, now stands at $64,894.34 of a desired $95,000; while the Endowment Fund has risen to $145,953.52. The additional subscribers to the Guarantee Fund are:

Beebe, E. Pierson
Beebe, Frank H.
Burnham, Mrs. W. A.
Carter, Mrs. J. W.
Chase, Mrs. Henry M.
Cunningham, Mary
Forbes, Mrs. Waldo E.
Frankenstein, Lina H.
Friend
Howe, Mrs. J. Murray
Hyde, Mrs. Katharine H.
Morison, Mrs. John H.
Peabody, Mrs. Francis
Saltonstall, Muriel Gurdon
Spaulding, Emma F.
Sturgis, Misses
Vorenberg, Felix
Ward, Professor R. deC.
Wells, Mrs. Webster

Plainly, further subscriptions are both desirable and necessary. They may be sent to E. B. Dane, Treasurer, at 6 Beacon Street.

Purged by time, heard with eager ears and fresh mind, the "Symphonia Domestica" persists as music of manifold power and, at will, of exceeding beauty. In attributes vitalized, in qualities and impression, swift, sure and abiding, it stands increased rather than diminished. Spite of a laudable zeal for terse brevity, many a composer of the younger generation seems short-breathed. Consider and compare the intellectual force and wealth of Strauss stretching this vast canvas—and filling it As in "Ein Heldenleben," he finds the symphonic form suitable to his purpose, unfolds and welds his music accordingly A first division sets forth the subject-matter; a second treats it sportively, fancifully, ironically; the third charges it with emotion; the fourth wings it with full-fraught frenzy. From the motivs exposed fructify these hundreds of measures, these scores of pages. From itself upsprings this symphony, and the progress, cumulation, unity, of the whole are unshakable. The development, transformation, inter-relation and enrichment of the motives remains a marvel of polyphonic skill and abundance. The harmonic vesture flags not in opulence and glow. Every play of timbres does its office. Nay, one reproach that still lies against "The Domestica" is Strauss's occasional tendency to pursue these exercises for themselves—"the strong man exulting in his strength"—while the thought and the emotion for the instant stand still.

In the whole invention, the whole consist of the tone-poem works an intellect of music in the prime of puissance and unity. Conspicuously, it can character tones. The motivs of the husband and her are clearly recognizable, as clearly convey the desired qualities and tempers the man. The two motivs of the wife

higher upbears, the tone-poem. The exceptional spirit may keep the faith and do the deed when there is no affection to quicken and maintain it. Yet to no such ascetic isolation is Strauss minded in the "Symphonia Domestica." The He of the music loves and is loved; the mutual passion, conjugal though it be, is also strength and wing. The blended motives testify to it; the outpouring tones sing it in beauty richer and richer, more and more ardent. As in the mists and wisps of dream the elation flutters and flickers away. . . .

It is time to exult, and if ever composer wrote a music of exultation, of such is the fugued finale of "The Domestica." Down the wind it whistles the "interpretations" once beslathered upon it. Here strides music that needs no other reason for being than its own frenzy. It leaps; it dances; it cries; it shouts. It boils with its own heat. It reels with its own tumults; or for the instant stops to sing, as though some dear memory were quick and staying upon it. A marvel of facture is this double fugue scrutinized; a marvel also, when a hundred orchestral voices outpour it, of far-flung and seething power. As breathless as Mr. Monteux and the band, did one and another listener end yesterday. For this revival of "The Domestica" will not be the least remembered of the conductor's works in Symphony Hall. It was possible to wish for a little slower pace through the middle music of deed and devotion that it might run in yet ampler and more glowing flood; but elsewhere rose no question. The essential motivs stood clear and charactered. Full-voiced, plastic and luminous ran the polyphony. As multi-colored as the palette of Strauss flashed the harmonic, the instrumental texture. The playful, the ironic periods of the Scherzo sported or bit; upon the slow division Mr. Monteux and the orchestra laid the magnificence of song sustained and passioned. The fugue from their hands, raced and chortled upon the reverberant air. To the memories of Muck with this "Domestica," add now a memory of Monteux.

There was music to precede and to follow; for Strauss's tone-poem finally emerged as central number in a changed programme. Mozart's Overture to his opera, "The Magic Flute" was prelude. Relatively, it stretched a diminutive canvas, plied scanty means. Yet within these proportions and these resources, of the deep magnificences of music were also Mozart's chords of mystery; while with the same "life-force" that permeates Strauss's finale ran also his finer-fibred and, for the fugue. By

whether "The Domestica" will also be played, say in December of 2055.

The postlude to the whole concert—for there can be none to that uprearing Straussian close—was Liszt's symphonic poem of "Tasso." The pompous tonal pageantry of the end has become hollow witness to a departed fashion. So, with or without occasion, could the romantical composers of mid-nineteenth century wave their arms and "throw" their voices. The preceding lament—the better as well as the longer half of the piece—still touches the hearer's imagination, still attests Liszt's. The wailing melody, not without grace or dignity, summons his phantom-figure of the woeful poet. If he borrowed the motiv from gondoliers' song, his own are the sombre and stately permutations through which he leads it. If he often ranted, often, too, he visioned.

Contrast to all these went the novel piece of the day—a "Bergerie" of Mr. Stuart Mason, composer, teacher, conductor and reviewer of music in this town. Interpreted, a "Bergerie" appears to be a music of the ways and tastes and artifice of a time when Marie Antoinette played about as dairy-maid in the park of the Trianon—counterpart in tones to sundry pictures of Watteau, to scores of "pastorals" written by "petits abbés" or "petits marquis" who also fancied themselves as poetasters. It assumes a manner; courts an artful simplicity and elegance; seeks an illusion easy to reproach as affectation. Nothing could be farther from these United States which also breed composers; from this life of ours, which one and another of them, say Mr. Chadwick or Mr. Gilbert or Mr. Schelling, has made bold to transfuse into symphonic music. Mr. Mason has indisputable right to choice of matter, method, manner. The listener, the reviewer, may only inquire how perfectly he has achieved his "Sonnerie et Sarabande pour les Bergers"; his "Air Pastoral"; his "Gaillarde et Départ pour le Pays du Tendre."

The first and the second divisions, Mr. Mason seems to have written at over-length, with a perceptible monotony of delicate fancy and adroit procedure. They cloy, they pale, by sheer excess of felicitous inventions, piquant embroideries, whispered graces, elegant attitudes. The mind appraises and applauds the composer's apt artifice. The fancy lingers for the while over his charm of winding melody, light-fingered modulations, insinuating rhythms, figures in lace, harmonies in brocade—albeit here and there the twentieth-century, as it writes music, flavors them. The third division more briefly and piquantly renews

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Trns Dec 27.

Incidents and Prospects

Next week the Symphony Orchestra will make its monthly journey to New York and other cities southward. At home, it will not be heard again until Friday and Saturday, Jan. 11 and 12. At these concerts it will play the sixth Concerto Grosso of Handel (in G minor); d'Indy's "Symphony on a French Mountain Air"; the Russian Glière's tone-poem, "The Sirens"; Mr. Gilbert's rarely heard "Negro Rhapsody." In the Symphony, Mr. Schmitz will play the conspicuous piano-part.

On the preceding Thursday, Jan. 10, d'Indy's Symphony will also be played in Cambridge, along with the Overture to Wagner's opera, "The Flying Dutchman"; Smetana's tone-picture of the river Moldau; Liszt's "Tasso"; the two Nocturnes of Debussy, "Clouds" and "Fetes."

Glbe Dec 23

This week brings the shortest concert schedule of the entire season, as usual. Mr Monteux has put Bliss' "Color Symphony" on the Symphony program, and also Ravel's first suite from "Daphnis et Chloe," which was first heard here some years ago. Bliss, an Englishman still under middle age, is a modernist. He lately lectured at Harvard in the course of an American tour. There is no announcement that the colored lights which the score is said to demand will be used at the performance, which is the first in this country.

No major work of Bliss has yet been heard in Boston. The soloist is Pablo Casals. Not only is he the one person capable of making a cello concerto endurable, he has kindly dug up for the occasion a concerto by Boccherini instead of offering us Saint-Saens again.

Times Dec 23

On Concert Horizon for 1923

COLOR in music is a matter evaded or expressed in as many ways as the abstract properties of color are conceived by composers. Attempts to shed light on "color symphonies" merely of optical illusion have hitherto proved freaks or failures. A different and wholly musical expression is the so-called "Color Symphony" of Arthur Bliss, which the Boston Symphony Orchestra produces in its home city this week and will bring to town at Carnegie Hall on Jan. 5. The work is in four movements, a prologue and the episodes "Red," "Blue," "Green."

The Bostonians on Jan. 3 will revive here Strauss's "Sinfonia Domestica," of which the composer gave New York the world première years ago. Mr. Monteux's evening program adds Mozart's "Magic Flute" overture, Gliere's "Sirenes" and Liszt's "Tasso." The matinee, besides Bliss's symphony, will include Brahms's "Tragic" overture, Ravel's "Daphnis and Chloe" and Mozart's E flat violin concerto, with Jacques Thibaud.

Trns Dec 22

Trns Dec 24

CONCERT-CHRONICLE

ull and Running Over

IN the records of the Symphony Orchestra was written on Saturday evening a strange, new thing. So far as he longest memory ran backward, never efore at the end of a single piece had the rchestra been twice called to its feet. The usic was the "Symphonia Domestica" of trauss, until the day before unheard in Boston through eleven years. The performance excelled even that of Friday afternoon. The motivs were set forth and defined with enkindling zest. Conductor and orchestra touched in the playful, homely, fancies of Strauss's scherzo, gave a tang to his thrusts. They renewed the ardors, the passion, the deep-set and outpouring beauty of the slow divisions; tossed themselves and their hearers through the final fugue. At the close, the excitement on the stage and in the auditorium was not to be withstood. From balconies and floor pelted the applause. On the instant, by a quick and happy intuition, Mr. Monteux bade a beaming orchestra rise and share it. Twice was the conductor recalled; once more, as the clapping swelled, he stood in the crescent of his standing men. These ardors were, indeed, the natural sequence of music and performance. Yet upon them Mr. Monteux's divination laid the fine edge of the occasion; while quick to understand were both audience and orchestra. In Mr. Gericke's day as conductor, when he and the band visited New York, they used to be saluted as "the gentlemen from Boston." Saturday evening that old and honorable title stood renewed. H. T. P.

Adv Dec 23

Don Juan Fantasia……………

SYMPHONY PROGRAM

Pablo Casals will be the soloist at the Symphony concerts this week. He has chosen Boccherini's concerto for 'cello. Pierre Monteux wil conduct Brahms' "Tragic Overture," Arthur Bliss' "Color Symphony," and the first suite from Ravel's 'Daphnie and Chloe." Bliss' work will be heard for the first time in this country.

Glbe Dec 23

SYMPHONY HALL—Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 10th program. "Color Symphony," Arthur Bliss (first time in America); "Tragic Overture," Brahms; concerto for cello and orchestra Boccherini; first suite from "Daphnis and Chloe" Ravel; soloist, Pablo Casals.

Trns Dec 27

NOVEL PIECES, FRESH COMERS, MORE CONCERTS

BLISS'S "COLOR SYMPHONY" AT HAND

The Young Briton's Fancy with an Able Music—Mr. Casals Also with the Symphony Orchestra — The Harvard Glee Club in the Ears of a Detached Reviewer—Prospects

THOSE who are fearful that the radical composers of today and their perhaps more radical successors will send all musical canons and traditions to the dogs should take heart from the fact that these anarchs still write symphonies, and on occasion fugues as well. At the Symphony Concerts of tomorrow and Saturday Mr. Monteux and the orchestra will bring to its first hearing in America the "Color Symphony" of Arthur Bliss, a composer just turned thirty and bold and venturesome enough to suit the most unorthodox of musical free-thinkers. Yet in this, his latest piece, Mr. Bliss has respected form if not always in the classical sense of the word; for all its title his Symphony has line as well as color. Indeed, the final movement, an elaborate double-fugue, has caused one reviewer to declare that in Bliss "we have found a contrapuntal rhapsodist to match with Reger."

So far Mr. Bliss's music is known to Boston only through two relatively unimportant songs, "The Buckle" and "To a Dandelion," the latter written with an accompaniment for a single clarinet. So much has been printed and said of him, however, that it seems scarcely necessary here to enter into an explicit account of his achievements or a lengthy exposition of his aims, tendencies and ideals. Suffice it to say that the keynote of Bliss's personality and the dominant characteristic of his music is exuberant vitality, that in certain of his pieces he has employed unusual means to gain novel ends, that only indirectly has he been influenced by any of the representative composers of the nineteenth century, and that, reverencing Byrd and the other English madrigalists, he has striven to restore to the music of Britain its long-lost racial distinctiveness.

Undoubtedly the "Color Symphony," with its conventional instrumental make-up and its formal plan, is less typical of the individual trend of Bliss's music than are such untrammelled things as the wordless Rhapsody for two voices and seven instruments, the exhilarating "Rout" for soprano and chamber orchestra, or the Concerto for piano and tenor voice accompanied by strings and percussion. Nevertheless in the Symphony Bliss is true to himself. It were difficult to find in this score reminiscences or even unescapable suggestions of the work of others. Together with every contemporary composer he is indebted to Debussy for his use of the "higher dissonances," his entire independence of all that was once harmonic orthodoxy. But these chords of the eleventh and thirteenth, these parallel fourths, fifths, sevenths and ninths, these dislocations, elisions and false basses are now a part of the vocabulary of music. It is more significant that in the "Color Symphony" Bliss has been faithful to his own predilections for vigorous diatonic melody, for irregular but forceful rhythms, and for pungent and original instrumental combinations.

The age-old discussion of the relation between color and sound was given fresh impetus a few years ago when Skryabin incorporated in his "Promethus" a part for a "keyboard of light" or, to use the now accepted term, a color-organ. And now comes Bliss's Symphony to renew these diverting if unprofitable speculations. We are told by Percy Scholes, who has prepared an informative and suggestive brochure on the "Color Symphony," that Bliss when composing "always experiences a play of color sensation, that such a play had been vivid in his mind when working at this Symphony, and that the title, 'A Color Symphony,' which at once suggested itself to him, would actually express a conception that had dominated him when at work." There is reason to believe that Bliss does not confine this color sensation to the trite and wholly arbitrary analogies between keys and hues. Rather his color is harmonic and orchestral, instinct in the general character and texture of the music.

Each of the four movements has its own distinguishing color-name. Thus the first movement is entitled "Purple," the second "Red," the third "Blue" and the fourth "Green." But it seems to have been less the abstract colors that have prompted this music or that have been reflected in it than the objects and moral qualities associated in the composer's mind with these colors. Though they are not indicated in the score, Bliss has declared these associative ideas: For him purple is the color of amethysts, pageantry, royalty and death; red suggests rubies, wine, revelry, furnaces, color and magic; Blue calls to mind sapphires, deep water, skies, loyalty and melancholy, and green is the color of emeralds, hope, joy, youth, spring and victory.

The prevailing tonality of the first movement is D major, a key that Rimsky-Ko sakov has described as yellow and su and that for Skryabin was yellow and bri liant. Nor is it likely that D major merely as a key suggests to Bliss the color purp But clear in the music is the though pageantry, a certain solemnity hints times of death, and one episode for full chestra, prefaced by a vivid trumpet fa fare, has been termed the "Royalty S tion." "The approach of the end of t movement," to quote Mr. Scholes, "is ind cated by the entrance of a Bell, strikin continuously. There is then a four-ba Coda, and finally a stroke of the Gong which may fancifully be taken as a final symbol of Pageantry and Death. It should however, be recognized that the work is no what is usually spoken of as 'Programme Music'; there are hints, here and there and there is a vague symbolism and color association underlying everythin but there is not the detailed procedure a cording to pictorial, or narrative, or poeti cal plan that is to be found in such work for instance, as those of Liszt and Strauss.

"Red" is a Scherzo, as assertive, brilliant and at times as screaming as its name im plies. The idea of magic is expressed a section less violent than the rest, and th movement comes to its conclusion in blaze of scarlet flame."

Among us the word "blue" has of lat years acquired a definite musical connota tion. It will be idle, however, to look the third movement of this Symphony f any suggestion of that dismally waili type of jazz known as "blues," althou the element of melancholy is not ove looked. But it is the blue of nature a the blue that is emblem of loyalty whic here predominate. According to Mr. Lan ford, who wrote of the Symphony for t Manchester Guardian, there is in th movement "a grim and moving rhythm, b melodically seriousness only slants the music of cadenzas of flute and ot woodwind notes."

The first subject of the final dou fugue, with its initial upward leap o diminished octave, might have come Bach in a nightmare, and had he dream of treating fugally such a subject we m imagine that his waking would ha brought him welcome relief from so u grateful a task. Yet Bliss handle seemingly intractable subject in maste fashion. Incidentally the liveller sec subject, though likewise pronouncedly dividual, is more nearly after the accep pattern of such things. Into this sec section of the fugue melodies from preceding movements are introduced. long the two subjects are heard in c bination, and in the third and final sec comes what Mr. Scholes has termed culminating point of the whole Symph Of this verdant fugue Bliss himself said: "It is as spring-like as anyth I can write—growing all the time."

W. S.

Casals Also Comes

In further zest to these Symphony certs, Mr. Casals, the violoncellist, will with the orchestra for the first time some years. Again he has been delv among the secondary composers of the ei teenth century, and the minor classic he has now upturned is a Concert A-flat by Boccherini. On his way to United States, he shared it with the Orchestra at Manchester in England the reviewer for The Guardian wrote: Casals went on in the second part concert to lavish the beauty of hi ing to reanimate an old concerto cherini. It is rarely indeed that for the continuance of the cadenzas certo-playing, but in this case they such marvels of reposeful and ma execution, and such fair specim musicianship, that one could not their continuance."

More fortunate than Boston, Man also heard Mr. Casals play a S Bach-music in which the listener is to forget the felicities of the virtuo admiration for the larger and deeper ties of the musician. Again Mr. Lan wrote in The Guardian not only o violoncellist but of the composer as w

> When Casals plays Bach, o mind's eye begins to see music in te of architecture. It is all form— sic in marble, though marble smoothness does not chill but wa the senses . . . one feels intuiti the rightness of the interpreta simply because the formal outline the music are settled beyond all a ment with the moulding of the phrase. All that follows after, one vines while the piece goes on, foll according to the law of inevit growth and development. We see end of the music in Casals's beginn of it—just as we feel that with the la ing of the first stone a great cathe was bound to take ultimate shape beauty. Form in Bach is really more to be argued about than form geometry; its truth, its rightness, be grasped by the mind a priori. so at any rate when Casals plays Ba —and let it be said that the 'cell the composer and the piece itself a listener as one and indivisible. sals in his presentation of the ma is no more to be thought of as a from Bach than the light of the m is to be thought of as apart from moon's shape. All of which is to that Casals in Bach gives us a preme sort of intellectual delight.

His playing is technically as won ful as it is in conception. He ge suspected shades of color out o 'cello; at the close of Bach's will give you a diminuendo with imperceptibly graded tone that be hard for you to tell exac what moment the music dies lence. You will not know it until you see Casal's bow rais the strings. Amazing, too, is bility of tone—for how rarely 'cello an instrument of moveme the writer were a 'cellist, he after hearing Casals be adver his willingness to exchange his

Continued on

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Upon these things that repository of learning, the programme-book, discoursed yesterday, as it had in 1907 and 1912 Many re-read its sayings, taking the pleasure of reminiscent curiosity. Few, however—it is almost safe to believe—took thought of them in the actual hearing of the tone-poem. By the inscrutable processes of time "The Domestica" has become the "absolute" music that, as some say, Strauss designed and wrought. To hold the audience of Friday intent through forty minutes, it needed no more "programme" than the few chapter-heads set by the composer himself. They scarcely outnumber those that Beethoven strewed upon his "Pastoral Symphony."

Purged by time, heard with eager ears and fresh mind, the "Symphonia Domestica" persists as music of manifold power and, at will, of exceeding beauty. In attributes vitalized, in qualities and impression, swift, sure and abiding, it stands increased rather than diminished. Spite of a laudable zeal for terse brevity, many a composer of the younger generation seems short-breathed. Consider and compare the intellectual force and wealth of Strauss stretching this vast canvas—and filling it As in "Ein Heldenleben," he finds the symphonic form suitable to his purpose, unfolds and welds his music accordingly A first division sets forth the subject-matter; a second treats it sportively, fancifully, ironically; the third charges it with emotion; the fourth wings it with full-fraught frenzy. From the motivs exposed fructify these hundreds of measures, these scores of pages. From itself upsprings this symphony, and the progress, cumulation, unity, of the whole are unshakable. The development, transformation, inter-relation and enrichment of the motives remains a marvel of polyphonic skill and abundance. The harmonic vesture flags not in opulence and glow. Every play of timbres does its office. Nay, one reproach that still lies against "The Domestica" is Strauss's occasional tendency to pursue these exercises for themselves—"the strong man exulting in his strength"—while the thought and the emotion for the instant stand still. [illegible] the whole invention, the whole con[illegible]t of the tone-poem works an intellect of [illegible] in the prime of puissance and [illegible]ity. Conspicuously, it can character[illegible] tones. The motivs of the husband and [illegible] are clearly recognizable, as clearly [illegible] the desired qualities and tempers [illegible] the man. The two motivs of the wife [illegible]

higher upbears, the tone-poem. The exceptional spirit may keep the faith and do the deed when there is no affection to quicken and maintain it. Yet to no such ascetic isolation is Strauss minded in the "Symphonia Domestica." The He of the music loves and is loved; the mutual passion, conjugal though it be, is also strength and wing. The blended motives testify to it; the outpouring tones sing it in beauty richer and richer, more and more ardent. As in the mists and wisps of dream the elation flutters and flickers away. . . .

It is time to exult, and if ever composer wrote a music of exultation, of such is the fugued finale of "The Domestica." Down the wind it whistles the "interpretations" once beslathered upon it. Here strides music that needs no other reason for being than its own frenzy. It leaps; it dances; it cries; it shouts. It boils with its own heat. It reels with its own tumults; or for the instant stops to sing, as though some dear memory were quick and staying upon it. A marvel of facture is this double fugue scrutinized; a marvel also, when a hundred orchestral voices outpour it, of far-flung and seething power. As breathless as Mr. Monteux and the band, did one and another listener end yesterday. For this revival of "The Domestica" will not be the least remembered of the conductor's works in Symphony Hall. It was possible to wish for a little slower pace through the middle music of deed and devotion that it might run in yet ampler and more glowing flood; but elsewhere rose no question. The essential motivs stood clear and charactered. Full-voiced, plastic and luminous ran the polyphony. As multi-colored as the palette of Strauss flashed the harmonic, the instrumental texture. The playful, the ironic periods of the Scherzo sported or bit; upon the slow division Mr. Monteux and the orchestra laid the magnificence of song sustained and passioned. The fugue from their hands, raced and chortled upon the reverberant air. To the memories of Muck with this "Domestica," add now a memory of Monteux.

There was music to precede and to follow; for Strauss's tone-poem finally emerged as central number in a changed programme. Mozart's Overture to his opera, "The Magic Flute" was prelude. Relatively, it stretched a diminutive canvas, plied scanty means. Yet within these proportions and these resources, of the deep magnificences of music were also Mozart's chords of mystery; while with the same "life-force" that permeates Strauss's finale ran also his finer-fibred and, for the [illegible] fugue. By [illegible]

whether "The Domestica" will also be played, say in December of 2055.

The postlude to the whole concert—for there can be none to that uprearing Strausian close—was Liszt's symphonic poem of "Tasso." The pompous tonal pageantry of the end has become hollow witness to a departed fashion. So, with or without occasion, could the romantical composers of mid-nineteenth century wave their arms and "throw" their voices. The preceding lament—the better as well as the longer half of the piece—still touches the hearer's imagination, still attests Liszt's. The wailing melody, not without grace or dignity, summons his phantom-figure of the woeful poet. If he borrowed the motiv from gondoliers' song, his own are the sombre and stately permutations through which he leads it. If he often ranted, often, too, he visioned.

Contrast to all these went the novel piece of the day—a "Bergerie" of Mr. Stuart Mason, composer, teacher, conductor and reviewer of music in this town. Interpreted, a "Bergerie" appears to be a music of the ways and tastes and artifice of a time when Marie Antoinette played about as dairy-maid in the park of the Trianon—counterpart in tones to sundry pictures of Watteau, to scores of "pastorals" written by "petits abbés" or "petits marquis" who also fancied themselves as poetasters. It assumes a manner; courts an artful simplicity and elegance; seeks an illusion easy to reproach as affectation. Nothing could be farther from these United States which also breed composers; from this life of ours, which one and another of them, say Mr. Chadwick or Mr. Gilbert or Mr. Schelling, has made bold to transfuse into symphonic music. Mr. Mason has indisputable right to choice of matter, method, manner. The listener, the reviewer, may only inquire how perfectly he has achieved his "Sonnerie et Sarabande pour les Bergers"; his "Air Pastoral"; his "Gaillarde et Départ pour le Pays du Tendre."

The first and the second divisions, Mr. Mason seems to have written at over-length, with a perceptible monotony of delicate fancy and adroit procedure. They cloy, they pale, by sheer excess of felicitous inventions, piquant embroideries, whispered graces, elegant attitudes. The mind appraises and applauds the composer's apt artifice. The fancy lingers for the while over his charm of winding melody, light-fingered modulations, insinuating rhythms, figures in lace, harmonies in brocade—albeit here and there the twentieth-century, as it writes music, flavors them. The third division more briefly and piquantly renews [illegible] Excellently w[illegible]

Rising Slowly

Subscriptions for the Week to the Guarantee Fund of the Symphony Concerts.

BY report in the programme-book of the Symphony Concert yesterday afternoon, the Guarantee Fund to meet the deficit in the working of the orchestra for the current season, now stands at $64,894.34 of a desired $95,000; while the Endowment Fund has risen to $145,953.52. The additional subscribers to the Guarantee Fund are:

Beebe, E. Pierson
Beebe, Frank H.
Burnham, Mrs. W. A.
Carter, Mrs. J. W.
Chase, Mrs. Henry M.
Cunningham, Mary
Forbes, Mrs. Waldo E.
Frankenstein, Lina H.
Friend
Howe, Mrs. J. Murray
Hyde, Mrs. Katharine H.
Morison, Mrs. John H.
Peabody, Mrs. Francis
Saltonstall, Muriel Gurdon
Spaulding, Emma F.
Sturgis, Misses
Vorenberg, Felix
Ward, Professor R. deC.
Wells, Mrs. Webster

Plainly, further subscriptions are both desirable and necessary. They may be sent to E. B. Dane, Treasurer, at 6 Beacon Street.

Trans Dec 27.

Incidents and Prospects

Next week the Symphony Orchestra will make its monthly journey to New York and other cities southward. At home, it will not be heard again until Friday and Saturday, Jan. 11 and 12. At these concerts it will play the sixth Concerto Grosso of Handel (in G minor); d'Indy's "Symphony on a French Mountain Air"; the Russian Glière's tone-poem, "The Sirens"; Mr. Gilbert's rarely heard "Negro Rhapsody." In the Symphony, Mr. Schmitz will play the conspicuous piano-part.

On the preceding Thursday, Jan. 10, d'Indy's Symphony will also be played in Cambridge, along with the Overture to Wagner's opera, "The Flying Dutchman"; Smetana's tone-picture of the river Moldau; Liszt's "Tasso"; the two Nocturnes of Debussy, "Clouds" and "Fetes."

Globe Dec 23

This week brings the shortest concert schedule of the entire season, as usual. Mr Monteux has put Bliss' "Color Symphony" on the Symphony program, and also Ravel's first suite from "Daphnis et Chloe," which was first heard here some years ago. Bliss, an Englishman still under middle age, is a modernist. He lately lectured at Harvard in the course of an American tour. There is no announcement that the colored lights which the score is said to demand will be used at the performance, which is the first in this country.

No major work of Bliss has yet been heard in Boston. The soloist is Pablo Casals. Not only is he the one person capable of making a cello concerto endurable, he has kindly dug up for the occasion a concerto by Boccherini instead of offering us Saint-Saens [illegible] again

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Dec 23

On Concert Horizon for 1923

COLOR in music is a matter evaded or expressed in as many ways as the abstract properties of color are conceived by composers. Attempts to shed light on "color symphonies" merely of optical illusion have hitherto proved freaks or failures. A different and wholly musical expression is the so-called "Color Symphony" of Arthur Bliss, which the Boston Symphony Orchestra produces in its home city this week and will bring to town at Carnegie Hall on Jan. 5. The work is in four movements, a prologue and the episodes "Red," "Blue," "Green."

The Bostonians on Jan. 3 will revive here Strauss's "Sinfonia Domestica," of which the composer gave New York the world première years ago. Mr. Monteux's evening program adds Mozart's "Magic Flute" overture, Gliere's "Sirenes" and Liszt's "Tasso." The matinee, besides Bliss's symphony, will include Brahms's "Tragic" overture, Ravel's "Daphnis and Chloe" and Mozart's E flat violin concerto, with Jacques Thibaud.

Trans Dec 22

Trans Dec 24

CONCERT-CHRONICLE

Full and Running Over

IN the records of the Symphony Orchestra was written on Saturday evening a strange, new thing. So far as the longest memory ran backward, never before at the end of a single piece had the orchestra been twice called to its feet. The music was the "Symphonia Domestica" of Strauss, until the day before unheard in Boston through eleven years. The performance excelled even that of Friday afternoon. The motivs were set forth and defined with enkindling zest. Conductor and orchestra touched in the playful, homely, fancies of Strauss's scherzo, gave a tang to his thrusts. They renewed the ardors, the passion, the deep-set and outpouring beauty of the slow divisions; tossed themselves and their hearers through the final fugue. At the close, the excitement on the stage and in the auditorium was not to be withstood. From balconies and floor pelted the applause. On the instant, by a quick and happy intuition, Mr. Monteux bade a beaming orchestra rise and share it. Twice was the conductor recalled; once more, as the clapping swelled, he stood in the crescent of his standing men. These ardors were, indeed, the natural sequence of music and performance. Yet upon them Mr. Monteux's divination laid the fine edge of the occasion; while quick to understand were both audience and orchestra. In Mr. Gericke's day as conductor, when he and the band visited New York, they used to be saluted as "the gentlemen from Boston." Saturday evening that old and honorable title stood renewed. H. T. P.

Adv Dec 23

Don Juan Fantasia........

SYMPHONY PROGRAM

Pablo Casals will be the soloist at the Symphony concerts this week. He has chosen Boccherini's concerto for 'cello. Pierre Monteux wil conduct Brahms' "Tragic Overture," Arthur Bliss' "Color Symphony," and the first suite from Ravel's 'Daphnie and Chloe." Bliss' work will be heard for the first time in this country.

Globe Dec 23

SYMPHONY HALL—Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 10th program. "Color Symphony," Arthur Bliss (first time in America); "Tragic Overture," Brahms; concerto for cello and orchestra Boccherini; first suite from "Daphnis and Chloe" Ravel; soloist, Pablo Casals.

Trans Dec 27

[164]

NOVEL PIECES, FRESH COMERS, MORE CONCERTS

BLISS'S "COLOR SYMPHONY" AT HAND

The Young Briton's Fancy with an Able Music—Mr. Casals Also with the Symphony Orchestra — The Harvard Glee Club in the Ears of a Detached Reviewer—Prospects

THOSE who are fearful that the radical composers of today and their perhaps more radical successors will send all musical canons and traditions to the dogs should take heart from the fact that these anarchs still write symphonies, and on occasion fugues as well. At the Symphony Concerts of tomorrow and Saturday Mr. Monteux and the orchestra will bring to its first hearing in America the "Color Symphony" of Arthur Bliss, a composer just turned thirty and bold and venturesome enough to suit the most unorthodox of musical free-thinkers. Yet in this, his latest piece, Mr. Bliss has respected form if not always in the classical sense of the word; for all its title his Symphony has line as well as color. Indeed, the final movement, an elaborate double-fugue, has caused one reviewer to declare that in Bliss "we have found a contrapuntal rhapsodist to match with Reger."

So far Mr. Bliss's music is known to Boston only through two relatively unimportant songs, "The Buckle" and "To a Dandelion," the latter written with an accompaniment for a single clarinet. So much has been printed and said of him, however, that it seems scarcely necessary here to enter into an explicit account of his achievements or a lengthy exposition of his aims, tendencies and ideals. Suffice it to say that the keynote of Bliss's personality and the dominant characteristic of his music is exuberant vitality, that in certain of his pieces he has employed unusual means to gain novel ends, that only indirectly has he been influenced by any of the representative composers of the nineteenth century, and that, reverencing Byrd and the other English madrigalists, he has striven to restore to the music of Britain its long-lost racial distinctiveness.

Undoubtedly the "Color Symphony," with its conventional instrumental make-up and its formal plan, is less typical of the individual trend of Bliss's music than are such untrammelled things as the wordless Rhapsody for two voices and seven instruments, the exhilarating "Rout" for soprano and chamber orchestra, or the Concerto for piano and tenor voice accompanied by strings and percussion. Nevertheless in the Symphony Bliss is true to himself. It were difficult to find in this score reminiscences or even unescapable suggestions of the work of others. Together with every contemporary composer he is indebted to Debussy for his use of the "higher dissonances," his entire independence of all that was once harmonic orthodoxy. But these chords of the eleventh and thirteenth, these parallel fourths, fifths, sevenths and ninths, these dislocations, elisions and false basses are now a part of the vocabulary of music. It is more significant that in the "Color Symphony" Bliss has been faithful to his own predilections for vigorous diatonic melody, for irregular but forceful rhythms, and for pungent and original instrumental combinations.

The age-old discussion of the relation between color and sound was given fresh impetus a few years ago when Skryabin incorporated in his "Promethus" a part for a "keyboard of light" or, to use the now accepted term, a color-organ. And now comes Bliss's Symphony to renew these diverting if unprofitable speculations. We are told by Percy Scholes, who has prepared an informative and suggestive brochure on the "Color Symphony," that Bliss when composing "always experiences a play of color sensation, that such a play had been vivid in his mind when working at this Symphony, and that the title, 'A Color Symphony,' which at once suggested itself to him, would actually express a conception that had dominated him when at work." There is reason to believe that Bliss does not confine this color sensation to the trite and wholly arbitrary analogies between keys and hues. Rather his color is harmonic and orchestral, instinct in the general character and texture of the music.

Each of the four movements has its own distinguishing color-name. Thus the first movement is entitled "Purple," the second "Red," the third "Blue" and the fourth "Green." But it seems to have been less the abstract colors that have prompted this music or that have been reflected in it than the objects and moral qualities associated in the composer's mind with these colors. Though they are not indicated in the score, Bliss has declared these associative ideas: For him purple is the color of amethysts, pageantry, royalty and death; red suggests rubies, wine, revelry, furnaces, color and magic; Blue calls to mind sapphires, deep water, skies, loyalty and melancholy, and green is the color of emeralds, hope, joy, youth, spring and victory.

The prevailing tonality of the first movement is D major, a key that Rimsky-Korsakov has described as yellow and sun and that for Skryabin was yellow and brilliant. Nor is it likely that D major merely as a key suggests to Bliss the color purp But clear in the music is the thought pageantry, a certain solemnity hints times of death, and one episode for full chestra, prefaced by a vivid trumpet fare, has been termed the "Royalty S tion." "The approach of the end of t movement," to quote Mr. Scholes, "is ind cated by the entrance of a Bell, strikin continuously. There is then a four-bar Coda, and finally a stroke of the Gong, which may fancifully be taken as a final symbol of Pageantry and Death. It should however, be recognized that the work is no what is usually spoken of as 'Programme Music'; there are hints, here and there and there is a vague symbolism and color association underlying everything but there is not the detailed procedure according to pictorial, or narrative, or poetical plan that is to be found in such works for instance, as those of Liszt and Strauss."

"Red" is a Scherzo, as assertive, brilliant and at times as screaming as its name implies. The idea of magic is expressed a section less violent than the rest, and th movement comes to its conclusion in blaze of scarlet flame."

Among us the word "blue" has of la years acquired a definite musical connota tion. It will be idle, however, to look the third movement of this Symphony f any suggestion of that dismally wailin type of jazz known as "blues," althou the element of melancholy is not over looked. But it is the blue of nature an the blue that is emblem of loyalty whic here predominate. According to Mr. Lan ford, who wrote of the Symphony for th Manchester Guardian, there is in th movement "a grim and moving rhythm, b melodically seriousness only slants the music of cadenzas of flute and ot woodwind notes."

The first subject of the final dou fugue, with its initial upward leap o diminished octave, might have come Bach in a nightmare, and had he dream of treating fugally such a subject we m imagine that his waking would ha brought him welcome relief from so u grateful a task. Yet Bliss handles [illegible] seemingly intractable subject in maste fashion. Incidentally the liveller sec subject, though likewise pronouncedly dividual, is more nearly after the accep pattern of such things. Into this sec section of the fugue melodies from preceding movements are introduced. long the two subjects are heard in c bination, and in the third and final sec comes what Mr. Scholes has termed culminating point of the whole Symph Of this verdant fugue Bliss himself said: "It is as spring-like as anyth I can write—growing all the time."

W. S.

Casals Also Comes

In further zest to these Symphony c certs, Mr. Casals, the violoncellist, will with the orchestra for the first time some years. Again he has been delv among the secondary composers of the ei teenth century, and the minor classic he has now upturned is a Concert A-flat by Boccherini. On his way to United States, he shared it with the Orchestra at Manchester in England the reviewer for The Guardian wrote: Casals went on in the second part concert to lavish the beauty of hi ing to reanimate an old concerto cherini. It is rarely indeed that for the continuance of the cadenzas certo-playing, but in this case they such marvels of reposeful and ma execution, and such fair specim musicianship, that one could not their continuance."

More fortunate than Boston, Man also heard Mr. Casals play a S Bach-music in which the listener is to forget the felicities of the virtuo admiration for the larger and deeper ties of the musician. Again Mr. Lan wrote in The Guardian not only o violoncellist but of the composer as w

When Casals plays Bach, o mind's eye begins to see music in te of architecture. It is all form—it sic in marble, though marble w smoothness does not chill but wa the senses . . . one feels intuiti the rightness of the interpretat simply because the formal outlines the music are settled beyond all a ment with the moulding of the phrase. All that follows after, one vines while the piece goes on, foll according to the law of inevit growth and development. We see end of the music in Casals's beginn of it—just as we feel that with the la ing of the first stone a great cathe was bound to take ultimate shape a beauty. Form in Bach is really more to be argued about than form geometry; its truth, its rightness, i be grasped by the mind a priori. so at any rate when Casals plays Ba —and let it be said that the 'cell the composer and the piece itself s a listener as one and indivisible. sals in his presentation of the ma is no more to be thought of as a from Bach than the light of the m is to be thought of as apart from moon's shape. All of which is to that Casals in Bach gives us a preme sort of intellectual delight.

His playing is technically as wo ful as it is in conception. He ge suspected shades of color out o 'cello; at the close of Bach's will give you a diminuendo wit imperceptibly graded tone that be hard for you to tell exac what moment the music dies lence. You will not know it until you see Casal's bow rais the strings. Amazing, too, is bility of tone—for how rarely 'cello an instrument of movem the writer were a 'cellist, he after hearing Casals, be adver his willingness to exchange his

Continued on [illegible]

Transcript Dec 28

CONCERTS AND CONDUCTORS

Kusevitzky Praised

SERGE KUSEVITZKY as a conductor has won for himself many admirers in England, yet by no means is there unanimity of opinion regarding his powers. This is chiefly due to the fact that his make-up is not that of a man who can apply himself universally. He has distinct preferences and distinct perjudices. His attitude towards music would seem to be subjective. Give him a piece which appeals to him without the necessity of his going out half-way to meet it, then he will give you a performance both powerful and balanced; but with music which comes to him less directly he will deal impatiently and often with misunderstanding. We remember hearing him on one occasion in three of Wagner's overtures to which he brought such freshness and vigor that they took their stand again on a priori grounds. But there have been other occasions; stereotype is anathema to him, and this very fact has sometimes led him into strange error. In his concert at Albert Hall the other day he revealed but one aspect—that of amazing mastery. Rimsky-Korsakov's "Scherazade" Suite was the burden of the concert, and with this vehement and exhilarating brilliance the conductor was among his kin. It is difficult to recall a performance of this music which has made imaginative effort so entirely unnecessary, and in this tribute must be included the London Symphony Orchestra. Kusevitzky's injunctions were very clear but often impetuous and sudden, yet as it seemed not a shade of his intentions was lost. [The London Telegraph.

Kusevitzky Blamed

Coleridge was once taken to one of our Philharmonic Society's concerts to hear Beethoven's "Eroica Symphony," and of the march he remarked that it was "like a funeral procession in deep purple." That, of course, is precisely what it is intended to be, and in conducting it one may do almost what one will, provided only that any chance poet who has been brought to the hall is led to make that particular suggestion. If there were a poet present at Mr. Kusevitzky's concert, I doubt whether he did this. He might easily have expressed admiration for one passage or another. He might have praised Beethoven's melodies, or his harmonies, and praise of the orchestration would be very likely to come, since Kusevitzky brought out every detail of it in the clearest way. But I do not think that he would talk of purple, or of funerals, and I feel sure that (unless he had been shown the programme) the word "march" would never have come to his mind.

The strange tempi adopted had a good deal to do with this, and the constant variation of these tempi still more. Admittedly a march for orchestra need not be played like a march for a regimental band; there may be a flexibility in the concert-room that would be disastrous in the street. But it must feel none the less a march for this, and if every hearer is plainly conscious of the changes of speed, they are either excessive or, as to their transitions, injudiciously managed. A complaint as to erratic tempi might also be made in reference to the performance of the last movement. The best-controlled movement was the Scherzo, which was very swift and "slick," as it should be. [The London Observer

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Stravinsky's "Sacré"

Mr. Monteux's Next Major "Novelty" at the Symphony Concerts

AT last the full score and the separate parts have come from Paris. They are unpacked. They rest now on the library-shelves at Symphony Hall. Before long they will be distributed to the Symphony Orchestra, and then will begin long and arduous rehearsal of "Le Sacré du Printemps" or "The Rite of the Spring." Possibly late in January, certainly early in February, Mr. Monteux will have this masterpiece of Stravinsky ready for concert-performance. Boston and New York are both to hear it.

"Concert" is written advisedly for "Le Sacré" was originally a mimodrama danced and mimed by Monsieur Diaghylev's ballet as primitive Russian folk. In those days, 1913-14, so loud were the contending tumults of divided Parisian audiences that the music might barely be heard—and not at all grasped—in the theatre. The much-enduring and rebellious Monteux resolved to transfer it bodily to the concert-hall as tone-poem. He would and he did. There "Le Sacré" carried all before it. Many times since, with or without cuts, has it been so repeated. Now, after ten years, Boston is at last to hear this epitome of Stravinsky, this [illegible] masterpiece of modernism in [illegible]. Slow but sure. . . . ?

H. T. P.

Incidents and Prospects

Mr. Monteux will soon set on the pro- [illegible] for a pair of Symphony Concerts [illegible] r's amusing orchestral suite, [illegible] and episodes in "Alice [illegible] the music, as yet un- [illegible] fancy and skill

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Herald Dec 28

TENTH CONCERT OF SYMPHONY

Bliss's "Color" Symphony Played First Time in America

COMPOSER IS CALLED ON STAGE

By PHILIP HALE

The 10th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Tragic Overture; Boccherini; Violoncello concerto in B flat major (Pablo Casals, violoncellist); Bliss, "Color" Symphony (first time in America); Ravel, First Series of Fragments from the ballet, "Daphnis and Chloe."

The "Color" Symphony of Mr. Bliss, who was present at the concert and was called on the stage after the performance, was produced at the Three Choirs Festival, Gloucester, England, in September, 1922. It is said of him that, composing, he has long associated colors with music. In this symphony, which is in four movements, he strives to give in tones the ideas that come into the mind with the words "purple," "red," "blue," "green." Thus to Mr. Bliss and no doubt to some others, "purple" suggests amethysts, royalty, pageantry and death; "red" is the color of rubies, wine, revery, furnaces courage, magic; "blue" represents sapphires, deep water, skies, loyalty and melancholy; "green," emerals, hope, joy, youth, Spring, victory."

This symphony might be described as a document in color audition, which has interested many for many years. Rimbaud and Ghil found that vowels have colors. Unfortunately for an exact science, Rimbaud said that "i" is red and "o" is blue, while Ghil said that "o" is red and "i" is blue. This difference of opinion on an important point makes the judicious grieve.

It is also unfortunate that various colors suggest widely differing things to different persons. Then, again, there are many who cannot distinguish tints, much less demi-tints; and there are those that are color-blind.

To watch for the sounds that in Mr. Bliss's movement, "Blue" for instance, would suggest to this or that hearer a sapphire, or the ocean depths, the sky (star bedecked or murky), loyalty (to a political party or to friends), and melancholy might pass the time agreeably, but the character of the music itself would probably escape one. "Melanchody," yes, that can easily be expressed, but we have our doubts about the sapphire, deep water (storm tossed waves can be expressed in music; that is if the hearer is told beforehand that these waves are to be portrayed in tones); we have our doubts about the sky, whatever the meteorological condition may be.

Would it not be better, then, to hear this music without eyes glued on the descriptive program notes? To consider the music and musical idiom of Mr. Bliss.

He certainly has ideas; he has technical skill; his instrumentation is often ingenious in that it surprises; but is he, after all, a colorist? He can create a mood—as in the funeral music of "Purple," but with a great orchestra at his hand he does not seem to us to have so great a command of color as, say Duparc, scoring discreetly an accompaniment for one of his songs for a much smaller orchestra, but with a fine sense of combinations and solo effects.

The most musical of the four movements is "Blue," in which there was some charming pages, charming melodically, and by reason of the simple orchestral dress.

Few of us are now afraid of dissonances. We welcome them when they are introduced to gain an effect, and the result is powerful. The bitterer, the harsher, the better. Mr Bliss's dissonances too often turn sound into mere noise, and no descriptive program could justify these pages, which was not even interestingly ugly.

Mr. Monteux had, as is his wont, taken great pains in preparation. Mr. Bliss could not hope for a more expressive performance. The orchestra played brilliantly. 'When works like this "Color" Symphony are produced the hearer must meet the composer more than half way. The Symphony audience as a rule does not rush forward at the risk of tripping and breaking legs when a new work is performed. It is inclined to be shy and backward, words that are not necessarily synonymous with critical. At the end of the performance there was generous applause.

Mr. Casals gave a delightful reading of Boccherini's concerto. The beauty of his tone, his command of nuances, his exquisite phrasing, his technical mastery, and the ease with which he plays, have long excited world-wide admiration.

An eloquent performance of Brahms's noble "Tragic" overture opened the concert, which closed with a poetic and dramatic reading of the fragments from Ravel's ballet.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for the concerts of Jan. 11, 12 is as follows: Handel, Concerto Grosso No. 6, G minor; d'Indy, Symphony on a French Mountain Air (E. Robert Schmitz, pianist); Gliere, "The Sirens"; Gilbert, Negro Rhapsody.

His 'Color' Symphony Given Here Yesterday

Photograph by Kesslers
ARTHUR BLISS

[illegible]

The Boston Symphony Orchestra

The first concert of our visitors from Boston provided an evening of keen pleasure.

Pierre Monteux has done magnificent work with that celebrated body of musicians, and the results were apparent to the very large audience that greeted the band, and Mme. Sigrid Onegin, who graced the occasion with her truly glorious singing of Wagner's aria from "Rienzi," "Gerechter Gott," and Schubert's "Erlkoenig," and "Allmacht."

Mr. Monteux elected the first symphony of Sibelius as his principal number, for which we offer devout thanks. Sibelius has written six symphonies, but unless Messrs. Monteux, Muck or Stransky play one or the other every few years, New Yorkers are treated to "Finnlandia," and the "Valse Triste." We wager that the programs of our local orchestras are determined by throwing a coin, heads meaning the Tschaikovsky "Pathetique," and tail a Wagner program. But perhaps we are unjust. We are occasionally treated to such futurist stuff as Dvorak's "New World," Schubert's "Unfinished," and Beethoven's "C Minor Symphonies."

Mr. Monteux's program included Brahms' "Variations on a Theme of Haydn," and Strauss's "Salome Dance." The Orchestra played delightfully.

Globe Dec 28

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The repertory pieces were Brahms' "Tragic Overture," a very great classic, and some "Orchestral Fragments" from Ravel's ballet, "Daphnis et Chloe." Mr Bliss was present and asknowledged the not too cordial applause which greeted his work, which he wisely permitted Mr Monteux to conduct for him.

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The felicity in detail and the breadth and dignity of style of Casals are beyond praise. Nobody else can get such tone from a cello. Nobody else plays the cello, and only one living man, Fritz Kreisler, plays the violin so well.

Mr Bliss is still young enough to be boyish, and yet too old to pose. His music is frank, sincere, a bit naive. He blends rhythms with astonishing skill. He has the gift of melodic invention, and is not ashamed to use it. Dissonance does not frighten him, yet one never feels that he is trying to shock the sedate, even when he does shock them. This "Color Symphony" is not a symphony in structure or mood. It is a suite, ending with an exuberant double fugue which would make Ebenezer Prout turn in his grave.

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The accompaniment for the Boccherini, though stodgy in comparison with Casal's playing, was better than is usually given soloists. The Ravel was exceptionally well played, and the performance of Biss' music seemed more than adequate. There are no concerts next week.

P. R.

Trans Dec 28

CONCERTS AND CONDUCTORS

Kusevitzky Praised

SERGE KUSEVITZKY as a conductor has won for himself many admirers in England, yet by no means is there unanimity of opinion regarding his powers. This is chiefly due to the fact that his make-up is not that of a man who can apply himself universally. He has distinct preferences and distinct perjudices. His attitude towards music would seem to be subjective. Give him a piece which appeals to him without the necessity of his going out half-way to meet it, then he will give you a performance both powerful and balanced; but with music which comes to him less directly he will deal impatiently and often with misunderstanding. We remember hearing him on one occasion in three of Wagner's overtures to which he brought such freshness and vigor that they took their stand again on a priori grounds. But there have been other occasions; stereotype is anathema to him, and this very fact has sometimes led him into strange error, In his concert at Albert Hall the other day he revealed but one aspect—that of amazing mastery. Rimsky-Korsakov's "Scherherazade" Suite was the burden of the concert, and with this vehement and exhilarating brilliance the conductor was among his kin. It is difficult to recall a performance of this music which has made imaginative effort so entirely unnecessary, and in this tribute must be included the London Symphony Orchestra. Kusevitzky's injunctions were very clear but often impetuous and sudden, yet as it seemed not a shade of his intentions was lost. [The London Telegraph.

Kusevitzky Blamed

Coleridge was once taken to one of our Philharmonic Society's concerts to hear Beethoven's "Eroica Symphony," and of the march he remarked that it was "like a funeral procession in deep purple." That, of course, is precisely what it is intended to be, and in conducting it one may do almost what one will, provided only that any chance poet who has been brought to the hall is led to make that particular suggestion. If there were a poet present at Mr. Kusevitzky's concert, I doubt whether he did this. He might easily have expressed admiration for one passage or another. He might have praised Beethoven's melodies, or his harmonies, and praise of the orchestration would be very likely to come, since Kusevitzky brought out every detail of it in the clearest way. But I do not think that he would talk of purple, or of funerals, and I feel sure that (unless he had been shown the programme) the word "march" would never have come to his mind.

The strange tempi adopted had a good deal to do with this, and the constant variation of these tempi still more. Admittedly a march for orchestra need not be played like a march for a regimental band; there may be a flexibility in the concert-room that would be disastrous in the street. But it must feel none the less a march for this, and if every hearer is plainly conscious of the changes of speed, they are either excessive or, as to their transitions, injudiciously managed. A complaint as to erratic tempi might also be made in reference to the performance of the last movement. The best-controlled movement was the Scherzo, which was very swift and "slick," as it should be. [The London Observer

Stravinsky's "Sacré"

Mr. Monteux's Next Major "Novelty" at the Symphony Concerts

AT last the full score and the separate parts have come from Paris. They are unpacked. They rest now on the library-shelves at Symphony Hall. Before long they will be distributed to the Symphony Orchestra, and then will begin long and arduous rehearsal of "Le Sacré du Printemps" or "The Rite of the Spring." Possibly late in January, certainly early in February, Mr. Monteux will have this masterpiece of Stravinsky ready for concert-performance. Boston and New York are both to hear it.

"Concert" is written advisedly for "Le Sacré" was originally a mimodrama danced and mimed by Monsieur Diaghylev's ballet as primitive Russian folk. In those days, 1913-14, so loud were the contending tumults of divided Parisian audiences that the music might barely be heard—and not at all grasped—in the theatre. The much-enduring and rebellious Monteux resolved to transfer it bodily to the concert-hall as tone-poem. He would and he did. There "Le Sacré" carried all before it. Many times since, with or without cuts, has it been so repeated. Now, after ten years, Boston is at last to hear this epitome of Stravinsky, this first masterpiece of modernism in music. Slow but sure. . . . ?

H. T. P.

Incidents and Prospects

Mr. Monteux will soon set on the programme for a pair of Symphony Concerts Deems Taylor's amusing orchestral suite, suggested by figures and episodes in "Alice in Wonderland." In the music, as yet unheard in Boston, humor, fancy and skill join toge

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Herald Dec 28

TENTH CONCERT OF SYMPHONY

Bliss's "Color" Symphony Played First Time in America

COMPOSER IS CALLED ON STAGE

By PHILIP HALE

The 10th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Tragic Overture; Boccherini; Violoncello concerto in B flat major (Pablo Casals, violoncellist); Bliss, "Color" Symphony (first time in America); Ravel, First Series of Fragments from the ballet, "Daphnis and Chloe."

The "Color" Symphony of Mr. Bliss, who was present at the concert and was called on the stage after the performance, was produced at the Three Choirs Festival, Gloucester, England, in September, 1922. It is said of him that, composing, he has long associated colors with music. In this symphony, which is in four movements, he strives to give in tones the ideas that come into the mind with the words "purple," "red," "blue," "green." Thus to Mr. Bliss and no doubt to some others, "purple" suggests amethysts, royalty, pageantry and death; "red" is the color of rubies, wine, revery, furnaces courage, magic; "blue" represents sapphires, deep water, skies, loyalty and melancholy; "green," emerals, hope, joy, youth, Spring, victory."

This symphony might be described as a document in color audition, which has interested many for many years. Rimbaud and Ghil found that vowels have colors. Unfortunately for an exact science, Rimbaud said that "i" is red and "o" is blue, while Ghil said that "o" is red and "i" is blue. This difference of opinion on an important point makes the judicious grieve.

It is also unfortunate that various colors suggest widely differing things to different persons. Then, again, there are many who cannot distinguish tints, much less demi-tints; and there are those that are color-blind.

To watch for the sounds that in Mr. Bliss's movement, "Blue" for instance, would suggest to this or that hearer a sapphire, or the ocean depths, the sky (star bedecked or murky), loyalty (to a political party or to friends), and melancholy might pass the time agreeably, but the character of the music itself would probably escape one. "Melanchody," yes, that can easily be expressed, but we have our doubts about the sapphire, deep water (storm tossed waves can be expressed in music; that is if the hearer is told beforehand that these waves are to be portrayed in tones); we have our doubts about the sky, whatever the meteorological condition may be.

Would it not be better, then, to hear this music without eyes glued on the descriptive program notes? To consider the music and musical idiom of Mr. Bliss.

He certainly has ideas; he has technical skill; his instrumentation is often ingenious in that it surprises; but is he, after all, a colorist? He can create a mood—as in the funeral music of "Purple," but with a great orchestra at his hand he does not seem to us to have so great a command of color as say Duparc, scoring discreetly an accompaniment for one of his songs for a much smaller orchestra, but with a fine sense of combinations and solo effects.

The most musical of the four movements is "Blue," in which there was some charming pages, charming melodically, and by reason of the simple orchestral dress.

Few of us are now afraid of dissonances. We welcome them when they are introduced to gain an effect, and the result is powerful. The bitterer, the harsher, the better. Mr Bliss's dissonances too often turn sound into mere noise, and no descriptive program could justify these pages, which was not even interestingly ugly.

Mr. Monteux had, as is his wont, taken great pains in preparation. Mr. Bliss could not hope for a more expressive performance. The orchestra played brilliantly. 'When works like this "Color" Symphony are produced the hearer must meet the composer more than half way. The Symphony audience as a rule does not rush forward at the risk of tripping and breaking legs when a new work is performed. It is inclined to be shy and backward, words that are not necessarily synonymous with critical. At the end of the performance there was generous applause.

Mr. Casals gave a delightful reading of Boccherini's concerto. The beauty of his tone, his command of nuances, his exquisite phrasing, his technical mastery, and the ease with which he plays, have long excited world-wide admiration.

An eloquent performance of Brahms's noble "Tragic" overture opened the concert, which closed with a poetic and dramatic reading of the fragments from Ravel's ballet.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for the concerts of Jan. 11, 12 is as follows: Handel, Concerto Grosso No. 6, G minor; d'Indy, Symphony on a French Mountain Air (E. Robert Schmitz, pianist); Gliere, "The Sirens"; Gilbert, Negro Rhapsody.

His 'Color' Symphony Given Here Yesterday

Photograph by Kesslere
ARTHUR BLISS

Globe Dec 28

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[165]

THIS CLIPPING FROM THE
KANSAS CITY
MO.
STAR

DEC 9 - 1923

THE MUSIC WORLD.

By W. J. Henderson.

The International Composers' Guild gave its first concert of the present season last week. The purpose of this organization is to give darkest New York opportunity to become enlightened as to the progress music is making toward freedom from the shackles of tradition, the restraining forms of the old masters and the enslavement of the antiquated scales and harmonies used by Wagner, Brahms, Bruckner, Mahler, Richard Strauss and that lot. When you go to a concert of the guild you have to sit up.

The program included Stravinsky's ballet, "Renard," which was first performed in Paris at the home of the Princess de Polignac. On May 18, 1922, the Daghilieff company gave it at the Grand Opera. It tells the story of a fox which exercises all its cunning to catch a rooster, but is always defeated by the bird's particular friends, a cat and a goat. The unsuccessful fox is represented by a falsetto voice. There are two tenors and two bass soloists, Jose Delaquerriere, Howard Hanson, John Barclay and Hubert Linscott, and there was a small orchestra, conducted by Leopold Stokowski.

Another tidbit of the evening was Arnold Schoenberg's "Herzgewaesche" for soprano, harp, harmonium and celesta. Mr. Schoenberg, who composed "Pierrot Lunaire," is very popular with the guild, but there was some difficulty in producing the novelty of the evening owing to the appaling range of the soprano role. Miss Eva Leoni said she was not afraid and she sang it. Other pieces on the list were "Three Poems" for voice and piano by Maurice Delage, whose papa makes automobiles, and piano pieces by Arthur Lourre, Paul Hindemith and the redoubtable Bela Bertok. Claude Arrau tackled these.

The Delage music was quite out of date. The composer was a pupil of Ravel and imitated his master. The piano pieces served to arouse wonder at the musical memory of Mr. Arrau, who played them without notes. These pieces were of the latest type, music without any of the ancient devices of Mozart or Beethoven. The audience, which filled the theater, loved them. Then came Mr. Schoenberg's work and Miss Leoni's voice. They were honored with an encore. The music is Schoenberg right up to date. Those who heard the "Pierrot Lunaire" knew at once that they had not measured the composer's possibilities. Some listeners even laughed at this really solemn composition.

The Stravinsky creation was the chief contribution of the list. It proved to be a fine and ironic travesty on the thing that the other composers were struggling to do. As usual Stravinsky showed himself the master. His composition was farcically funny, which it was intended to be. To describe it in detail would require a handbook after the manner of Wolzogen. It was well performed, and the audience was so ravished by it that there was an insistent demand for its repetition. Mr. Stokowski asked the singers if they were willing to sing it again. They were and so Stravinski had the distinction of receiving an encore at the end of a program from an audience that would not go home without it.

"Faust" was given at the Metropolitan opera house for the first time this season. The performance had special interest because Feodor Chaliapin, appeared as the courtly devil of Gounod's masterpiece. He had sung the role only once before at the Metropolitan. It was on January 6, 1908, when his chief associates were Miss Farrar as Marguerite, Mr. Caruso as Faust and Mr. Scotti as Valentin. At that time his impersonation was regarded as quite out of Gounod's picture, rude in style and generally overboisterous.

A wise writer said "The leopard cannot change his spots," to which an appropriate answer might be "No one ever saw a leopard try. "The leopard's spots at any rate may soften their outlines with age. Mr. Chaliapin's Mephistopheles was less exaggerated than it was fifteen years ago. Vocally it was rough and out of style, but the distinguished basso is a Russian artist, not a French one, and he has the artist's privilege to put his own powerful personality into every role.

He indulged in a bit of horse play with Sibel in the Kermess scene and got the justifying laugh from the audience. And has made his own change of tempo in the "Veau d'or," but had to repeat the second stanza. Mephistopheles was the outstanding figure in the opera, just as it was fifteen years earlier, when it stood out somewhat like a shooting star in the peaceful firmament of Gounod.

Mme. Alda was the Marguerite. She was in good voice, looked well, and received plenty of applause. Mr. Martinelli's Faust is familiar, a well-planned performance, but not among this tenor's happiest achievements. There was a new Valentin. Lawrence Tibbett, a Los Angeles barytone, who sang his music with a light voice of agreeable quality and generally in commendable style.

THE BOSTON SYMPHONY.

The first concert of the Boston Symphony Orchestra's thirty-eighth season in this city took place in Carnegie hall. The program comprised Jan Sibelius's first symphony, the Brahms variations on the "Choral St. Anthony" theme of Haydn and the dance from Richard Strauss's "Salome," with "Gerichter Gott," from "Rienzi," and Schubert's "Die Allmacht" and "Erlkoenig" as the vocal solo contributions. The singer was Mme. Sigrid Onegin.

There was nothing in this list demanding anxious scrutiny or rhapsodic praise. In the program notes the dythyrambic prose of Paul Rosenfeld evoked by the symphonic creations of Sibelius was quoted most aptly. Sibelius deserves every word of it. If one has crossed the narrow sea between Sweden and Finland and landed in the cheerless port of Abo and thence journeyed by train to Petrograd, he suspects that Sibelius well knew how to translate the darkling moods of his country into grandiose and gloomy music.

The performance of the symphony, which was the most important undertaking of the orchestra, had great vigor to commend it. Mr. Monteux was plainly in sympathy with the stress and storm of the work and with its clashing instrumentation. The work was effectively, if not luminously, played, and received much applause. Mme. Onegin sang in her familiar manner. Hers is a prodigious voice, not always amenable to the laws of art. She sang with power and enthusiasm, but with many singularities of technic. However, finished vocal art is so rare in these days that grandeur of voice and intensity of style must be awarded much glory. The audience apparently was well satisfied with Mme. Onegin's offerings.

"MEFISTOFELE" SUNG.

The Monday evening audiences at the Metropolitan opera house seem to be in for a course of intensive training in serious listening. This may be for the much needed benefit of art, but it has the same effect, on social delight, as a discussion of Mr. Einstein's relativity at a dinner party. The first Monday was devoted to what ought to have been a pleasant entertainment, but the performance of "Thais" proved to be a depressant. The second Monday was given over to "William Tell," a singularly gloomy echo of a somber past, and the third to "Die Meistersinger," which, as a social repast, is not regarded as certain to give happiness in every box.

The fourth Monday of the season brought Boito's "Mefistofele," which has long been accepted as the most subtle and psychological of the various musical treatments of Goethe's poems, but which is without question the most episodic and disjointed. The hero of the opera is the devil himself, and he spreads about him an atmosphere of grim sarcasm and biting irony and a series of misfortunes. Perhaps before the season is over the Monday evening subscribers will be greeted with something less exacting.

Mr. Chaliapin, of course, impersonated Mefistofele. He did it in his accustomed manner, singing most of the music in his inimitable and quite unique style, and slipping easily into parlando whenever that style seemed better suited to his need of colloquial utterance. Fastidious listeners will regret Mr. Chaliapin's use of talk, but he achieves his ends, which may not always be Boito's, but are dramatically effective. The general impression created by his Mefistofele is that the arch fiend is present with all his sinister power and the undaunted spirit with which he defies the Creator in the prologues. It is a superb dramatic portraiture, and it will long be remembered by serious opera-goers.

Mme. Alda made her first appearance of the season, singing Margherita, which is one of her best roles. She was cordially received by the large audience, and generously applauded. Mr. Gigli repeated the admirable Faust, with which he made his debut before the New York public.

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FROM
NEWS, DEC 8 - 1923
Providence, R. I.

Ignace Paderewski, Great Polish Pianist and Statesman, to Be Heard in Concert in Albee Theatre Tomorrow

The great Polish pianist, Ignace Paderewski, will be heard in concert at the Albee Theatre tomorrow afternoon under the management f Albert Steinert. Notwithstanding his retirement for several seasons from concert work the Polish artist returned last season greater than ever. His visit to Providence this season is a welcome even to music lovers here.

The pianist's present tour has been a series of tremendous successes. His great popularity as an artist and his fame as Poland's champion in the great war easily make him ano outstanding figure in the contest field.

At his recital tomorrow Paderewski will play sonatas by Beethoven and Liszt as well as pieces by Rubinstein and one of his own compositions.

Paderewski's fame as a composer has been largely overshadowed by his fame as a pianist. In this respect he resembles Liszt, who was well along in years before the world awoke to the fact that he was a great composed.

The bulk of Pederewski's compositions is not large, but it is important. His more famous shorter pieces are his "Minuet" and "Cracovienne." Among his larger works for piano are his "Polish Fantasia" and his concerto. His symphony written in 1907 is a work of great magnitude and must be regarded as one of the most important contributations to the symphony literature of the last half century. He has also written an opera "Manru," which was performed in this country in 1902.

Known as the poet of the piano in the earlier years of his concert work, Paderewski later became a player more orchestral in the breadth and graduer of his style, at the same time retaining his wonderful delicacy of touch.

A well chosen group of pieces by Chopin is included in tomorrow's programme.

The programme is as follows:

Variations and Fugue, E-flat Minor Op. 23 .... Paderewski
Conata, E-flat Major, Op. 27, No. 1. .... Beethoven
Andante, Allegro, Tempo prino Allegro molto e vivace—adagio con espression
Sonata, B-minor .... Liszt
Ballade, F-minor, Op. 52... Chopin
Nocturne, D-flat, Op. 27.... Chopin
Scherzo B-flat Minor ...... Chopin
Barcarolle, A-minor .... Rubinstein
Etude, C-major .... Rubinstein
Valse Caprice .... Rubinstein

BOSTON SYMPHONY CONCERT

Ethel Leginska, the celebrated pianist, will be the soloist of the evening at the second Boston Symphony concert of the Providence season, to be given in Infantry Hall next Tuesday, Dec. 11, at 8:15. This virtuoso has long been regarded in America as the leading pianist of the younger generation. She extended her fame to Europe last season when she appeared with the firs' symphony o rchestras and in recitals in London, Rome, Milan and the cities of Central Europe. Leginska has also appeared as soloist with the Boston Symphony Orchestra in the regular Boston concerts. She will be heard next Tuesday in Liszt's Fantasia on Hungarian folk tunes. Pierre Monteux will open the concert with Weber's overture to "Der Freischutz" and follow it with the First Symphony in E-minor of Jan Sibelius, the celebrated living Finnish composer, who is perhaps best known through this popular and melodious score. Mr. Monteux will also present Debussy's Two Nocturnes, "Clouds" and "Festivals," and the ball scene from Berlioz's Symphony, "Romeo and Juliet."

THIS CLIPPING FROM
HARTFORD,
CONN.
TIMES

-08 1923

The Boston Symphony orchestra, which it would ~~now seem~~ will not appear in this city this season for the first time in many years, gave its first concerts of the fall in New York on Thursday and Saturday of last week. H. C. Colles, well known English musical critic, who is now writing for the New York Times, commented on the Saturday concert as follows:

"The program of the Boston Symphony orchestra given at Carnegie hall was more calculated to show the qualities of the orchestra than was that of Thursday night. There is not much to be said of Mahler's first symphony, which began the concert, except that Respighi's delightful arrangements of old Italian dances and airs, Dukas's "La Peri-Poeme Danse" and Smetana's overture to "Peodana Nevesta" did all possible to make amends for the tedious three-quarters of an hour which the symphony imposed. Mahler affecting the beauty of simplicity is more wearisome than Mahler adopting the heavily intellectual pose, and this symphony is like an elaborate landscape painted by an artist who never leaves his studio.

"Respighi, however, brought an altogether fresher atmosphere. He approaches the work of the part with understanding and sympathy, not with patronage. He does not dress up Vincenzo Galilei and the other sixteenth century composers to tickle modern ears with their quaintness, but he gives them just as much of new orchestral coloring as they need to show the freshness of their melodies and rhythms.

"The glowing tone of the strings was specially remarkable in the gagliarda and, altogether, the performance was an admirable piece of work. With Dukas Pierre Monteaux seemed to be on his own ground. Its dance rhythms were played with perfect finish and the wayward charm of its French style was treated with the fullest sympathy. Smetana's overture, the title of which the program translated as "The Sold Bride," belongs to the first and most famous of Smetana's eight Czech operas. It is perhaps the most brilliant of comedy overtures since Mozart's "Figaro," with which it has something in common.

"Like the overture to Figaro its brilliance depends mainly on the strings and the playing of the strings, both in those electrifying sforzandos and in the rapid pianissimo passages, was magnificent. One must not forget to mention also the tone of the brass, which throughout the concert was splendidly resonant and never coarse. Indeed the playing of this group of works gave a very strong impression of the musical ensemble which the Boston orchestra can achieve."

THIS CLIPPING FROM
NEW YORK
TRIBUNE

DEC 9 192

After ending his fifth ~~and last~~ season as conductor of the Boston Symphony Orchestra, Pierre Monteux is expected to return to France, where he first made his mark as a conductor, having presided over the Colonne and other Paris orchestras.

(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
Evening Sun DEC 22 1923
New York City

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FALL RIVER
MASS.
GLOBE

DEC - 1923

BOSTON SYMPHONY COMING HERE ON SUNDAY DEC. 30

When Pierre Monteux, the eminent conductor of the Boston Symphony Orchestra, came to his present post four years ago, he noticed at the first rehearsal the acoustical difference of the empty Hall, and ordered that a great curtain be hung in front of the stage reaching from floor to roof. It has hung at each of his rehearsals since, absorbing the sound and replacing the auditors of Fridays and Saturdays, who probably little realize that they make the music mellow by their physical presence.

To have power over his men a conductor needs two things: their respect and their confidence. If he is adroit in giving cues, if his ear misses nothing, if he knows to a hair's breath what he wants and how to get what he wants with the least drain upon the nerves of each of the hundred waiting musicians, then respect and confidence are a matter of course.

Mr. Monteux's alert ear is a thing to wonder at, nor has he travelled the world over, opera, and ballet o perfecting the art o Nth degree.

Every morning in the on a concert day, is devo hearsing. If any one ima the purpose of a Boston rehearsal is to learn how t piece, he is mistaken. If could penetrate the mysteries Symphony Hall when a work i ing read off at sight for the first by the orchestra he might be that he is hearing a finished perf ance. He would indeed be hearin finished performance, but the p performances of the Boston S phony Orchestra must be su finished. The ability to read most difficult scores at sight is the musicians a starting point, w is taken for granted. When rehearse, they merely ac themselves to the conductor' of stress, of balance and which constitute his person pretation. They familiarize selves with the music in h that they can free themselves the effort of reading—so that

PROVIDENCE
R. I.
JOURNAL

DEC 16 1923

Newport Musician-Composer Wins Recognition

Allan Lincoln Langley, Brown Graduate in Class of 1914, May Become "Waltz King" as Result of His Successful Compositions

In Allan Lincoln Lagnley, son of Alfred G. Langley of Newport, and a Brown graduate in 1914, Rhode Island may have a potential "waltz king." Some of his waltzes have been played by the New York Philharmonic and the Boston Symphony with high acclaim. He is at present playing in the viola section of the New York organization and was formerly a member of the Boston band.

Johann Strauss has been the inspiration for two of his waltzes, which were played with great success last summer and the preceding one at the Stadium concerts in New York. "The Immortals" was played Aug. 11 of this year, and received with big applause. Elly Ney, wife of Mr. Van Hoogstraten, the conductor, declared it was by far the best American composition played in the Stadium the past season. It was composed in the summer of 1921 and was written, as Mr. Langley says, as a tribute to some of the notable composers who made the waltz famous.

Six waltz composers are remembered in the dedication. The introduction and coda are inscribed to Johann Strauss and his son. The four waltzes are dedicated to Emile Waldteufel, Josef Gung'l, Josef Lanner and Karl Konzak, and in each the effort was made to follow their respective styles.

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FALL RIVER
MASS.
HERALD

DEC 7 1923

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MASS.
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JAN 7 1924

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BROOKLYN, N. Y.
N. Y.
CITIZEN

DEC 23 1923

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THIS CLIPPING FROM THE
STAMFORD
CONN.
ADVOCATE

DEC 1923

Carnegie Hall, Thursday evening, Jan. 3, Boston Symphony Orchestra. Pierre Monteux, conductor.

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NEW YORK
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BROOKLYN, N. Y.
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CITIZEN
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220 WEST 19TH ST., NEW YORK
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ymphony

COMPOSER, NEW SYMPHONY, NEW VICTORIES

Trans Dec 29

HUR BLISS OF THE YOUNGER BRITONS

Music of Imagination and Individuality, Alive and Insistent—Tunes Again and Also All the "Modernisms"—Force and Freedom—Mr. Casals in Perfection—Brahms Inanimate and Ravel Alight

An audience afraid-of-itself sat in Symphony Hall yesterday afternoon. It is hard to believe that any considerable part of it heard Mr. Arthur Bliss's "Color Symphony" unimpressed and unstirred. Yet at the end of the piece came no more than brief, mild, ripple of clapping. Had not a few chagrined—and also practiced—hands persisted, it would have stilled even before Mr. Monteux could thrust the composer upon the stage. At sight of him—since the company of Friday is usually polite—the applause lengthened, was even eked out second recall. In these brief instants, Bliss, who is a blond, well-set, quick- and quick-moving young English- somehow contrived to title a "Color Symphony;" ostensibly in the labelling of the four divisions —Purple, Red, Blue, Green—Mr. Bliss's music is not "color music" in the narrower sense of those words. That is to say, he does not too closely identify colors with tones or tones with colors. These measures, if his spokesmen speak advisedly, do not run red; nor those glow green. He lacks Skriabin's simplicities, or subtleties, on this score. He is not of those arbitrary minds which would commit each key to a color; because that key happens so to tint their fancies. Rather, to his imagination, colors as colors suggest certain sights or moods. To him, Purple is "color of amethysts, pageantry, royalty and death"; Red, "of rubies, wine, revelry, furnaces, courage, magic"; Blue, "of sapphires, deep water, skies, loyalty, melancholy"; Green, "of emeralds, hope, joy, youth, spring and victory."

Into the music of the "Color Symphony," movement by movement, Mr. Bliss has sought to infuse less suggestion of hues than of these implications. His first division paces often to a stately march-rhythm; touches the sonorities of tonal pomps, may here be of courts and there of ceremonial mournings. There is tumult, again, in the rush of the second division, vigor in the rhythm, flash in the play of harmonies and timbres; while, maybe, in the thin, tart solo-measures for the oboe lurks the voice of magic. There are moments in which the third movement seems to sing in cadenzas bright and quivering as the blue of summer sky and sea; moments also in which the music droops into what Mr. Bliss would have the blue of melancholy. As to the finale, call it green, vermilion or chrome yellow—every man to his inclination in colorful tones—and here is music that beats and flames with young joy, young power and young elation in the wielding.

For, to many a listener Mr. Bliss's Symphony was more engrossing and tingling as "absolute" music than as any color-scheme or color-suggestion in tones. It spoke for itself, right valiantly and—to use, for once, a hackneyed and debased word—right lovably. Hear at last in Arthur Bliss, son of Rugby and Cambridge, wanderer from England to the United States and back again, a composer who can write diatonic melody fresh and individual, with a contour, motion and expanding substance all its own; yet who can strew dissonances, sharpen harmonies, flick and bite with timbres in true modernistic fashion. Hear also a composer who in this Symphony, as in other pieces, shuns the orthodox and "thoughtful" development of motivs; yet who at will can write a far-sweeping, all-compelling Double Fugue that, at least in one subject, might have baffled old Johann Sebastian himself. Observe yet again a composer who can ply sonorities for the sonorities' sake—to use a pet word of the modernist doctrinaires—set them in "objective" array, assort them into patterns, give them sensuous appeal; yet who also charges his

and orchestra Color Symphony moral remains Though Mr.

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$10,0

Substantial

fraught music- vel's ballet, " with less reas those pages ha terpiece. Poss any and all young men; threadbare by room. Yet a new Hamlet nightly sells the last seat in the House. There is no accounting for ences—no, not even for their Ba

By

Trans Dec 31

BLISS, RAVEL, TIMELY MORAL, AND PADEREWSKI

THE PIANIST DOING THE DAY'S WORK

He Sets an Unusual Programme—He Plays With Less Than His Wonted Ardors—Again the "Color Symphony"—Also a Hint from the Years — Mitja Nikisch to Return

Above all else Mr. Casals and his playing of the violoncello engrossed the audience at the Symphony Concert of Saturday evening. Yet it was better disposed than its predecessor of Friday toward Mr. Bliss's "Color Symphony" and lent more responsive ear to the beauties of Ravel's music from "Daphnis and Chloë." Yet neither piece—and Mr. Bliss's in particular was too heartily applauded. It is not Mr. Monteux, much thous ward his

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Worcester Gazette - Jan 1

BIG MUSICAL EVENT, FEB. 12

Boston Symphony Orchestra to Play in Worcester After Three Years' Absence

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THIS CLIPPING FROM THE
LAWRENCE
MASS.
Tribune
DEC 3

BOSTON SYMPHONY WILL PLAY HERE

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The present season, which is the 43rd of the Boston Symphony orchestra, will be the fifth under Pierre Monteux, who at its conclusion will return to his own country where the demand for him is insistent. It was in France that Mr. Monteux made his first reputation. He first attained prominence presiding over the Colonne concerts and other foremost symphony orchestras of Paris, as well as at the opera and at his own Monteux concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as

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music with the imagery that his design predicates.

There is no escaping these sonorities in the first division of the "Color Symphony"; no mistaking these pageantries of princes and their ceremonial mournings. It is so, again, with the cadenzas of the woodwind choir in the "Blue" movement and their implications. There is no questioning that fugued finale. The ear, the mind, merely race along with it, like a dog out-flinging at a motor-car and running beside it. Yet here also is written a pæan of elation. Remember, again, the flashing tumults, abrupt progressions, sharp-set harmonies, of the second division—all clear-lined and keen-lined, with melody ready at need to bind and stay them, and then to cut them loose again. Finally—not to burk the word—good set tunes unfold in this Symphony, in the first and the third movements in particular—not fat, wheezy, middle-aged tunes, but tunes keen-edged, free-paced, upspringing, as the tunes of a young voice and imagination should be. In fine, Mr. Bliss neither shatters the older courses of music nor sits adamant before the new. From both he chooses and mates. Scarcely any modernist music, except Stravinsky's, seems so whole so inevitable as his. What of their compeers, these two may write no other way than that which they have chosen.

Best of all, there is no questioning the individuality and the independence of Mr. Bliss. He looks in his head and writes—of purple amethysts and pageantries; red rubies and tumults; sapphire-skies and sapphire-melancholies; green emeralds and springs; while at many a turn his imagery pierces and heats by sheer vitality. He looks in his mind and writes—shaping his blue cadenzas, plunging out his red riotings, plunging into verdant fugue, outflinging or inward turning this eager self in his candid tunes. They are as unyesterday, today and for-

sentimental, sharp-set, and stirring as say—to pluck another youthful brand from the burning—is the piano-playing of Mitja Nikisch. Yet they lack not emotion. For the while it may not run too deep; but there it is—alive and to grow.

That same vigorous mind and vital temperament choose and invent Mr. Bliss's means. His progressions, syncopations, timbres, the darts of his modulations, the fling and leap of his rhythms, are all his own. They upspring within him; they lie ready to his hand. He can no other way; while thereby he persuades and convinces. Faint may have been the applause at Symphony Hall, yesterday, but a young composer, like no others, above most others of his time bowed to acknowledge it—when he was not more concerned with his pressing thanks to orchestra and conductor. Fancy a Symphony without the romanticism that Weber and Schumann, Liszt and Wagner, wrought into music; without the romantic realism of Strauss; as far from the filmy impressionism of Debussy as it is from the steely intellectuality of Casella and many a modernist symphony nearer to Bach than qualities are genius of the leader.

Monteux is preparing a program of direct appeal, which will test achieve-

fall and destiny inexorable. Yet often the ear and the imagination lacked what sometimes seem the loftiness of the themes, the plangency of the progress. No more than the brooding Brahms remained.

Ravel brought beauty and passion and endless potency of musical means. Scarcely an opera house or a wandering ballet now keeps "Daphnis and Chloë" in active repertory. The piece is on the way to become a two-fold tone-poem, perpetuated in the Suites drawn from it by the composer himself. It was the first that Mr. Monteux and the orchestra played yesterday, finer of musical fibre than the second, if not so graphic of the theatre. From the beginning transpired that faint yet quickening music of mystery which is like stir of life when imagination gropes through the shadows. The dance of the nymphs shifted from words to tones the poet's "antique round." Again the music was like the air a-quiver with distant, gathering tremors. Then piped and whirled and strode the Dance of the Pirates. The completeness of

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Next, in the reckoning, Mr. Casals prevailed—in a Concerto of Boccherini, that lived, moved and renewed its being on by grace of the master-musician and master-violoncellist who played it. Nay, outside a slow movement, in which the composer fused his gently Italianate melody with an eighteenth-century loveliness and sensibility of line, the music was most alive and freshened in two cadenzas from Mr. Casals's own pen. A hand of a little earlier day—say Bach's at Cöthen—or of a little later time—say Mozart's in his final years—might have devised these transparent patterns, set in this embroidery of elegant exactions. As he wrote, so Mr. Casals played them—in an artful, yet mirror-like, simplicity. It was the finesse of his bow and fingers, endless in the shadings of tone; the light flow of his musical sensibility over figures; his luminous melody, his brightly beating, even, rhythms that reanimated and re-fleshed the bare, dry bones of Boccherini's prelude and finale; while upon the middle song he deployed all the soft lustres, the gentle vibrancies, of his singing voice. Ravel, wrote Mr. Gilman the other day, "could orchestrate an old shoe and make it interesting." Mr. Casals could play over and over the diatonic scale and set the stars a-singing to his violoncello.

Brahms began and Ravel ended the concert. The German's piece was the "Tragic Overture," wherein Mr. Monteux, on the way to rhythmic fervors and tonal brilliance with Bliss and to a whole range of fine ardors with Ravel, somehow missed the pace and accent that reveal, character, and set a-glow this darksome music. He re-stated it—the measures of fortitude and conflict, of spiritual illumination, of down-

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NEWS
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Every student of his neighbors at the afternoon concerts of the Symphony Orchestra has often observed this curious paralysis of the rewarding will. It is one of the congenital maladies of excessive prudence and self-consciousness. Mr. Bliss yesterday was only another, but signal, sufferer thereby—and in uncommonly good company. For the assembly was even more chilly and perfunctory to a second full-fraught music—the First Suite from Ravel's ballet, "Daphnis and Chloë." And with less reason, since through ten years those pages have been acknowledged masterpiece. Possibly some among us resent any and all music written by relatively young men; would hear only pieces worn threadbare by fifty years of the concert-room. Yet a new Hamlet, and a youthf nightly sells the last seat in the Or House. There is no accounting fo ences—no, not even for their Ba

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Subscriptions to either fund—or better, both—may be sent to E. B. Dane, Treasurer, at 6 Beacon Street. The amount so paid may be deducted from taxable income.

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He Sets an Unusual Programme—He Plays With Less Than His Wonted Ardors—Again the "Color Symphony"—Also a Hint from the Years — Mitja Nikisch to Return

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Loud was the outcry of the aggrieved and the resentful over Mr. Bliss's Symphony. The pounding, shrieking, mounting tumult of his final rio*ings in red, was not to be endured. The ultimate and brazen burst of his green fugue in a shower of rhythmic figures was an "outrage" upon the ear. His leaping dissonances were affronts; his sharp edged, dazzling cadenzas insults. Even his tunes, his unmistakable tunes, were no sooner sung than smothered—which comment, it is permissible to say, is a stifling of the truth. So forth and so onward. Friends of Mr. Bliss and his music dreaded and shuddered. Was he likey to be bound over to keep the peace beore he could flee the town? Was yet more onservative New York—to hear the "Color ymphony" next Saturday—likely to courge him with scorpions in succession to hese Bostonian whips?

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Worcester Gazette – Jan 1

BIG MUSICAL EVENT, FEB. 12

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The Boston Symphony Orchestra of 104 musicians will return to Worcester after an absence of three seasons and give a concert in Mechanics hall on Tuesday evening, Feb. 12.

This leading musical organization of New England, which is one of the finest of its kind in the world, has, according to general opinion, in the last few seasons attained new heights of eloquence and perfection in performance under Pierre Monteux, its eminent conductor.

The coming concert should prove a leading event of the Worcester musical season. It will be the last time that the Boston Symphony Orchestra is to perform in Worcester under Pierre Monteux, for this greatest conductor France has produced, is about to return to his own country. He is now completing his fifth season at the head of this orchestra.

The Boston Symphony has been for years considered one of the most remarkable organizations of its kind in the world. Its name has long stood for the utmost in musical performance. In ensemble, in glow of tone, in clear-cut unanimity and delicate balance of choirs lies its distinction. These qualities are primarily due to the genius of the leader.

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Year In

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The present season has been the most successful in its history, representatives of the management say. For 40 years the Boston Symphony has made a remarkable record, but this year, the celebrated conductor has gathered a combination of artists whose work eclipses all previous efforts.

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Getting an

THIS CLIPPING FROM THE

LAWRENCE
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Tribune

DEC 31

BOSTON SYMPHONY WILL PLAY HERE

One of the most important concerts of the Lawrence season will be the appearance here of the Boston Symphony orchestra of 104 musicians in the Colonial theatre on Sunday afternoon, Jan. 20, at 3:15.

The present season, which is the 43rd of the Boston Symphony orchestra, will be the fifth under Pierre Monteux, who at its conclusion will return to his own country where the demand for him is insistent. It was in France that Mr. Monteux made his first reputation. He first attained prominence presiding over the Colonne concerts and other foremost symphony orchestras of Paris, as well as at the opera and at his own Monteux concerts. He toured Europe four years at the head of the Ballet Russe and first came to America as leader of that organization. He was subsequently French conductor at the Metropolitan Opera house in New York. From that post he came to the Boston Symphony orchestra, where, according to general opinion, his genius has found its finest expression.

The soloist to appear with the orchestra will be Raymond Havens, the celebrated pianist whose appearance with the same orchestra in Lawrence several seasons ago made an unusual impression upon the audience. This virtuoso has played with the orchestra in a number of cities, including Boston and New York.

Every appearance of this world famous orchestra in Lawrence has been welcomed by splendid audiences. In 1919 M. Rabaud conducted the conecrt here where Mr. Havens made his instantaneous success. In 1920 the orchestra first appeared under Mr. Monteux with Miss Lily Meagher, a protege of John McCarmack, as soloist. Mr. Monteux again achieved a triumph when he returned in 1922 with Mr. Burgin, violinist, as soloist.

THIS CLIPPING FROM THE

SPRINGFIELD,
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Getting an

THIS CLIPPING FROM THE

LAWRENCE

MASS.

Tribune

DEC 31

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THIS CLIPPING FROM THE

SPRINGFIELD,

MASS.

NEWS

JAN 5 - 1924

WILL BE MONTEUX'S LAST APPEARANCE HERE WITH THE SYMPHONY

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Beethoven's symphony in A major, No 7, opus 92, opens the program tomorrow. According to Thayer, Beethoven began the composition of the 7th symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811-1812. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the M is to be seen. There was, therefore, a dispute as to whether the month were May, June or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

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Mr. Monteux of Boston's band was down for a concert the other eve, playing quite allegro & andante & etc.

[168]

mphony

Trans Dec 29

[illegible] COMPOSER, NEW SYMPHONY, NEW VICTORIES

ARTHUR BLISS OF THE YOUNGER BRITONS

Music of Imagination and Individuality, Alive and Insistent—Tunes Again and Also All the "Modernisms"—Force and Freedom—Mr. Casals in Perfection—Brahms Inanimate and Ravel Alight

AN audience afraid-of-itself sat in Symphony Hall yesterday afternoon. It is hard to believe that any considerable part of it heard Mr. Arthur Bliss's "Color Symphony" unimpressed and unstirred. Yet at the end of the piece came no more than brief, mild, ripple of clapping. Had not a few chagrined—and also practiced—hands persisted, it would have stilled even before Mr. Monteux could thrust the composer upon the stage. At sight of him—since the company of Friday is usually polite—the applause lengthened, was even eked out to a second recall. In these brief instants, Mr. Bliss, who is a blond, well-set, quick-minded and quick-moving young Englishman, somehow contrived to thank conductor and orchestra—and the episode of the "Color Symphony" was done.

The moral remains, and it seemed "writ large." Though Mr. Bliss sits high and distinctive among the youngest British composers; though he is making a discoverable place for himself in New Yo k; his music is scarcely known in Boston. He was a new man writing a novel piece, borrowing from no predecessor, resolutely taking his own way, preferring a Symphony of clear individualities to a Symphony of safe commonplaces. Yet "Safety First," he half-mute audience seemed to be saying to itself. It must have been interested; it should have been engrossed, enkindled. Yet was it quite prudent to applaud this new man with a new voice? What might the Mrs. Grundies, the Sir Fretfuls say? Before the audience could make decision, it was too late for any play of hands.

Every student of his neighbors at the afternoon concerts of the Symphony Orchestra has often observed this curious paralysis of the rewarding will. It is one of the congenital maladies of excessive prudence and self-consciousness. Mr. Bliss yesterday was only another, but signal, sufferer thereby—and in uncommonly good company. For the assembly was even more chilly and perfunctory to a second full-

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$10,000 Added

Substantial Gift, in Memory of M Higginson, to the Symphony Endowment Fund

BY report of the programmes at the Symphony Concer terday afternoon, the Endo Fund of the Orchestra h risen to $156,003.52, thanl single gift, this week, of $ "in memory of Henry L son." Too slowly, howeve the Guarantee Fund to deficit for the current stands now at $65,144, $25,000, at the least, pledged. Recent contri

Percy L. Atherton, Chromatic Club, Mrs Henry G. Nichols, Edv Mrs. Charles R. Sa A. W. Wheelwright.

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Trans Dec 31

BLISS, RAVEL, TIMELY MORAL, AND PADEREWSKI

THE PIANIST DOING THE DAY'S WORK

He Sets an Unusual Programme—He Plays With Less Than His Wonted Ardors—Again the "Color Symphony"—Also a Hint from the Years — Mitja Nikisch to Return

ABOVE all else Mr. Casals and his playing of the violoncello engrossed the audience at the Symphony Concert of Saturday evening. Yet it was better disposed than its predecessor of Friday toward Mr. Bliss's "Color Symphony" and lent more responsive ear to the beauties of Ravel's music from "Daphnis and Chloë." Yet neither piece—and Mr. Bliss's in particular—was too heartily applauded. It is not likely that Mr. Monteux, framing his programme, took much thought of the mood of audiences toward either music, since both richly deserved performance and had been in his mind these six months. None the less, when all had been said and done, a certain wisdom joined them in a single concert.

Loud was the outcry of the aggrieved and the resentful over Mr. Bliss's Symphony. The pounding, shrieking, mounting tumult of his final rioings in red, was not to be endured. The ultimate and brazen burst of his green fugue in a shower of rhythmic figures was an "outrage" upon the ear. His leaping dissonances were affronts; his sharp edged, dazzling cadenzas insults. Even his tunes, his unmistakable tunes, were no sooner sung than smothered—which comment, it is permissible to say, is a stifling of the truth. So forth and so onward. Friends of Mr. Bliss and his music dreaded and shuddered. Was he likely to be bound over to keep the peace before he could flee the town? Was yet more conservative New York—to hear the "Color Symphony" next Saturday—likely to scourge him with scorpions in succession to these Bostonian whips?

Think back ten years or fifteen to the days when the symphonic music of Joseph Maurice Ravel was slowly and adventurously making way into American concert halls; when conductors "indecently" placed it on programmes; when the infuriate of Friday and Saturday over the intruding Londoner, were not less vocal or "certain-sure" over the intruding Parisian. As it seemed to them in those days, he also wrote music "not to be endured." that was "insult" and "outrage" to the ear Since the word "Bolshevik" was not then invented as epithet of personal dislike, "anarchist" sufficed to dismiss "this Monsieur Ravel." And now from Vienna to Chicago and back again, his music goes and stays, little questioned, largely admired. Often in this Boston of ours, it has prevailed. Not a conductor in recent years at Symphony Hall has been sparing of it. Ravel then, Bliss now, and Mrs. Partington her broom yesterday, today and for-

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THIS CLIPPING FROM THE

LOWELL
MASS.

ISSUE OF

DEC 1923

Those who remember the visit of Deems Taylor to this city on the occasion of the performance of his cantata "The Highwayman" by the Choral Society will be interested to know that Mr. Monteux of the Boston Symphony orchestra proposes to present at an early date the young composer's amusing orchestral suite suggested by figures and episodes in Alice in Wonderland.

HARTFORD,
CONN.
TIMES

JAN 5 - 1924

The Boston Symphony orchestra under Mr. Monteux's direction began its second series of New York concerts on Thursday evening. The second of the series is taking place this afternoon. Jacques Thibaud, violinist, is the soloist this afternoon.

Trans Dec 31

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and Violoncello.

As yet the conductors are not too successful in their effort to forestall applause between the movements of short symphonies. Last Friday and Saturday, Mr. Monteux's upraised arm did enable him to pass without interruption from the first to the second and from the third to the fourth division, of Mr. Bliss's "Color Symphony." A week before, however, Mr. Stokowski in New York, could not restrain his clapping hearers through a symphony of Mozart. Seemingly, the uplifted arm is not yet a heeded signal.

Worcester Gazette — Jan 1

BIG MUSICAL EVENT, FEB. 12

Boston Symphony Orchestra to Play in Worcester After Three Years' Absence

The Boston Symphony Orchestra of 104 musicians will return to Worcester after an absence of three seasons and give a concert in Mechanics hall on Tuesday evening, Feb. 12.

This leading musical organization of New England, which is one of the finest of its kind in the world, has, according to general opinion, in the last few seasons attained new heights of eloquence and perfection in performance under Pierre Monteux, its eminent conductor.

The coming concert should prove a leading event of the Worcester musical season. It will be the last time that the Boston Symphony Orchestra is to perform in Worcester under Pierre Monteux, for this greatest conductor France has produced, is about to return to his own country. He is now completing his fifth season at the head of this orchestra.

The Boston Symphony has been for years considered one of the most remarkable organizations of its kind in the world. Its name has long stood for the utmost in musical performance. In ensemble, in glow of tone, in clear-cut unanimity and delicate balance of choirs lies its distinction. These qualities are primarily due to the genius of the leader.

Mr. Monteux is preparing a program of direct appeal, which will likewise include the greatest achievements in the field of orchestral music in different parts of the world.

Worcester Telegram Jan 1 1924

Year In

SYMPHONY TO PLAY IN CITY

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THIS CLIPPING FROM THE

SPRINGFIELD,
MASS.
NEWS

JAN 5 - 1924

The Hunchback of

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King in Hawaii.

Mr. Monteux of Boston's band was down for a concert the other eve, playing quite allegro & andante & etc.

[168]

THIS CLIPPING FROM THE
BROOKLYN
N. Y.
TIMES

JAN 4 - 1924

BOSTON SYMPHONY PLAYS.

The Boston Symphony Orchestra gave its second evening concert in Carnegie Hall last night. The program consisted of Mozart's overture to "The Magic Flute," the "Symphonia Domestica," by Richard Strauss; Gliere's symphonic poem, "The Sirens," and Liszt's "Tasso: Lament and Triumph."

Altogether, the orchestra under Pierre Monteux's baton gave excellent renditions, particularly in the Strauss compositions.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

- 1924

Excellent Concert By Boston Orchestra

Jacques Thibaud gave an outstanding performance of violin playing last night second concert of the Boston Symphony Orchestra in their series at the Academy of Music. The French virtuos brought out the passionate beauty of the Mozart Concerto in E flat major (Koechel No. 268) which is ordinarily played in a frigid pyrotechic style.

Monteux again showed his Catholic tendencies in the choice of the program. The first number was the well known "Roman Carnival" overture by Berlioz, played with the vigor that the opus demands. The Symphony No. 4 in D Minor by Schumann followed. The four movements were played without a pause, lending an added effect to the work which otherwise would have lacked in continuity.

One of the most beautiful interpretations of the season was heard when the orchestra played Gliere's symphonic poem "The Sirens." Following the Gliere piece, Thibaud played the concerto with the orchestra. The program closed with the Polovtsian Dances from the opera "Prince Igor," by Borodin.

These dances are in no sense waltzes or minutes. At times the syncopation was terrific. Borodin almost exhausted the possibilities of orchestration in creating the effects in the dances, which were as colorful as a painting by Bekst.

The performance by the Boston Symphony' Orchestra was exceptional and the excellence of the program will remain a pleasurable memory in the minds of the audience.

THIS CLIPPING FROM THE
SPRINGFIELD
MASS.
UNION

JAN 6 _ 1924

SYMPHONY HERE TODAY

Director Monteux Will Give Up Conductorship Soon.

Pierre Monteux's appearance as conductor of the Boston Symphony Orchestra at the Auditorium this afternoon will be his last in Springfield and probably his last in America also, for at the end of this season he will relinquish his baton to Serve Koussevitsky, who is coming from his scenes of triumph in London and Paris to take his place.

Beethoven's Symphony in A major, No. 7, Op. 92, opens the program today. According to Thayer, Beethoven began the composition of the Seventh Symphony in the spring of 1812.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

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[169]

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 4 - 1924

Thibaud to Play With Boston Symphony To-Night

Jacques Thibaud, the great French violinist, who has recently returned from France for a tour of America, will make an introductory appearance as soloist with the Boston Symphony Orchestra at the second concert of the Brooklyn season, to take place in the Academy of Music to-night. Thibaud, who is called the greatest violinst of France, and one of the finest virtuosos of western Europe, is said to lend new beauty to the concerto of Mozart in E flat major, in which he is to be heard at this concert.

Pierre Monteux will also present the following numbers: Berlioz' overture "The Roman Carnival," Schumann's Fourth Symphony in D minor, Gliere' symphonic poem "The Sirens," and th Polovtsian Dances from Borodin opera "Prince Igor."

THIS CLIPPING FROM THE
BROOKLYN
N. Y.
STANDARD UNION

- 1924

MUSIC

Thibaud Soloist at Academy With Boston Orchestra

A programme of rococco order was that of the Boston Symphony Orchestra, Pierre Monteux, conductor, for its second Brooklyn concert of the season, held last night in the opera house of the Academy of Music, under auspices of the Institute of Arts and Sciences. The audience was large and responsive with its applause.

The concert was devoted to Berlioz's "The Roman Carnival" overture, Schumann's D minor symphony (No. 4, opus 120), Gliere's symphonic poem, "The Sirens," Mozart's E flat major concerto for violin (Koechel edition, No. 268), with Jacques Thibaud as solo artist, and the Polovtsian Dances from Borodin's opera, "Prince Igor."

In the Mozart concerto, Jacques Thibaud, eminent French violinist (his first appearance in Brooklyn as soloist with the B. S. O.), revealed artistry of an exceptionally high order, combining a limpid tone with spiritual ethereal purity raised to the nth degree of beauty. Mr. Thibaud played Mozart as Mozart should be played. He brought to his task a high endeavor backed by years of scholarly study and a reverent regard for the work. Thibaud is today the foremost representative of the French school of violin playing.

Schumann's D minor symphony revives memories of Boston concerts under Gericke, Tuck and Fiedler. For sentimental association (on the part of older music-lovers) the work commands affection. To younger ears this symphony as a whole lacks much of Schumann's accustomed and inspired "outlook," as in the first period compositions. In fact, there are spots rather dull and prosaic. Nor does the thematic material seem to be so vitally co-related or coordinated between the four movements as to make necessary playing without pause for more than half an hour (per the composer's directions).

Gliere's "The Sirens" is new to Brooklyn though heard several times in Manhattan. It is an early opus of a modern Russian composer. The opening passages are built on the Wagnerian idiom but the development and climax are more in the modern school, employing whole-tone scale effects with wailing chromatic glissando passages in the strings and woodwind. The "programme" of Gliere's symphonic poem deals with the fabulous creatures of Greek mythology who lived on an enchanted isle in the middle of the sea. By their alluring songs they enticed the sailors of passing ships, who, captivated by the irresistible music, steered toward the isle of the treacherous siren's, where their vessels were wrecked upon hidden rocks. The composition is divided into five clearly recognizable parts, namely, "The Sea," "The Isle of the Sirens," "Approach of the Vessel," "The Song of the Sirens," The Shipwreck."

Debussy preceded Gliere, it may be recalled, with the same subject, in the third of his Nocturnes for orchestra, "Siren's." But the French composer, more literal than Gliere of Russia, permitted the song of his sirens to be hummed by sixteen sopranos and mezzo-sopranos. And more alluring the effect.

The playing of the orchestra in this number was of the virtuoso order. Mr. Monteux brought to the surface all the salient points in

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THIS CLIPPING FROM
BROOKLYN
NEW YORK
EAGLE

JAN 6 - 1924

An Interesting New Singer.

Making his first American tour, Roland Hayes, the negro tenor, will give a recital in the Academy of Music on Saturday evening, Jan. 19.

The singer worked his way up from humble surroundings in the South and won an education and vocal development through his own efforts. The success of his preliminary public appearances encouraged him to try his fortunes in Europe three years ago. He first went to London, where he quickly gained recognition and where he sang by special command for King George in Buckingham Palace. This enthusiasm and popularity was repeated in Paris, and again in Vienna. Mr. Hayes has appeared with the Boston Symphony Orchestra and has given recitals in New York, Boston, Chicago, and other ties of the South and West.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 6 _ 1924

Henry Hadley Here With Philharmonic

This afternoon at the Academy of Music, Mr. Hadley will conduct the Philharmonic Orchestra, presenting Felix Borowski's "Youth," which had its first New York performance recently under Mr. Hadley's direction, for the first time in Brooklyn. Harold Bauer will be soloist, playing Brahms' B flat Concerto. The Gretry-Mottl ballet music from "Cephale and Procris" and Tchaikovsky's "Nutcracker" suite also will be played.

The last of the three new works which Henry Hadley has selected for his concerts with the Philharmonic Orchestra is "Blue Flower," a tone poem by Carl McKinley, an American composer. "Blue Flower" will have its first hearing at the Metropolitan Opera House on Tuesday evening. Mr. McKinley is at present associated with the musical staff of the Capitol Theatre in New York, and this is his first orchestral work to be heard locally. Harold Bauer will be the soloist, playing Brahms' B flat Concerto. Beethoven's Leonore Overture, No. 3, the prelude and Love Death from "Tristan and Isolde" and Liszt's "The Preuldes," complete the program.

On Thursday evening, at Carnegie Hall, Willem Van Hoogstraten will resume the direction of the Philharmonic Orchestra. The program will consist of Brahms' Fourth Symphony, the Rhapsodie Espagnol by Ravel and Dukas' "The Sorcerer's Apprentice." The program will be repeated in Carnegie Hall, on Friday afternoon.

Mr. Hadley has been invited to be guest conductor of the Boston Symphony Orchestra at that organization's concerts on Feb. 22 and 23, in Boston. Mr. Hadley will appear both as conductor and composer on this occasion.

Jan 6

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux will present Handel's "Concerto Grosso," No. 6; Gliere's symphonic poem, "The Sirens," and Henry F. Gilbert's "Negro Rhapsody," both of which pieces are to have their first performance at these concerts.

The soloist will be Robert Schmitz, French virtuoso, who will play the piano part in D'Indy's "Symphony on a French Mountain Air."

Jan 6

MONDAY SYMPHONY

The Boston debut of Cecilia Hansen, the famous Russian violinist, will add importance to the second Monday Symphony concert on January 14. This remarkable young woman will play Bruch's Concerto in G minor, Tschaikovsky's "Pathetic" Symphony, Smetana's symphonic poem, "The Moldau," and Wagner's "Flying Dutchman" overture will be conducted by

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THIS CLIPPING FROM THE
LAWRENCE
MASS. Tribune

DEC - 1923

Jan

MONTEAUX AND SYMPHONY

How Famous Leader Deals With His Orchestra and His Public Coming Here January 20.

Some orchestral leaders have the reputation of tyrants of controlling the musicians under them by being abusive, and of "educating" reluctant audiences by defiantly hurling unwelcome scores at their heads.

Pierre Monteux, the great conductor who is now fulfilling his fifth season as leader of the Boston Symphony orchestra, is not of this sort; his method is rather that of quiet persistency. At rehearsals his criticism is unfailingly courteous, if unsparing. He knows precisely what he wants, makes his desire clear, and patiently insists until that effect is obtained to a hair's breadth of exactitude. The players under him perpetually marvel at his wonderfully accurate ear. If a single one of the hundred instruments plays too sharp or too flat the erring musician is politely but firmly called to task.

His audiences Mr. Monteux strives to please with programs which are well ordered and balanced, interesting and eventful in their variety of nationality and period. He has accordingly made himself popular above all others as a compiler of programmes and in this he has always directly moulded public taste toward the best even while pleasing it. This is particularly noticeable in his courageous championship of rising and unrecognised genius alizing that the daring music of day and tomorrow is apt to strange at first, Mr. Monteux made it famous by making it miliar. His "Concerts Monteux" Paris Casino became generally for pioneer performances—notorious. It was here that Monteux conducted the first formance, now historical, of "Rites of Spring" by Stravinsky then considered merely wild lawless, but now universally teemed. The music caused a riot the audience; eggs and all of vegetables wer thrown. The of vegetables were thrown. The managed to escape, although his hat did not. The public had heard the music, and therefore Monteux repeated it the following week.

These innovations are not always popular at the time, but later when the music becomes understood and appreciated Mr. Monteux thanked for his efforts. In his present post, while always giving standard favorites of the orchestra repertory their due predominance he has revealed his evident instinct for singling out new genius, American and foreign.

Symphony orchestra will be heard at the Colonial theatre here Sunday afternoon, January 20.

THIS CLIPPING FROM
NEW YORK
TIMES

Music Notes A

FOLLOWING its statem in the program book scribers who have cover its annual deficit, Symphony Orchestra publishe cial record for the last thr From this it appears that the reduced from $121,000 in 192 $83,000 in 1923

THIS CLIPPING FROM
NEW YORK
TIMES

The Boston Orchestra presented Stuart Mason's new suite, conducted by the composer. His present work is a complete contrast to his "Rhapsodie on a Persian Air," for piano and orchestra, in which he employed the modern idiom. His suite is written in the eighteenth century manner and his score is said to "borrow the charm of Mozart and Rameau without slavish imitation."

THIS CLIPPING FROM

NEW YORK
AMERICAN

JAN 6 - 1924

Boston Orches in a Hodge Po of Old-time M

By GRENA BENNET

Yesterday afternoon' gramme of Boston Sy Orchestra in Carnegie H a hodge-podge of good ioned music, charmin melodies, and the ravi modern cacophonist.

In the first class wer with his magnificent overture superbly and Mozart's E flat featuring Jacques Thibaud and his beautiful violin artistry.

Ravel's excerpts from "Daphnis et Chloe," like delicate rhymes intoned with grace, constituted the poetic part of the programme.

But the feature was Bliss's so-called "Color" symphony, which was introduced locally at yesterday's event. The British composer may, as the programme stated, have found inspiration in different tints, but it cannot be said that his hearers discovered any distinguishing colors in the various sections of his symphony. With the same futile result he might have entitled the movements North, South, East and West, or even Spring, Summer, Autumn and Winter and reached.

His "Purple" first movement contained fragments of Irish folk song throttled in clangour. The "Red" section was a veritable anarchy of clashing instruments with occasional passages suggesting the wailing oboe and staccato drum taps of the midway plaisaunce.

500

BEST BY ATTEST

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PRESS CLIPPINGS

220 WEST 19TH ST., NEW YORK
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THIS CLIPPING FROM
NEW YORK
TIMES

JAN 6 -

Ocean.

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N. Y.
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Altogether, the orchestra under Pierre Monteux's baton gave excellent renditions, particularly in the Strauss compositions.

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Monteux again showed his Catholic tendencies in the choice of the program. The first number was the well known "Roman Carnival" overture by Berlioz, played with the vigor that the opus demands. The Symphony No. 4 in D Minor by Schumann followed. The four movements were played without a pause, lending an added effect to the work which otherwise would have lacked in continuity.

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DEC = 1923

MONTEAUX AND SYMPHONY

How Famous Leader Deals With His Orchestra and His Public Coming Here January 20.

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miliar. His "Concerts Monteux"
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for pioneer performances—alm
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Monteux conducted the first pe
formance, now historical of
"Rites of Spring" by Stravinsk
then considered merely wild
lawless, but now universally
teemed. The music caused a riot
the audience; eggs and all mann
of vegetables wer thrown. The po
of vegetables were thrown. The p
managed to escape, although his
hat did not. The public had
heard the music, and therefore
Monteux repeated it the follow
week.

These innovations are not alw
popular at the time, but later
when the music becomes underst
and appreciated Mr. Monteux
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Symphony orchestra will be he
at the Colonial theatre here Sund
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Music Notes

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in the program book
scribers who have
cover its annual deficit,
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cial record for the last thr
From this it appears that the
reduced from $121,000 in 192
$83,000 in 1923

THIS CLIPPING FROM

NEW YORK
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The Boston Orchestra presented Stuart Mason's new suite, conducted by the composer. His present work is a complete contrast to his "Rhapsodie on a Persian Air," for piano and orchestra, in which he employed the modern idiom. His suite is written in the eighteenth century manner and his score is said to "borrow the charm of Mozart and Rameau without slavish imitation."

THIS CLIPPING FROM

NEW YORK
AMERICAN

JAN6 - 1924

Boston Orchest in a Hodge Po of Old-time M

By GRENA BENNET

Yesterday afternoon'
gramme of Boston Sy
Orchestra in Carnegie H
a hodge-podge of good
ioned music, charmin
melodies, and the ravi
modern cacophonist.

In the first class wer
with his magnificent
overture superbly
and Mozart's E flat
featuring Jacques Thibaud and his beautiful violin artistry.

Ravel's excerpts from "Daphnis et Chloe," like delicate rhymes intoned with grace, constituted the poetic part of the programme.

But the feature was Bliss's so-called "Color" symphony, which was introduced locally at yesterday's event. The British composer may, as the programme stated, have found inspiration in different tints, but it cannot be said that his hearers discovered any distinguishing colors in the various sections of his symphony. With the same futile result he might have entitled the movements North, South, East and West, or even Spring, Summer, Autumn and Winter and reached.

His "Purple" first movement contained fragments of Irish folk song throttled in clangour. The "Red" section was a veritable anarchy of clashing instruments with occasional passages suggesting the wailing oboe and staccato drum taps of the midway plaisaunce.

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Music Notes Afield

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Pierre Monteux's appearance as conductor of the Boston Symphony Orchestra at the Auditorium this afternoon will be his last in Springfield and probably his last in America also, for at the end of this season he will relinquish his baton to Serve Koussevitsky, who is coming from his scenes of triumph in London and Paris to take his place.

Beethoven's Symphony in A major, No. 7, Op. 92, opens the program today. According to Thayer, Beethoven began the composition of the Seventh Symphony in the spring of 1812.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the university, on Dec. 8, 1813.

[169]

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 4 - 1924

Thibaud to Play With Boston Symphony To-Night

Jacques Thibaud, the great French violinist, who has recently returned from France for a tour of America, will make an introductory appearance as soloist with the Boston Symphony Orchestra at the second concert of the Brooklyn season, to take place in the Academy of Music to-night. Thibaud, who is called the greatest violinst of France, and one of the finest virtuosos of western Europe, is said to lend new beauty to the concerto of Mozart in E flat major, in which he is to be heard at this concert.

Pierre Monteux will also present the following numbers: Berlioz' overture "The Roman Carnival," Schumann's Fourth Symphony in D minor, Gliere' symphonic poem "The Sirens," and th Polovtsian Dances from Borodin' opera "Prince Igor."

THIS CLIPPING FROM THE

BROOKLYN
N. Y.
STANDARD UNION

- 1924

MUSIC

Thibaud Soloist at Academy With Boston Orchestra

A programme of rococco order was that of the Boston Symphony Orchestra, Pierre Monteux, conductor, for its second Brooklyn concert of the season, held last night in the opera house of the Academy of Music, under auspices of the Institute of Arts and Sciences. The audience was large and responsive with its applause.

The concert was devoted to Berlioz's "The Roman Carnival" overture, Schumann's D minor symphony (No. 4, opus 120), Gliere's symphonic poem, "The Sirens," Mozart's E flat major concerto for violin (Koechel edition, No. 268), with Jacques Thibaud as solo artist, and the Polovtsian Dances from Borodin's opera, "Prince Igor."

In the Mozart concerto, Jacques Thibaud, eminent French violinist (his first appearance in Brooklyn as soloist with the B. S. O.), revealed artistry of an exceptionally high order, combining a limpid tone with spiritual ethereal purity raised to the nth degree of beauty. Mr. Thibaud played Mozart as Mozart should be played. He brought to his task a high endeavor backed by years of scholarly study and a reverent regard for the work. Thibaud is today the foremost representative of the French school of violin playing.

Schumann's D minor symphony revives memories of Boston concerts under Gericke, Tuck and Fiedler. For sentimental association (on the part of older music-lovers) the work commands affection. To younger ears this symphony as a whole lacks much of Schumann's accustomed and inspired "outlook," as in the first period compositions. In fact, there are spots rather dull and prosaic. Nor does the thematic material seem to be so vitally co-related or coordinated between the four movements as to make necessary playing without pause for more than half an hour (per the composer's directions).

Gliere's "The Sirens" is new to Brooklyn though heard several times in Manhattan. It is an early opus of a modern Russian composer. The opening passages are built on the Wagnerian idiom but the development and climax are more in the modern school, employing whole-tone scale effects with wailing chromatic glissando passages in the strings and woodwind. The "programme" of Gliere's symphonic poem deals with the fabulous creatures of Greek mythology who lived on an enchanted isle in the middle of the sea. By their alluring songs they enticed the sailors of passing ships, who, captivated by the irresistible music, steared toward the isle of the treacherous siren's, where their vessels were wrecked upon hidden rocks. The composition is divided into five clearly recognizable parts, namely, "The Sea," "The Isle of the Sirens," "Approach of the Vessel," "The Song of the Sirens," The Shipwreck."

Debussy preceded Gliere, it may be recalled, with the same subject, in the third of his Nocturnes for orchestra, "Siren's." But the French composer, more literal than Gliere of Russia, permitted the song of his sirens to be hummed by sixteen sopranos and mezzo-sopranos. And more alluring the effect.

The playing of the orchestra in this number was of the virtuoso order. Mr. Monteux brought to the surface all the salient points in

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THIS CLIPPING FROM

BROOKLYN
NEW YORK
EAGLE

JAN 6 - 1924

An Interesting New Singer.

Making his first American tour, Roland Hayes, the negro tenor, will give a recital in the Academy of Music on Saturday evening, Jan. 19.

The singer worked his way up from humble surroundings in the South and won an education and vocal development through his own efforts. The success of his preliminary public appearances encouraged him to try his fortunes in Europe three years ago. He first went to London, where he quickly gained recognition and where he sang by special command for King George in Buckingham Palace. This enthusiasm and popularity was repeated in Paris, and again in Vienna. Mr. Hayes has appeared with the Boston Symphony Orchestra and has given recitals in New York, Boston, Chicago, and other cities of the South and West.

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 6 _ 1924

Henry Hadley Here With Philharmonic

This afternoon at the Academy of Music, Mr. Hadley will conduct the Philharmonic Orchestra, presenting Felix Borowski's "Youth," which had its first New York performance recently under Mr. Hadley's direction, for the first time in Brooklyn. Harold Bauer will be soloist, playing Brahms' B flat Concerto. The Gretry-Mottl ballet music from "Cephale and Procris" and Tchaikovsky's "Nutcracker" suite also will be played.

The last of the three new works which Henry Hadley has selected for his concerts with the Philharmonic Orchestra is "Blue Flower," a tone poem by Carl McKinley, an American composer. "Blue Flower" will have its first hearing at the Metropolitan Opera House on Tuesday evening. Mr. McKinley is at present associated with the musical staff of the Capitol Theatre in New York, and this is his first orchestral work to be heard locally. Harold Bauer will be the soloist, playing Brahms' B flat Concerto. Beethoven's Leonore Overture, No. 3, the prelude and Love Death from "Tristan and Isolde" and Liszt's "The Preuldes," complete the program.

On Thursday evening, at Carnegie Hall, Willem Van Hoogstraten will resume the direction of the Philharmonic Orchestra. The program will consist of Brahms' Fourth Symphony, the Rhapsodie Espagnol by Ravel and Dukas' "The Sorcerer's Apprentice." The program will be repeated in Carnegie Hall, on Friday afternoon.

Mr. Hadley has been invited to be guest conductor of the Boston Symphony Orchestra at that organization's concerts on Feb. 22 and 23, in Boston. Mr. Hadley will appear both as conductor and composer on this occasion.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux will present Handel's "Concerto Grosso," No. 6; Gliere's symphonic poem, "The Sirens," and Henry F. Gilbert's "Negro Rhapsody," both of which pieces are to have their first performance at these concerts.

The soloist will be Robert Schmitz, French virtuoso, who will play the piano part in D'Indy's "Symphony on a French Mountain Air."

MONDAY SYMPHONY

The Boston debut of Cecilia Hansen, the famous Russian violinist, will add importance to the second Monday Symphony concert on January 14. This remarkable young woman will play Bruch's Concerto in G minor, Tschaikovsky's "Pathetic" Symphony, Smetana's symphonic poem, "The Moldau," and Wagner's "Flying Dutchman" overture will be conducted by

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THIS CLIPPING FROM THE

LAWRENCE
MASS. Tribun

DEC - 1923

MONTEAUX AND SYMPHONY

How Famous Leader Deals With His Orchestra and Public Coming Here January 20.

Some orchestral leaders have the reputation of tyrants of controlling the musicians under them by being abusive, and of "educating" reluctant audiences by defiantly hurling unwelcome scores at their heads.

Pierre Monteux, the great conductor who is now fulfilling his fifth season as leader of the Boston Symphony orchestra, is not of this sort; his method is rather that of quiet persistency. At rehearsals his criticism is unfailingly courteous, if unsparing. He knows precisely what he wants, makes his desire clear, and patiently insists until that effect is obtained to a hair's breadth of exactitude. The players under him perpetually marvel at his wonderfully accurate ear. If a single one of the hundred instruments plays too sharp or too flat the erring musician is politely but firmly called to task.

His audiences Mr. Monteux strives to please with programs which are well ordered and balanced, interesting and eventful in their variety of nationality and period. He has accordingly made himself popular above all others as a compiler of programmes and in this he has always directly moulded public taste toward the best even while pleasing it. This is particularly noticeable in his courageous championship of rising and unrecognized genius, alizing that the daring music of day and tomorrow is apt to strange at first, Mr. Monteux made it famous by making it miliar. His "Concerts Monteux" Paris Casino became generally for pioneer performances—notorious. It was here that Monteux conducted the first formance, now historical of "Rites of Spring" by Stravinsky then considered merely wild lawless, but now universally teemed. The music caused a riot the audience; eggs and all man of vegetables wer thrown. The poli of vegetables were thrown. The poli managed to escape, although his hat did not. The public had heard the music, and therefore Monteux repeated it the following week.

These innovations are not always popular at the time, but later when the music becomes understood and appreciated Mr. Monteux thanked for his efforts. In his present post, while always giving standard favorites of the orchestral repertory their due predominance, he has revealed his evident instinct for singling out new genius, American and foreign.

Symphony orchestra will be here at the Colonial theatre here Sunday afternoon, January 20.

THIS CLIPPING FROM

NEW YORK
TIMES

Music Notes Afield

FOLLOWING its statement published in the program book of the subscribers who have been helping cover its annual deficit, the Boston Symphony Orchestra publishes its financial record for the last three seasons. From this it appears that the deficit was reduced from $121,000 in 1921 to $97,000 and $83,000 in 1923, which an little below

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THIS CLIPPING FROM

NEW YORK
TIMES

- 1924

THIS CLIPPING FROM

NEW YORK
AMERICAN

JAN 6 - 1924

Boston Orchestra in a Hodge Podge of Old-time Music

By GRENA BENNETT.

Yesterday afternoon's programme of Boston Symphony Orchestra in Carnegie Hall was a hodge-podge of good old-fashioned music, charming, poetic melodies, and the ravings of a modern cacophonist.

In the first class were Brahms with his magnificent "Tragic" overture superbly interpreted, and Mozart's E flat Concerto featuring Jacques Thibaud and his beautiful violin artistry.

Ravel's excerpts from "Daphnis et Chloe," like delicate rhymes intoned with grace, constituted the poetic part of the programme.

But the feature was Bliss's so-called "Color" symphony, which was introduced locally at yesterday's event. The British composer may, as the programme stated, have found inspiration in different tints, but it cannot be said that his hearers discovered any distinguishing colors in the various sections of his symphony. With the same futile result he might have entitled the movements North, South, East and West, or even Spring, Summer, Autumn and Winter and reached.

His "Purple" first movement contained fragments of Irish folk song throttled in clangour. The "Red" section was a veritable anarchy of clashing instruments with occasional passages suggesting the wailing oboe and staccato drum taps of the midway plaisaunce.

INFORMATION OBSCURED

SYMPHONY
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..N6 - 1924

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THIS CLIPPING FROM

NEW YORK
HERALD

JAN 6 1924

New Operas and All-Hofmann Recital Shared the Interest

Arthur Bliss's Color Symphony Played and Stransky Led the State Symphony, but the Lion of the Day Was Scotti.

By W. J. HENDERSON.

THE last week was one of the most interesting of the musical season. It was crowded with incidents of no small importance and leave.. upon the mind an impression of whirling confusion. Four ne.. operas were produced. Mr. Scotti's twenty-fifth year with the Metropolita.. was commemorated in festal manner with music and banquet, a whol.. concert was devoted to the works of Josef Hofmann, the Boston Symphon.. Orchestra revealed to us Arthur Bliss's color symphony and Mr. Stransk.. led the State Symphonists into the promised land of the Parisian Six.

With all these contributions to the intellectual welfare of the com.. munity the chroniclers of musical doings found their attention burdene.. and their descriptive powers taxed. And now that the hour of retrospe.. is here the outstanding incident is the celebration of the unwearied bar.. tone, who for twenty-five years has (to recall Spartacus) met upon th.. arena every form of tenor or soprano that the broad empire of Rom.. could furnish and has never yet flinched.

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..diction Fulfilled..

..SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
TELEGRAM
New York City
JAN 7 1924

Boston Symphony in "Color" Symphony

Colors have always attracted the musical experimenter. Many a composer has tried to find some means of suggesting color by means of sound, but Arthur Bliss, whose "Color" symphony was played for the first time here yesterday afternoon at Carnegie Hall by the Boston Symphony Orchestra, has succeeded as little as his predecessors. Judging from Mr. Bliss' music, there is absolutely no connection between color and sound. His first movement was called "Purple." Then followed "Red," "Blue" and "Green." One was as expressive as the other, and as colorful. Because Mr. Bliss failed to make "Purple" anything but a rather agreeable combination of tones, is no reflection on his work, judged as music. His symphony is a cleverly conceived musical work. He is a modern, but he has not lost all hold on the past. He orchestrates skilfully. In fact the "Color" symphony, to use its British title, is rather a good composition. It was brilliantly played by the men from Boston under the leadership of Pierre Monteux. The soloist yesterday was Jacques Phubaud, whose beautifully refined playing was heard at its best in Mozart's violin concerto in E flat (K. 268). Other orchestral selections were Brahms' Tragic Overture and the first "Daphnis and Cloe" suite of Ravel.

Ignaz Friedman, a pianist with a scintillating technique, gave a recital of Chopin's music yesterday afternoon in Aeolian Hall. The B minor sonata was played superbly. And many of the smaller pieces were charming as he interpreted them.

THIS CLIPPING FROM

NEW YORK
TELEGRAPH

JAN 6 - 1924

MUSIC

By ESTHER SAYLES ROOT.

The Boston Symphony Orchestra, conducted by Pierre Monteux with Jacques Thibaud as soloist presented one of the richest programs of the season yesterday afternoon at Carnegie Hall. If it were possible to reproduce in words the effect of fine orchestral playing, if "sonorit.." and "thrilling crescendo" can conve.. even approach the aesthetic deligh.. certain moments yesterday after.. then the thousands might save themse.. the trouble of going to the concert .. and let some writer do the business .. them, retire to his fireside and write .. monograph.

But such a translation of sound .. words is at best a poor thing. Let it .. said of the Brahms "Tragic Overture" which opened the program, that it wa.. given a stirring performance. The fact that the strings and horns were not always perfectly together is data, if that is what's wanted. The greater fact remains that Mr. Monteux induced from the orchestra a beautiful reading of the work.

The "Color Symphony" of Arthur Bliss was the novelty of the occasion. This admits of more comment, for the translation of color into sound, however emotionally derived, is intellectually achieved. The music itself, like the Brahms and the Mozart and Ravel which followed, uses its own language, but the idea of asking the audience to shut its eyes and open its ears to the rainbow encourages discussion.

Purple was the first color. The music set out in straightforward march time with a weird melody in the horns, supported frequently by pizzicati in the strings. It was rather lively for purple, but dark strands of sound braiding and unbraiding below the brighter gaiety of brass and woodwind made a balance that in its climax took on a regal splendor.

Red was the next—a scherzo movement—"the color of rubies, wine, revelry, furnaces, courage and magic." This was the most exciting, both in its riotous rhythm and its piquant instrumentation which used harp, piccolo, triangle and cymbals with an effect of real brightness. The slow red of dawn was not forgotten in a lovely interlude given to the strings. The movement ended with a bang-bang on the base drum, and the full orchestra blaring out a dissonance.

Then came blue, now sombre, now wistful, borne along on a wave-like motion, reminiscent of Debussy's "Nuages." One device used with great effect by Mr. Bliss is to give the melody to the horns who leap away from the undercurrent of the orchestra and, by strange intervals, reach a high note and hold it until the mass marches up in a series of harmonic progressions until it finds the same ground.

The last movement, green—"the color of emeralds, hope, spring and victory"—is given a large contrapuntal treatment which grows into a climax of such extent that all the elements of the spectrum seem to be fighting a polyphonic battle for first place. It seemed overweighted and monotonous toward the end, but eminently successful in that the best phrase for it is "full of color."

The concepts which the composer has endeavored to portray are the world concepts of the colors. They appeal to subconscious associations and, therefore, are likely to satisfy, in the main, the individual. The music is serious and compelling and the titles are valuable chiefly because each one includes a group of ideas which could not otherwise be expressed with such brevity or such personal appeal.

The audience was wild with enthusiasm and called Mr. Bliss again and again to the stage to receive an ovation, of which Mr. Monteux and the orchestra had their share.

The Mozart Concerto (Koechel No. 268) was played by Mr. Thibaud with a poetry which could not be surpassed. The adagio movement was of such heavenly perfection that when it was finished the audience groaned with delight before it started to applaud.

The program closed with Ravel's "Orchestral Fragments."

..8860

THIS CLIPPING FROM

NEW YORK
TRIBUNE

JAN 6 - 1924

"Sacre du Printemps," New to New York, To Be Played Here

Stravinsky's Famous Work on Forthcoming Programs of Two Orchestras; A Description of the Music and the Original Ballet

By Lawrence Gilman

THE announcement that both Mr. Mengelberg, with the Philharmonic, and Mr. Monteux, with the Boston Symphony, are to exhibit to us before long Stravinsky's "Sacre du Printemps" revives in us an old perplexity. We have often thought that it would be difficult to explain to an inquiring guest critic from Mars why it is that one of the most famous scores of our time has never been heard in New York. The concert version of "Le Sacre du Printemps" has been repeatedly performed abroad by Pierre Monteux, Sergei Koussevitzky, Eugène Goossens and others. In London, indeed, the work is almost as old a story as the C minor Symphony of Brahms; but New York, the most backward of musical capitals, has yet to hear it. The sleepless Mr. Stokowski, who lets few things escape him, performed "Le Sacre du Printemps" in Philadelphia, for the first time in America, two seasons ago (March 3, 1922); but, for reasons best known to himself, he did not disclose it to New York. There are doubtless good reasons why Mr. Damrosch, Mr. Mengelberg, Mr. Stransky, Mr. Monteux and our other orchestral providers have withheld the work from their respective publics, though we are unable to guess what those reasons may be. Our alert conductors cannot have felt any doubt as to the artistic importance of the work. For even musicians who do not belong to the Extreme Left have frankly recognized the extraordinary power and originality of the music.

In view of the approaching performances of the work, it may not be amiss to take a look at it in this place, since no detailed description of it has ever been made generally available for American music-lovers. The orchestral score is published, and may be had in the convenient pocket ..dition issued by the Russische Musik Verlag.

* * *

..Stravinsky's unprecedented work, .. its original incarnation as a ballet, ..s designated by its sub-title as "Ta..ux of Pagan Russia, in Two Parts." ..as produced for the first time by ..aghileff at the Théâtre des Champs ..ysées, Paris, on May 29, 1913, with ..cenario by Nicholas Roerich and ..eography by Nijinsky. Stravinsky ..posed the music in 1912-'13, shortly ..re he finished "Le Rossignol." Its ..ption at Paris was uproarious, with ..obligato of hissing, cat-calls and ..uffs, and counter demonstrations ..e well disposed. The ballet was .. in London durin.. ..and thereafter..

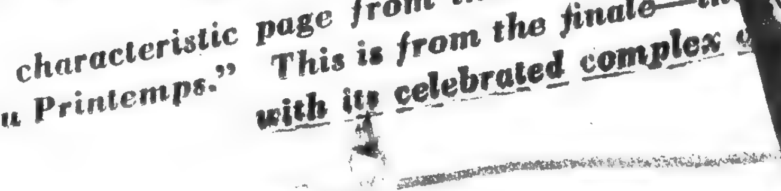
..ding and tearing, not in ..estroy, but in order to .. is not the sound of death ..down and in, but of life ..hewing and tearing apart .. birth may issue out."

..s preferred to find in

Stravinsky's ballet, behind the outward pretext of a Rite, the deeper thought of "the marvelous power inherent in all nature to grow, to develop, and to assume new forms. This power is so great that it affects nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'Le Sacre du Printemps.'"

* * *

The work is in ..



A characteristic page from the orchestral .. du Printemps." This is from the finale—th.. with its celebrated complex ..

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THIS CLIPPING FROM

NEW YORK
HERALD

JAN 6 1924

MUSIC

By W. J. HENDERSON.

Boston Symphony Concert.

The second afternoon concert of the Boston Symphony Orchestra took place yesterday in Carnegie Hall. The program comprised Brahms's "Tragic Overture," Arthur Bliss's "Color Symphony," Mozart's E flat violin concerto and the first series of orchestral fragments from the "Daphnis and Chloe" of Maurice Ravel. The violinist was Jacques Thibaud, the distinguished French artist, long and favorably known to this public.

The novelty of the concert was Mr. Bliss's composition, which was first performed at a festival of the Three Choirs at Gloucester, England, on September 7, 1922. It is not a red, white and blue symphony. The composer has made no attempt to translate the painter's palette into terms of tone. He has done just what any sane musician might be expected to do, namely, to give his fancy free rein amid the suggestions offered by the things colors are supposed to represent.

The first movement unfolds itself from the associations of purple, "the color of amethysts, pageantry, royalty and death." The second movement treats of red, "the color of rubies, wine, revelry, furnaces, courage and magic"—a "tall order" as a British commentator remarked on the purpose of "Also sprach Zarathustra." The third or scherzo represents blue, "the color of sapphires, deep water, skies, loyalty and melancholy," and the finale deals with green, the color of "emeralds, hope, joy, youth, spring and victory."

Several things may be said for Mr. Bliss. The most important is that although he is modern the diatonic scale has no terrors for him nor is he in the least perturbed in the presence of a tune.

His symphony is melodious through.. ..nd there is among his thematic .. finely drawn kinship which .. four movements a family ..ance. We should say that the ..e from Ireland, that the .. on the heather somewhere .. Bog of Allen, the red on .. of the Mournes, the blue in ..es of the colleens and the green .. the emerald all over the country. ..e composition has originality which ..trays no sign of painful effort. The ..elodic idiom is apparently natural .. the man, and his spontaneous and ..affected use of modern harmonies .. delightful.

There is no profundity of development, although there is a burst of jocund counterpoint in the wood wind in the second subject of the finale. But on the whole Mr. Bliss sings his way quite irresponsibly through the compositions, ignoring the authority of the fathers and the appetites of the concert goers with equal self-assurance.

It is always pleasant to behold a young man who apes no one and carries himself with a fine air of confidence, yet holds something in his soul that clamors for utterance and can be uttered without offense except to the aged who dislike the disturbing sounds of progress and wish only to be left alone with their memories. Mr. Bliss has not overset the seven hills nor has he created an epoch, but he has written an interesting and stimulating symphony quite worth hearing and capable of stirring up the smoldering embers of a damply burning season. The work was very well performed by the gentlemen of Boston under the careful guidance of Mr. Monteux.

Mr. Thibaud played Mozart as if he enjoyed the task. Many artists play him as if it were a sacred duty they owed to their art. Mr. Thibaud's tone was ravishing in its purity and crystalline quality. His bowing was clean and elastic and his intonation unerring. He read the concerto with taste and without any attempt to pu..

ne..
tle. wine into the beautiful old bottle. It was a very pretty delivery and ..de the hearers happy.

[redacted]

SYMPHONY
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JAN 6 - 1924

"Sacre du Printemps," New to New York, To Be Played Here

Stravinsky's Famous Work on Forthcoming Programs of Two Orchestras; A Description of the Music and the Original Ballet

By Lawrence Gilman

THE announcement that both Mr. Mengelberg, with the Philharmonic, and Mr. Monteux, with the Boston Symphony, are to exhibit to us before long Stravinsky's "Sacre du Printemps" revives in us an old perplexity. We have often thought that it would be difficult to explain to an inquiring guest critic from Mars why it is that one of the most famous scores of our time has never been heard in New York. The concert version of "Le Sacre du Printemps" has been repeatedly performed abroad by Pierre Monteux, Sergei Koussevitzky, Eugène Goossens and others. In London, indeed, the work is almost as old a story as the C minor Symphony of Brahms; but New York, the most backward of musical capitals, has yet to hear it. The sleepless Mr. Stokowski, who lets few things escape him, performed "Le Sacre du Printemps" in Philadelphia, for the first time in America, two seasons ago (March 3, 1922); but, for reasons best known to himself, he did not disclose it to New York. There are doubtless good reasons why Mr. Damrosch, Mr. Mengelberg, Mr. Stransky, Mr. Monteux and our other orchestral providers have withheld the work from their respective publics, though we are unable to guess what those reasons may be. Our alert conductors cannot have felt any doubt as to the artistic importance of the work. For even musicians who do not belong to the Extreme Left have frankly recognized the extraordinary power and originality of the music.

In view of the approaching performances of the work, it may not be amiss to take a look at it in this place, since no detailed description of it has ever been made generally available for American music-lovers. The orchestral score is published, and may be had in the convenient pocket dition issued by the Russische Musik Verlag.

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Stravinsky's unprecedented work, its original incarnation as a ballet, as designated by its sub-title as "Tableaux of Pagan Russia, in Two Parts." was produced for the first time by Diaghileff at the Théâtre des Champs Elysées, Paris, on May 29, 1913, with scenario by Nicholas Roerich and choreography by Nijinsky. Stravinsky composed the music in 1912-'13, shortly re he finished "Le Rossignol." Its ption at Paris was uproarious, with bbligato of hissing, cat-calls and uffs, and counter demonstrations e well disposed. The ballet was in London during the summer of and there was a concert performof the music the following year ris, under Pierre Monteux. On , 1921, Eugène Goossens produced rk in concert form at Queen's ondon, for the first time in causing extraordinary pubment and a cloud of critical, and dialectical dust the like ad not been known since the gotten days when Richard Zarathustra" and "Helden- "Don Quixote" were new

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ping of the visible and through movement." unseen forces, said an- ator at the time of the rformances, "but also all isible things in nature, aspects of animal, vege- neral life participate in ite. Stravinsky's genius istruments of their usual sentimental associations them instead expressions ce from which they spring. es the significance of their the world of nature and ble that conflict which is ding and tearing, not in estroy, but in order to is not the sound of death down and in, but of life hewing and tearing apart birth may issue out."

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Stravinsky's ballet, behind the outward pretext of a Rite, the deeper thought of "the marvelous power inherent in all nature to grow, to develop, and to assume new forms. This power is so great that it affects nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'Le Sacre du Printemps.'"

* * *

The work is in two parts. The subject of the first part is the fertility of the earth; that of the second part is concerned with the sacrifice.

There is first an Introduction, a section of seventy-five bars in slow tempo, designed to suggest "the mystery of the physical world in spring." The orchestral color here is derived chiefly from the woodwind, for Stravinsky is said to mistrust the strings because of their "facile expressiveness," and to prefer the "dryness" of the woodwind as conveying a "more austere" variety of truth. Some, hearing certain passages in this Introduction, will conclude that there were fauns and naiads in prehistoric Rus-

strings, horns and woodwind, later for the full orchestra. The harmonization at the start is in no degree suggestive of the procedures of the ungodly, although the tonal atmosphere becomes increasingly acrid. Another ceremonial follows, a sort of community contest ("Jeux des Cités Rivals": *molto allegro*, in rapidly changing rhythms); the principal motif is a phrase harmonized for the most part in blameless thirds.

Then appears, with processional solemnity, the Sage, the most venerable member of the tribe. He is the Celebrant, whose function it is to consecrate the soil for its coming renewal. Announced by four tubas, bass drums, timpani, tam-tam, low strings, horns and woodwind, he enters imposingly, bearded to his feet, his white locks brushing his elbows. He prostrates himself, blesses the soil and invokes its rejuvenation. A "Dance de la Terre" *(Prestissimo)* carries the first part of the ballet to a tumultuous and abrupt conclusion.

* * *

The second part opens with an Introduction (Largo) to which Stravinsky is the title, "The

pets.

Now the elected victim, who far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded and she must dance herself to death. This she proceeds to do, while the music expresses the mystical rapture of this invocation of vernal fertility in rhythms that attain an overwhelming climax of paroxysmal frenzy. There is nothing in music like this stupendous Finale of "Le Sacre du Printemps," with its audacious and indescribably exciting alternations of meter—bars of 5-16, 3-16, 2-16, 4-16—and its delirious culmination as the victim falls dead.

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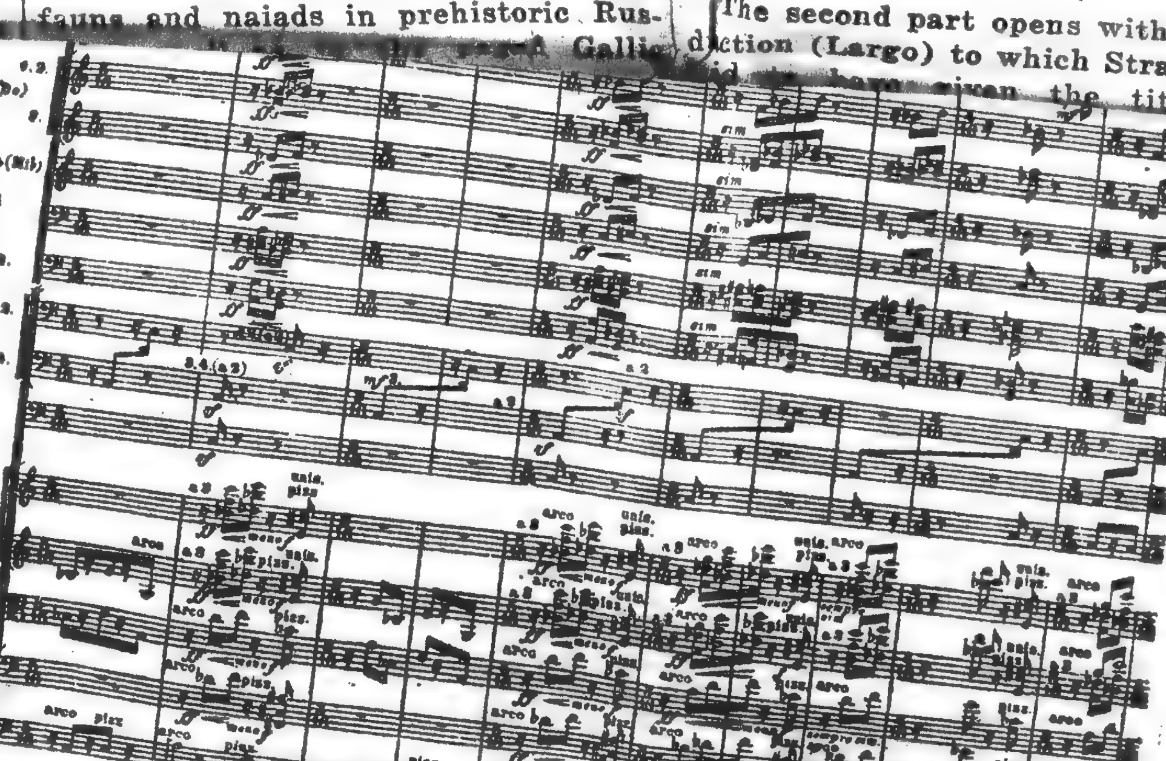
Stravinsky's score is often (despite its reputation) surprisingly simple, and it is almost throughout superb in the power and mastery with which it handles this new counterpoint of timbres and rhythms and tonalities



A characteristic page from the orchestral score of Stravinsky's "Sacre du Printemps." This is from the finale—the sacrificial dance of death, with its celebrated complex of rhythms.

THIS CLIPPING FROM
NEW YORK
HERALD

JAN 6 1924

MUSIC

By W. J. HENDERSON.

Boston Symphony Concert.

The second afternoon concert of the Boston Symphony Orchestra took place yesterday in Carnegie Hall. The program comprised Brahms's "Tragic Overture," Arthur Bliss's "Color Symphony," Mozart's E flat violin concerto and the first series of orchestral fragments from the "Daphnis and Chloe" of Maurice Ravel. The violinist was Jacques Thibaud, the distinguished French artist, long and favorably known to this public.

The novelty of the concert was Mr. Bliss's composition, which was first performed at a festival of the Three Choirs at Gloucester, England, on September 7, 1922. It is not a red, white and blue symphony. The composer has made no attempt to translate the painter's palette into terms of tone. He has done just what any sane musician might be expected to do, namely, to give his fancy free rein amid the suggestions offered by the things colors are supposed to represent.

The first movement unfolds itself from the associations of purple, "the color of amethysts, pageantry, royalty and death." The second movement treats of red, "the color of rubies, wine, revelry, furnaces, courage and m

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SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
TELEGRAM JAN 7 1924
New York City

Boston Symphony in "Color" Symphony

Colors have always attracted the musical experimenter. Many a composer has tried to find some means of suggesting color by means of sound, but Arthur Bliss, whose "Color" symphony was played for the first time here yesterday afternoon at Carnegie Hall by the Boston Symphony Orchestra, has succeeded as little as his predecessors. Judging from Mr. Bliss' music, there is absolutely no connection between color and sound. His first movement was called "Purple." Then followed "Red," "Blue" and "Green." One was as expressive as the other, and as colorful Because Mr. Bliss failed to make "Purple" anything but a rather agreeable combination of tones, is no reflection on his work, judged as music. His symphony is a cleverly conceived musical work. He is a modern, but he has not lost all hold on the past. He orchestrates skilfully. In fact the "Color" symphony, to use its British title, is rather a good composition. It was brilliantly played by the men from Boston under the leadership of Pierre Monteux. The soloist yesterday was Jacques Phubaud, whose beautifully refined playing was heard at its best in Mozart's violin concerto in E flat (K. 268). Other orchestral selections were Brahms' Tragic Overture and the first "Daphnis and Cloe" suite of Ravel.

Ignaz Friedman, a pianist with a scintillating technique, gave a recital of Chopin's music yesterday afternoon in Aeolian Hall. The B minor sonata was played superbly. And many of the smaller pieces were charming as he interpreted them.

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By ESTHER SAYLES ROOT.

The Boston Symphony Orchestra, conducted by Pierre Monteux with Jacques Thibaud as soloist presented one of the richest programs of the season yesterday afternoon at Carnegie Hall. If it were possible to reproduce in words the effect of fine orchestral playing, if "sonority" and "thrilling crescendo" can convey or even approach the aesthetic delight of certain moments yesterday afternoon, then the thousands might save themselves the trouble of going to the concert hall, and let some writer do the business for them, retire to his fireside and write a monograph.

But such a translation of sound words is at best a poor thing. Let it said of the Brahms "Tragic Overture which opened the program, that it wa given a stirring performance. The fa that the strings and horns were not ways perfectly together is data, if t is what's wanted. The greater fact mains that Mr. Monteux induced f the orchestra a beautiful reading of work.

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Then came blue, now sombre, now wistful, borne along on a wave-like motion, reminiscent of Debussy's "Nuages." One device used with great effect by Mr. Bliss is to give the melody to the horns who leap away from the undercurrent of the orchestra and, by strange intervals, reach a high note and hold it until the mass marches up in a series of harmon

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The concepts which the composer has endeavored to portray are the world concepts of the colors. They appeal to subconscious associations and, therefore, are likely to satisfy, in the main, the individual. The music is serious and compelling and the titles are valuable chiefly because each one includes a group of ideas which could not otherwise be expressed with such brevity or such personal appeal.

The audience was wild with enthusiasm and called Mr. Bliss again and again to the stage to receive an ovation, of which Mr. Monteux and the orchestra had their share.

The Mozart Concerto (Koechel No. 268) was played by Mr. Thibaud with a poetry which could not be surpassed. The adagio movement was of such heavenly perfection that when it was finished the audience groaned with delight before it started to applaud.

The program closed with Ravel's "Orchestral Fragments."

[170]

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SYMPHONY
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New Operas and All-Hofmann Recital Shared the Interest

Arthur Bliss's Color Symphony Played and Stransky Led the State Symphony, but the Lion of the Day Was Scotti.

By W. J. HENDERSON.

THE last week was one of the most interesting of the musical season It was crowded with incidents of no small importance and leave upon the mind an impression of whirling confusion. Four ne operas were produced. Mr. Scotti's twenty-fifth year with the Metropolita was commemorated in festal manner with music and banquet, a whol concert was devoted to the works of Josef Hofmann, the Boston Symphon Orchestra revealed to us Arthur Bliss's color symphony and Mr. Stransk led the State Symphonists into the promised land of the Parisian Six.

With all these contributions to the intellectual welfare of the com munity the chroniclers of musical doings found their attention burdene and their descriptive powers taxed. And now that the hour of retrospe is here the outstanding incident is the celebration of the unwearied bar tone, who for twenty-five years has (to recall Spartacus) met upon th arena every form of tenor or soprano that the broad empire of Rom could furnish and has never yet flinched.

Supercilious comment might be made with facility on the futility offering great art works in rivalry to a great operatic impersonator. Th four new operas caused less of a stir in the town than the Scotti celebra tion. But a candid consideration of the circumstances forbids the utte ance of words of regret. The human interest story is always a good stor Operas may come and operas do go but Scotti has gone on for twenty-fiv years. It was not a jest that ed him an institution.

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The "Color Symphony" of Arthur Bliss was the novelty of the occasion. This admits of more comment, for the translation of color into sound, however emotionally derived, is intellectually achieved. The music itself, like the Brahms and the Mozart and Ravel which followed, uses its own language, but the idea of asking the audience to shut its eyes and open its ears to the rainbow encourages discussion.

Purple was the first color. The music set out in straightforward march time with a weird melody in the horns, supported frequently by pizzicati in the strings. It was rather lively for purple, but dark strands of sound braiding and unbraiding below the brighter gaiety of brass and woodwind made a balance that in its climax took on a regal splendor.

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The last movement, green—"the color of emeralds, hope, spring and victory"—is given a large contrapuntal treatment which grows into a climax of such extent that all the elements of the spectrum seem to be fighting a polyphonic battle for first place. It seemed overweighted and monotonous toward the end, but eminently successful in that the best phrase for it is "full of color."

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FRED STONE
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with DOROTHY STONE
They're Lucky!
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The first movement unfolds itself from the associations of purple, "the color of amethysts, pageantry, royalty and death." The second movement treats of red, "the color of rubies, wine, revelry, furnaces, courage and magic"—a "tall order" as a British commentator remarked on the purpose of "Also sprach Zarathustra." The third or scherzo represents blue, "the color of sapphires, deep water, skies, loyalty and melancholy," and the finale deals with green, the color of "emeralds, hope, joy, youth, spring and victory."

Several things may be said for Mr. Bliss. The most important is that although he is modern the diatonic scale has no terrors for him nor is he in the least perturbed in the presence of a tune.

His symphony is melodious throughout and there is among his thematic ideas a finely drawn kinship which gives his four movements a family resemblance. We should say that the family came from Ireland, that the purple was on the heather somewhere around the Bog of Allen, the red on the peaks of the Mournes, the blue in the eyes of the colleens and the green in the emerald all over the country. The composition has originality which betrays no sign of painful effort. The melodic idiom is apparently natural to the man, and his spontaneous and unaffected use of modern harmonies is delightful.

There is no profundity of development, although there is a burst of jocund counterpoint in the wood wind in the second subject of the finale. But on the whole Mr. Bliss sings his way quite irresponsibly through the compositions, ignoring the authority of the fathers and the appetites of the concert goers with equal self-assurance.

It is always pleasant to behold a young man who apes no one and carries himself with a fine air of confidence, yet holds something in his soul that clamors for utterance and can be uttered without offense except to the aged who dislike the disturbing sounds of progress and wish only to be left alone with their memories. Mr. Bliss has not overset the seven hills nor has he created an epoch, but he has written an interesting and stimulating symphony quite worth hearing and capable of stirring up the smoldering embers of a damply burning season. The work was very well performed by the gentlemen of Boston under the careful guidance of Mr. Monteux.

Mr. Thibaud played Mozart as if he enjoyed the task. Many artists play him as if it were a sacred duty they owed to their art. Mr. Thibaud's tone was ravishing in its purity and crystalline quality. His bowing was clean and elastic and his intonation unerring. He read the concerto with taste and without any attempt to pu

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ediction Fulfilled.

SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
TELEGRAM
New York City

JAN 7 1924

Boston Symphony in "Color" Symphony

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NEW YORK
TELEGRAPH

JAN 6 - 1924

MUSIC

By ESTHER SAYLES ROOT.

The Boston Symphony Orchestra, conducted by Pierre Monteux with Jacques Thibaud as soloist presented one of the richest programs of the season yesterday afternoon at Carnegie Hall. If it were possible to reproduce in words the effect of fine orchestral playing, if "sonority" and "thrilling crescendo" can convey or even approach the aesthetic delight of certain moments yesterday afternoon, then the thousands might save themselves the trouble of going to the concert hall, and let some writer do the business for them, retire to his fireside and write a monograph.

But such a translation of sound in words is at best a poor thing. Let it b said of the Brahms "Tragic Overture, which opened the program, that it was given a stirring performance. The fact that the strings and horns were not always perfectly together is data, if that is what's wanted. The greater fact remains that Mr. Monteux induced from the orchestra a beautiful reading of the work.

The "Color Symphony" of Arthur Bliss was the novelty of the occasion. This admits of more comment, for the translation of color into sound, however emotionally derived, is intellectually achieved. The music itself, like the Brahms and the Mozart and Ravel which followed, uses its own language, but the idea of asking the audience to shut its eyes and open its ears to the rainbow encourages discussion.

Purple was the first color. The music set out in straightforward march time with a weird melody in the horns, supported frequently by pizzicati in the strings. It was rather lively for purple, but dark strands of sound braiding and unbraiding below the brighter gaiety of brass and woodwind made a balance that in its climax took on a regal splendor.

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The last movement, green—"the color of emeralds, hope, spring and victory"—is given a large contrapuntal treatment which grows into a climax of such extent that all the elements of the spectrum seem to be fighting a polyphonic battle for first place. It seemed overweighted and monotonous toward the end, but eminently successful in that the best phrase for it is "full of color."

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The program closed with Ravel's "Orchestral Fragments."

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TRIBUNE

JAN 6 - 1924

"Sacre du Printemps," New to New York, To Be Played Here

Stravinsky's Famous Work on Forthcoming Programs of Two Orchestras; A Description of the Music and the Original Ballet

By Lawrence Gilman

THE announcement that both Mr. Mengelberg, with the Philharmonic, and Mr. Monteux, with the Boston Symphony, are to exhibit to us before long Stravinsky's "Sacre du Printemps" revives in us an old perplexity. We have often thought that it would be difficult to explain to an inquiring guest critic from Mars why it is that one of the most famous scores of our time has never been heard in New York. The concert version of "Le Sacre du Printemps" has been repeatedly performed abroad by Pierre Monteux, Sergei Koussevitzky, Eugène Goossens and others. In London, indeed, the work is almost as old a story as the C minor Symphony of Brahms; but New York, the most backward of musical capitals, has yet to hear it. The sleepless Mr. Stokowski, who lets few things escape him, performed "Le Sacre du Printemps" in Philadelphia, for the first time in America, two seasons ago (March 3, 1922); but, for reasons best known to himself, he did not disclose it to New York. There are doubtless good reasons why Mr. Damrosch, Mr. Mengelberg, Mr. Stransky, Mr. Monteux and our other orchestral providers have withheld the work from their respective publics, though we are unable to guess what those reasons may be. Our alert conductors cannot have felt any doubt as to the artistic importance of the work. For even musicians who do not belong to the Extreme Left have frankly recognized the extraordinary power and originality of the music.

In view of the approaching performances of the work, it may not be ss to take a look at it in this place, since no detailed description of it ever been made generally available for American music-lovers. The estral score is published, and may be had in the convenient pocket ion issued by the Russische Musik Verlag.

* * *

ravinsky's
s original inc
designated by

GLOBE B'way, 46 St. Evgs. 8:2
Mats. Wed. & Sat. 2:25
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HAVE SEEN
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with DOROTHY STONE
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Chelsea 8860

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HERALD

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MUSIC

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The first movement unfolds itself from the associations of purple, "the color of amethysts, pageantry, royalty and death." The second movement treats of red, "the color of rubies, wine, revelry, furnaces, courage and magic"—a "tall order" as a British commentator remarked on the pur "Also sprach Zarathustra." third or scherzo represents blue, color of sapphires, deep water, loyalty and melancholy," and finale deals with green, the color emeralds, hope, joy, youth, spring victory."

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His symphony is melodious throughout and there is among his thematic ideas a finely drawn kinship which gives his four movements a family resemblance. We should say that the family came from Ireland, that the purple was on the heather somewhere around the Bog of Allen, the red on the peaks of the Mournes, the blue in the eyes of the colleens and the green the emerald all over the country. The composition has originality which betrays no sign of painful effort. The melodic idiom is apparently natural the man, and his spontaneous and affected use of modern harmonies delightful.

There is no profundity of development, although there is a burst of jocund counterpoint in the wood wind in the second subject of the finale. But on the whole Mr. Bliss sings his way quite irresponsibly through the compositions, ignoring the authority of the fathers and the appetites of the concert goers with equal self-assurance.

It is always pleasant to behold a young man who apes no one and carries himself with a fine air of confidence, yet holds something in his soul that clamors for utterance and can be uttered without offense except to the aged who dislike the disturbing sounds of progress and wish only to be left alone with their memories. Mr. Bliss has not overset the seven hills nor has he created an epoch, but he has written an interesting and stimulating symphony quite worth hearing and capable of stirring up the smoldering embers of a damply burning season. The work was very well performed by the gentlemen of Boston under the careful guidance of Mr. Monteux.

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[170]

INFORMATION OBSCURED

SYMPHONY

h His Orchestra and His
January 20.

ng and unrecognised genius.
ing that the daring music of
and tomorrow is apt to sou
nge at first, Mr. Monteux
e it famous by making it
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s Casino became generally no
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teux conducted the first p
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considered merely wild a
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audience; eggs and all mann
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getables were thrown. The poli
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s revealed his evident instinct
ngling out new genius, both
can and foreign.
phony orchestra will be heard
Colonial theatre here Sunday
oon, January 20.

THIS CLIPPING FROM
NEW YORK
TIMES

6 - 1924

on Orchestra presented Stuart
new suite, conducted by the
His present work is a com-
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employed the modern idiom.
s written in the eighteenth
nner and his score is said to
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thout slavish imitation."

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Chelsea 8860

LIPPING FROM
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- 1924

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THIS CLIPPING FROM
NEW YORK
HERALD

JAN 6 1924

New Operas and All-Hofmann Recital Shared the Interest

Arthur Bliss's Color Symphony Played and Stransky Led the State Symphony, but the Lion of the Day Was Scotti.

By W. J. HENDERSON.

THE last week was one of the most interesting of the musical season. It was crowded with incidents of no small importance and leave upon the mind an impression of whirling confusion. Four ne operas were produced. Mr. Scotti's twenty-fifth year with the Metropolita was commemorated in festal manner with music and banquet, a whol concert was devoted to the works of Josef Hofmann, the Boston Symphon Orchestra revealed to us Arthur Bliss's color symphony and Mr. Stransk led the State Symphonists into the promised land of the Parisian Six.

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THIS CLIPPING FROM

Post

NEW YORK

JAN 7 - 1924

BLISS'S COLOR SYMPHONY PLAYED

Boston Orchestra Presents an English Novelty at Carnegie Hall

A SPECIMEN OF "FUTURISM"

By HENRY T. FINCK

There is a man in this country who knows everything. His name is Philip Hale. Though he lives in Boston he knows—what I, a New Yorker, do not know, or remember—that on October 28, 1902, a novel experiment was made in this city at the Carnegie Lyceum. He quotes from the program: "A newly invented apparatus to spread perfumes in large halls and theatres in the shortest possible space of time will be tested, and an original Fantasy entitled 'A Trip to Japan in Sixteen Minutes' conveyed to the audience by a succession of Odors." This was the "First experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odors assisted by two Geishas and a Solo Dancer."

On listening to the "Color Symphony" by the young English composer Arthur Bliss, played in Carnegie Hall on Saturday afternoon by the Boston Symphony Orchestra, I could not but think how much more appropriate an odor program would have been than the color scheme used. It consisted of four words: I. Purple. II. Red III Blue. IV. Green. Only these and nothing more.

Hen, Fox, Hyena, Salmon

Now, there was absolutely nothing in the music of the four sections to show why these colors should not have been changed about at will. The thing was simply silly, childish. No reason why the four movements could not have been quite as appropriately called Hen, Fox, Hyena, Salmon, or Knife, Fork, Spoon, and Fingerbowl. A good deal of pseudo-æsthetic rot has been written about hearing colors, or the association of certain colors with certain sounds; but there is no such thing in normal minds not addicted to occultism.

It is said that Mr. Bliss did not write this work with any color associations in his imagination but adopted the title at the suggestion of a friend. If he had come to me for suggestions I would—after hearing the composition—have said, "call it the Malodorous Symphony.' Bear in mind that it would be impossible to find any colors as hideous as the sounds you often produce, but in the realms of odors it's the easiest thing in the world to do so. I suggest as appropriate heads for your four movements: I Rotten Potatoes. II Sulphuretted Hydrogen. III B flats (cimex lectularius). V Quintessence of Skunk.'

Hastening the Death of Music

In giving such advice I would not have wished to be discourteous or flippant, but simply desirous to make it clear that such cacophonic noises as Mr. Bliss preferably makes in his symphony affect normal ears just as disagreeably as the stinks named distress the nose. For an orchestral conductor to offer such malodorous music to an audience accustomed to fragrant music is—well, what would happen to the owner of a perfumery store if he sold to his customers bottles of that sort of thing in place of the fragrant flower essences from the Riviera or Roumania? How long would his business last?

Repeatedly I have expressed my opinion that music is a dying art. The cacophonists are doing their best to increase the number of empty benches in our concert halls which is already disquietingly large. They should not be allowed to force their way into subscription concerts. Of course, its all right when they and their friends get together for a dissonantal pow-wow in a small theatre, as some of them did last night to hear pieces by Bax, Bartok Schoenberg and Berners. I imagine they really enjoyed their exclusive menu of Yarmouth bloaters, paprika and live limburger royally. They had some fine artists to serve the dishes: Yolanda Mero, Ruth Rodgers, Clarence and Joseph Adler and Albert Stoessel.

Thibaud Plays Mozart

To come back for a moment to the Bliss symphony and Monteux's concert. There were fragrant moments in the symphony which indicate that if the composer got over his "futuristic [illegible] there might be a [illegible]ration of taste [illegible] was [illegible] for him. Very

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THIS CLIPPING FROM

NEW YORK TIMES

JAN 6 - 1924

'Color Symphony' Played.

By OLIN DOWNES.

Arthur Bliss's "Color Symphony" was played for the first time in New York by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Carnegie Hall. Jacques Thibaud was the soloist at this concert, playing the Mozart violin concerto in E-flat. The program opened with Brahms's "Tragic" overture and came to an end with the first set of orchestral excerpts from Maurice Ravel's music for the ballet "Daphnis et Cloe," mounted by the Ballet Russe in Paris in 1912.

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It so happened that, owing to those admirable arrangements by which one cannot obtain within the auditorium of Carnegie Hall a Boston Symphony program book with the invaluable notes of Mr. Philip Hale, THE TIMES reviewer listened to the "Color Symphony" with as much innocence of the composer's intentions as he hopes he w without prejudice concerning his wor This was the case in spite of the f that the reviewer had heard the "Col Symphony" when it was performed Boston. On that occasion he had has ened into the concert hall without tim to read about Mr. Bliss and his i and had only glimpses of the descript titles of the four movements of symphony as he sat down. These tit are "Purple," "Red," "Blue," "Green Yesterday memory became confus Lacking any program at the mome there was the belief, amounting to co viction, that the first movement w "Red" and that the second was "Blue About the other colors the review was vague, and, besides, he is somewhat color blind!

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Mr. Thibaud played the Mozart concerto with a purity of a style which was never cold or merely objective, and with a feeling that lifted the hearer with the music to the skies, and Mr. Monteux collaborated admirably with the modest and disinguished master of his instrument. There was a sound and virile reading of the Brahms overture, which has indeed passages that might accompany a tragedy of Sophocles, and there was the virtuoso performance by a superb orchestra and the leader who has made it what it is of a virtuoso composition—the music to "Daphnis and Cloe." A score which is to us far more of a color symphony than the work of Mr. Bliss. It seems partly music and partly a blend of music and an im- essionistic pictorial art, on the borland between that of the composer he painter. Without the complete anding and the authority of Mr. this singular music might far short of comprehension.

THIS CLIPPING FROM THE

SPRINGFIELD

MASS.

UNION

JAN 7 - 1924

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Pierre Monteux Gives Brilliant Reading of Beethoven's Seventh, Wagner and Ravel.

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"Lohengrin" and "Tannhauser."

The last two numbers included the prelude to "Lohengrin" and the overture to "Tannhauser." There are few conductors who can make Wagner live the way Monteux can. The prelude especially must appeal to every lover of music. The vision of an angel host bearing in its midst the Holy Grail and the thrilling climax when the Grail is revealed in all its glory was magnificently portrayed by the conductor and his men. The overture is full of climaxes familiar to all, but ever new and interesting.

The Y. M. C. A. in bringing the Boston Symphony Orchestra to Springfield each year deserves the united thanks of all music lovers for Springfield would be singularly barren of orchestral music were it not for this yearly appearance, an appearance which makes it possible for hundreds of young people to hear the finest orchestra at no expense to themselves.

WILLARD M. CLARK.

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SPRINGFIELD

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UNION

JAN 9 - 1924

"Y" CONCERT TICKETS.

Fail to Benefit Holders Attendi Auditorium, One Complains.

To the Editor of The Union.

Sir: Sunday, I attended the conce given in the Auditorium by the Bo ton Symphony Orchestra under auspices of the Springfield Y. M. C. The crowd was a mammoth one, ma festing the high regard in which Boston Symphony Orchestra is and denoting the interest, apprecia and confidence Springfield gives local Y. M. C. A. for making it sible to witness such magnificent formances.

However, I'd like to say a wo passant regarding the distributi tickets. It doesn't seem quite that those who have no tickets s be given the same privileges as who have taken the care to pr them. I have always unders heretofore, that those with ti were given the precedence; and ways I have undertaken to see t had my little card ready to hand attendant at the door. Yet, I seen numbers without this partic requisite, entering before and sometimes aside of those who have shown themselves interested, enthusiastic and appreciative enough to get their tickets beforehand. The Y. M. C. A. may as well desist from printing and distributing the tickets for all the good they amount to.

MARIE A. DUPRE.

Springfield, Jan. 8, 1924.

SUNDAY CONCERT SEATS.

Trans Jan 10

MIAMI AND MIAMI BEACH

Better Anchorage Arrangements Yachts Which Arrive in Numbers— England Visitors

Special to the Transcript:

Miami, Fla., Jan. 10—With the approach of the opening date of the Nautilus Hotel arrangements are being made for uninterrupted water transportation between the new hotel and the Flamingo Hotel, both on Biscayne Bay. Scheduled runs will be made between the two hotels.

With winter visitors now arriving regularly at Miami beach the Flamingo docks are becoming busier each day. The yacht Mariette, owned by Jacob Brown, of Boston; the Pilgrim, chartered by Louis Sherry of New York, and the Winsor and Charmer are now at the Flamingo, the first two being recent arrivals.

Additional conveniences for lovers of water sports will be found at the Flamingo docks this season. Yacht owners will find that their craft are being moored to anchor moorings arranged with uniformity. Captain Gordon Haggerty, dockmaster, has announced that Captain Sam Welch of the Seafarer will care for all fishing parties from the Flamingo Hotel while at the

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"White and Gold"

Cecilia Hansen

Blond, Slender and Grave

New Violinist of the Year, to Be Heard in Boston Next Monda

THIS CLIPPING FROM
Post
NEW YORK

JAN 7 - 1924

BLISS'S COLOR SYMPHONY PLAYED

Boston Orchestra Presents an English Novelty at Carnegie Hall

A SPECIMEN OF "FUTURISM"

By HENRY T. FINCK

There is a man in this country who knows everything. His name is Philip Hale. Though he lives in Boston he knows—what I, a New Yorker, do not know, or remember—that on October 28, 1902, a novel experiment was made in this city at the Carnegie Lyceum. He quotes from the program: "A newly invented apparatus to spread perfumes in large halls and theatres in the shortest possible space of time will be tested, and an original Fantasy entitled 'A Trip to Japan in Sixteen Minutes' conveyed to the audience by a succession of Odors." This was the "First experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odors assisted by two Geishas and a Solo Dancer."

On listening to the "Color Symphony" by the young English composer Arthur Bliss, played in Carnegie Hall on Saturday afternoon by the Boston Symphony Orchestra, I could not but think how much more appropriate an odor program would have been than the color scheme used. It consisted of four words: I. Purple. II. Red III Blue. IV. Green. Only these and nothing more.

Hen, Fox, Hyena, Salmon

Now, there was absolutely nothing in the music of the four sections to show why these colors should not have been changed about at will. The thing was simply silly, childish. No reason why the four movements could not have been quite as appropriately called Hen, Fox, Hyena, Salmon, or Knife, Fork, Spoon, and Fingerbowl. A good deal of pseudo-æsthetic rot has been written about hearing colors, or the association of certain colors with certain sounds; but there is no such thing in normal minds not addicted to occultism.

It is said that Mr. Bliss did not write this work with any color associations in his imagination but adopted the title at the suggestion of a friend. If he had come to me for suggestions I would—after hearing the composition—have said, "call it the Malodorous Symphony.' Bear in mind that it would be impossible to find any colors as hideous as the sounds you often produce, but in the realms of odors it's the easiest thing in the world to do so. I suggest as appropriate heads for your four movements: I Rotten Potatoes. II Sulphuretted Hydrogen. III B flats (cimex lectularius). V Quintessence of Skunk.'

Hastening the Death of Music

In giving such advice I would not have wished to be discourteous or flippant, but simply desirous to make it clear that such cacophonic noises as Mr. Bliss preferably makes in his symphony affect normal ears just as disagreeably as the stinks named distress the nose. For an orchestral conductor to offer such malodorous music to an audience accustomed to fragrant music is—well, what would happen to the owner of a perfumery store if he sold to his customers bottles of that sort of thing in place of the fragrant flower essences from the Riviera or Roumania? How long would his business last?

Repeatedly I have expressed my opinion that music is a dying art. The cacophonists are doing their best to increase the number of empty benches in our concert halls which is already disquietingly large. They should not be allowed to force their way into subscription concerts. Of course, its all right when they and their friends get together for a dissonantal pow-wow in a small theatre, as some of them did last night to hear pieces by Bax, Bartok Schoenberg and Berners. I imagine they really enjoyed their exclusive menu of Yarmouth bloaters, paprika and live limburger royally. They had some fine artists to serve the dishes: Yolanda Mero, Ruth Rodgers, Clarence and Joseph Adler and Albert Stoessel.

Thibaud Plays Mozart

To come back for a moment to the Bliss symphony and Monteux's concert. There were fragrant moments in the symphony which indicate that if the composer got over his "futuristic" [illegible] aberration of taste there might be [illegible] for him. Very [illegible] was [illegible]

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TIMES

JAN 6 - 1924

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Next Monda

Jan 11

BOSTON SYMPHONY IN 11TH CONCERT

Handel's Concerto Grosso No. 6 in G Minor Is Given

By PHILIP HALE

The 11th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: d'Indy, Symphony on a French Mountain Air (E. Robert Schmitz, pianist); Gliere, "The Sirens," symphonic poem (first time in Boston); Gilbert, Negro Rhapsody ("Shout"), first time in Boston.

Handel's concerto not only showed the splendor of the string section; it gave pleasure by its solemn majesty and by the freshness of the lively movements. How was it that Handel, writing apparently in simplest manner and with a few chords, could give in slow measure an impression of dignity approaching awe, and incite the hearer to profound contemplation of things not earthly? Hearing this music, one could understand Beethoven's admiration for the master. Our modern composers are like Hannibal, pretty fellows in their day, but with all the resources of a huge orchestra they cannot so move the soul. The strings played superbly and Mr. Theodorowicz, concert master in the absence of Mr. Burgin, played brilliantly and with full rich tone the solo passages.

D'Indy's Symphony on a French Mountain Air was first played 37 years ago. It must be ranked among his triumphant works. For of this symphony one cannot say that it is purely "cerebral," "intellectual," reproaches that have been made, sometimes justly, sometimes unjustly against his later works. In this symphony his invention never flags. There is no pedantic treatment of his theme; there is not the austerity to be found in some of his later compositions, no austerity that is dangerously near dryness. Here he lets himself go without too constant thought of Cesar Franck. Here he is wholly human and not afraid of speaking frankly to his audience. His technical mastery serves only beauty and eloquence. He demands for the performance a virtuoso orchestra and a virtuoso pianist; above all, a conductor who is intelligently sympathetic. The symphony does not call for any marked emotional display on the part of the pianist, who is an instrument in the ensemble; it does require a pianist who is a musician as well as a virtuoso, and Mr. Schmitz answers this description. The result was a memorable performance, one that electrified the audience.

Gliere in his "Sirens" set for himself a difficult task. To suggest the sea, its calm, its swelling billows, its rage, is not beyond the limits of descriptive music. Debussy and Rimsky-Korsakov have shown this, but to sing the song of the sirens, there's the rub. Sir Thomas Browne said that this song was not beyond all conjecture, but Gliere has not re-sung it. Anyone with a poetic imagination can hear the sirens sing more ravishing strains than any composer has yet put in their mouths. The symphonic poem as a whole was disappointing; rather conventional in expression, rather monotonous in its repetitions of phrases not skilfully varied. The one imaginative touch is at the very end when the sinking of the ship is suggested, with its descent to the ocean depths. This is well contrived, and the diminuendo is singularly effective. Yet such is the baleful influence of association of ideas that, hearing these final measures, we could not help thinking of the old song: "Down Went McGinty to the Bottom of the Sea."

Mr. Gilbert's Rhapsody is founded on two negro spirituals: "Where do you think I found my soul?" and "You may bury me in the East." It is intended to be a tonal picture of a negro "Shout," a religious nocturnal meeting where there is wild singing and delirious dancing. The Rhapsody suffers from an abuse of the brass choir. To be sure, the spiritual says that the singer will hear the trumpet, but the audience heard all the brass too often. Mr. Gilbert has written more interesting and more effective compositions. The portion of the Rhapsody that is the most musical is the introduction with the first treatment of the second spiritual.

The concert will be repeated tonight. The program of next week is as follows: Dvorak, Overture "Carnival"; Brahms, Concerto for violin (Mr. Burgin) and 'cello (Mr. Bedetti); Debussy, Symphonic Excerpts from "The Martyrdom of St. Sebastian" (first time at these concerts); Liszt, Mephisto Waltz.

New and Notable

Auer prepared the way when he wrote of her in his book of memories "as one of the most talented of his pupils." He recalled her in particular, "as a charming little girl of eleven or twelve, who came to me one day with tears in her eyes and told me that she wished above all things to keep on attending my class; but that rebellious students of the university had threatened to throw vitriol in her face if she dared to show herself there." Mr. Gilman smoothed her path when, after her first concert in New York, he pictured her as "blonde, slender and grave—a Whistlerian study in white and gold." With the other reviewers he wrote large her praises as violinist. And so it is that Cecelia Hansen, Dane out of Petrograd, virtuosa out of Berlin, "a quiet girl not far within her twenties," comes to play next Monday with the Symphony Orchestra. Obviously she is good to see while by such report, she is also good to hear. Her tone is her distinctive merit, "large, mellow and opulent with a dark beauty that rejoices the ear." She has "sensibility, intelligence and musical feeling." A touch of the "grand manner" even haunts her playing. For the while she is not youth eager and aglow, but youth calm, cool, taking serious and conscious pains, less daring the risks than dreading the penalties. From Heifetz onward, so walks this brood of Auer.

H. T. P.

Jan 12

Recurrence in Interest will amount to $35,000

SYMPHONY PROGRAM PLEASES AUDIENCE

Handel, d'Indy, Gilbert and Gliere Heard

If volume of applause is any test, yesterday's Symphony program gave the audience unsuals pleasure. After d'Indy's "Symphony on a Mountain Air," E Robert Schmitz, who had played the piano solo part, was recalled many times, and finally Mr Monteux came out with him and bade the orchestra rise. After Handel's Concerto Grosse for strings, Julius Theodorowicz, who had played the violin solos in the absence of Richard Burgin, was singled out by conductor and audience for a special round of applause.

Gliere's rhapsody, "The Sirens," was so well received that the orchestra had to rise and bow. Mr Gilbert was called to the stage several times at the close of the concert to acknowledge the applause given his "Negro Rhapsody."

There was no familiar classic and no disturbing modern piece on the program. Handel's Concerto Grosse in G minor was last heard here in 1895. Although the other composers represented are all living, none of them is to be numbered among the musical radicals like Honegger, Bliss, and Schoenberg, whose music is received at these concerts in pained silence punctuated by a few feebly daring hisses and a few more fervent but isolated handclappings.

Mr Monteaux has never shown greater sympathy for the 18th century than he showed yesterday in the first larghetto of Handel's concerto. Indeed, save for over strong accentuation and occasionally muddled phrasing, the performance of this Handel piece was one of the best of the season, and quite able to stand comparison with the golden age before the war which still sets the standard of some frequenters of these concerts.

D'Indy's music dates from the 1880's when he was trying unsuccessfully not to write like Wagner. It is akin in mood to Franck when he is being exuberant and letting one forget his much advertised mysticism, as in "Le Chasseur Maudit." This music is lively, sometimes rather vulgar, suggesting to one listener Offenbach using a different idiom. It is based on a single theme, with that French passion for superficial logic which has stultified so much modern French music, including not a little of d'Indy's own. The lack of austerity alone saves this piece from dullness. The performance was eloquent, and the soloist's share in it competent.

Gliere did not make one feel that he had ever heard the sirens sing, though there was little doubt that he had heard and profited by Rimsky-Korsakov's "Scherezade." Debussy has imagined the sirens once and for all in the third of his "Nocturnes" for orchestra. Gliere succeeded in a few pages near the beginning in suggesting the sea with exceptional vividness by means of an astonishingly clever use of familiar orchestral effects. But beyond that passage his music lacked imagination.

Mr Gilbert's "Negro Rhapsody" dates from a decade ago, when he was endeavoring to evolve a distinctively American music which should employ negro idioms and themes. It is a rather long-winded pot-pourri of negro songs and dances, far less vivid than his "Dance in the Place Congo." He has written later and better music than this, some of it already heard here.

His is a genuine and great talent, which has never, if one may judge from the works heard here in the past decade, quite found itself. Yet his music is always worth at least one hearing, often worth many. If he were, say, a Frenchman, there are those in this city who would pay more attention to his work. Like the proverbial prophet, the local composer does not always get his due in a provincial capital.

Next week Messrs Burgin and Bedetti will play Brahms' Double Concerto for violin and violoncello with the orchestra. Dvorak's "Carnival" overture, some unfamiliar excerpts from Debussy's music for d'Annunzio's "Martyrdom of St Sebastian" and Liszt's "Mephisto Waltz" [illegible] numbers announ[illegible]

R.

Trans Jan 12

A "PATHETIC" TRIUMPHAL

Mr. Monteux Guides Chaikowsky's Beleaguered Symphony to Torrential Climax—The Piece Prevailing Undeniably —Miss Hansen Fluently

If there be any who still harbor the belief that Mr. Monteux is an unemotional, "uninspired" conductor, a hearing of the performance of Chaikovsky's "Pathetic" Symphony at Symphony Hall last evening would have undeceived them. Without wringing from the music its ultimate tear-drop and without goading it to maniacal frenzies—he is too much the artist for that—Mr. Monteux yet contrived to keep it everywhere vital, throbbing, alive, and a more vived, exciting performance of the Scherzo has not been heard here in many a day. With unflagging rhythm Mr. Monteux here piled climax upon climax, plied voice against voice, timbre against timbre, until at the end the music flamed, cut the ear like a sword. Small wonder that the men of the orchestra must rise from their chairs before the Symphony could proceed. Not the torrential Safonov himself might have given this amazing movement a more thrilling progress. And after such breath-taking, pulse-quickening excitements the Finale came for once as the only fitting sequence. Not as hysterical caterwauling or as unmanly whining does Mr. Monteux conceive this thenody. In his version of it is not so much the thought of unconsolable grief as of a sorrowful submission to the inevitable, a half-despairing resignation. From the depths the "Pathetic" Symphony rises; to the depths it returns. The circle is complete. Last night it seemed that not otherwise could Chaikovsky have wrought it. Indeed in a performance so free of theatricalism and sentimental excess, yet withal so pervadingly eloquent, so persistently moving, the "Pathetic" became, not the wailings of a "neurasthenic Jeremiah with a faculty for orchestration" nor even the expression of a wholly personal grief, but rather the voice of cosmic sorrow, a universal hopelessness. . . . Not the accepted estimate of Chaikovsky's music is this. But was the man so small, so pitifully self-centred as commonly he is supposed to have been? Introspective he was, beyond a doubt, and often tormented by his own consciousness. Yet this Symphony that, despite snubs and sneers and carping criticism, continues to fire conductors and players and to enthrall audiences is too vast a thing to be the mere voicing of any individual woe. Chaikovsky spoke here not only for himself, but for all humanity as well. Admittedly the "Pathetic" is tragic music. Then let Chaikovsky be placed, as he deserves, with the makers of tragedy. Not altogether is he the subjective, self-tortured Slav. There is in the progress and cumulation of the "Pathetic" Symphony something of Greek inevitableness and epic breadth.

As to the precise nature of the emotional content of the "Pathetic" Symphony there will no doubt long be many opinions. But recently Ernest Newman dismissed it as pathological, a thing from which any sound man would turn shuddering. Yet the architectural solidity of this music, its firmness of texture, its freedom from padding, its masterly instrumentation, these things are incontestable. It w[illegible] perilous to affirm that the "Pathetic" Symphony will not in the end take place among the classics of the fo[illegible] among the monuments of music. Who [illegible] point to another among the symphon[illegible] since Beethoven at once so markedly [illegible]dividual, so continuously inspired, and finely wrought?

For the rest the story of last evening concert may soon be told. As "assi[illegible] artist" Cecilia Hansen, a violinist ne[illegible] Boston, played Bruch's smug and [illegible]tudinous Concerto in G minor. [illegible] blonde and beautiful, Miss Hansen a[illegible] the concert-platform by her physical [illegible]ence and within its limitations her playing delights the ear. Her tone is full, vibrant, rich or sweet as the music may demand. Her bowing is free, her fingers sure. No doubt Miss Hansen played this shop-worn Concerto quite as well as it deserved to be played. But she did not glorify or illumine it as a violinist of the fullest stature might have done. She played it gracefully, fluently, broadly or songfully, and at times brilliantly. And that was all. A pity then that she did not set herself a more grateful, more rewarding task.

Between Symphony and Concerto came last evening Smetana's pictorial "The Moldau," heard last week at Cambridge and as in Sanders Theatre Thursday, so in Symphony Hall Monday Wagner's puissant Overture to the "Flying Dutchman" also had place on the programme. Since the performances of both tone-poem and Overture have but lately been reviewed here, suffice it to say that last evening these pieces were once more eloquently played. From Chaikovsky's groaning bassoon to Wagner's radiant final chord conductor and orchestra were throughout the evening on their mettle.

W. S. S.

THIS CLIPPING FROM THE

SPRINGFIELD
MASS.
REPUBLICAN

BOSTON SYMPHONY ORCHESTRA GIVES SPLENDID CONCERT

Pierre Monteux Conducts Satisfying Program in Auditorium Before Large and Appreciative Audience

By FRANCIS REGAL

The Boston Symphony orchestra gave its 30th concert in Springfield yesterday afternoon in the Auditorium for the crowning feature of the season of Young Men's Christian association entertainments. As always, the demand for places exceeded the supply; not all could get in, many who could not find seats, stood unwearied through a long, but stimulating, program.

Of the 30 concerts which this famous orchestra has given here in something like 30 years, this was one of the best, and it was pleasant to have the last concert in the city which Pierre Monteux is to conduct, so satisfying in every respect. As a conducter, during the past four years, he has had trying experiences, due to circumstances over which he had no control, and has come through with honor and distinction. There were times when it seemed a question whether Boston's glorious orchestra would survive, and it was a great relief to music lovers when it was at last seen to be regaining its old place. It is not the old orchestra; the changes of personnel and of leadership could not fail to modify its character profoundly, but it is a very fine orchestra indeed, and its performance yesterday was in most respects highly finished and quite exceptionally interesting.

The program was all that a program for such an occasion should be—fresh and vital, with no dead spots and no music that is better than it sounds; it made room for a great classic, for several great favorites and for an interesting novelty. First came Beethoven's seventh symphony, the majestic power and exhilarating rhythms of which set the key for this afternoon. After the intermission, the orchestra played Smetana's symphonic tone poem, "The Moldan," Ravel's "La Valse," and two Wagner numbers, the prelude to "Lohengrin" and the overture to "Tannhauser."

Such a performance as was given of the A major symphony would in itself make the fortune of a concert. In the interpretation there was nothing novel or sensational, and in technical excellence it would be impossible to surpass some performances of the past. Nor did Mr Monteux make the slightest visible effort to stir the players to an extraordinary effort; indeed the modest simplicity and quietness of his manner is one of the attractive qualities of his conducting. There are conductors who try, perhaps with unconscious egotism, to make the audience think they are pulling every melody by main force out of the sulky and reluctant instruments; of this charlatanism Mr Monteux has not a trace. He and the orchestra work together and work together very well; his successor will have to work hard to surpass yesterday's performance.

Something may have been due to the occasion. To the Boston Symphony orchestra in its 43d season the seventh symphony is a very old story indeed, but it is an unusual experience to play it in a fine and acoustically perfect auditorium to an audience of over 4000 people, to the majority of whom it is quite fresh. Something of this freshness seemed to communicate itself to the players, and from the very opening the performance was full of life. In popularity this ranks second only to the fifth, and rivals that in geniality if not in concentrated power. If it ever seems heavy and dull it is because musicians or auditors, or both, are for the moment not keyed up to the bubbling vivacity of the dance rhythms out of which this great symphonic structure is built. Yesterday everyone was in the mood, the keen bright day gave snap and brilliance to the strings, and every note was inspiring.

There was no falling off in the beau-

(Continued From First Page)

tiful symphonic poem by Smetana, a Bohemian composer, who carries heavier metal than his gifted and better-known compatriot, Dvorak. Not less thoroughly Czech, Smetana is even more original and has a streak of genius of almost the highest order, which developed somewhat roughly and carelessly, yet produced a few masterpieces, among which this symphonic poem from the set called "My Country" must certainly be ranked; in its own kind of poetic charm it has few rivals. In this much depends on the first violins, and it was pleasing to see to what extent this section, for which the orchestra used to be specially famous, has recovered its old standing. The quality of its pianissimo was always lovely, though one had the feeling that many of the players were going through the motions and letting the specially beautiful soft tones of Mr Burgin color the whole.

The novelty of the afternoon and an interesting one, was Ravel's "choreographic poem," "The Waltz." Ravel is put among the fashionable rather than the popular composers, and is known chiefly by rather advanced chamber music at which the classicists still shake their heads. But "The Waltz" is capital jazz, including

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BOSTON SYMPHONY HERE FEBRUARY 12

Worcester Gaz (?)

Will Be Local Farewell to Pierre Monteux, Conductor

Jan 13

A visit of paramount importance in the musical season here will be a concert by the Boston Symphony Orchestra, to be given in Mechanics Hall on Tuesday evening, Feb. 12.

This concert bears double interest because it comes after three years' absence from this city, and because it will be in the nature of a farewell to Pierre Monteux who completes this season his five year term as conductor of the orchestra. Much to the regret of his large American public, the noted French leader intends to return to Paris in the spring.

Pierre Monteux appeared here at the head of the orchestra in his first two seasons, 1920 and 1921. Now in his fifth year at this post he is generally said to have brought the quality of the performance to the highest degree of marvelous perfection.

He first came to America at the head of Diaghileff's Ballet Russe, having won much fame in the old world as conductor of the principal orchestras of Paris and in the larger opera houses of Europe. He was particularly noted for the concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, with which he toured Europe before coming here. Previous to his present post, he was the French conductor at the Metropolitan Opera House in New York.

A program of particular interest is being planned by Mr. Monteux, which will be at once directly enjoyable to the layman and contain the greatest achievements in orchestral repertory.

BOSTON SYMPHONY AT MECHANICS

JAN 13 1924

After an absence of three years, the Boston Symphony orchestra is to return to Worcester to give a concert in Mechanics hall, Tuesday evening, Feb. 12. The event will be one of the most important in the Worcester season, not only on account of the orchestra, which is considered one of the very finest of its kind in the world, but because this is the farewell season of Pierre Monteux as its conductor.

Pierre Monteux appeared here at the head of the orchestra in his first two seasons—1920 and 1921. Now completing his five-year term, he is generally said to have brought the quality of the performances to the highest degree of marvelous perfection, rivaling its eloquence in any past season of its long and illustrious history. There is considerable regret at the pending departure of this most distinguished of French conductors.

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It is as conductor of the Boston Symphony orchestra, however, that he is considered to have reached the highest degree of his executive and interpretative genius. The program which Pierre Monteux is preparing for Worcester will be of the highest beauty and brilliance and likewise have popular appeal.

Worcester Times (?)

MAKE CHANGE AT

[172]

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AND MIAMI BEACH

chorage Arrangements fo ich Arrive in Numbers—New sitors

Transcript

, Jan. 10—With the approach g date of the Nautilus Hote are being made for uninter transportation between the d the Flamingo Hotel, both Bay. Scheduled runs will be n the two hotels.

r visitors now arriving regu beach the Flamingo docks busier each day. The yacht ed by Jacob Brown, of Bos im, chartered by Louis Sher York, and the Winsor and ow at the Flamingo, the first ent arrivals.

conveniences for lovers of ill be found at the Flamingo son. Yacht owners will find ft are being moored to an arranged with uniformity. n Haggerty, dockmaster, has Captain Sam Welch of the care for all fishing parties mingo Hotel while at the ill be a new fishing

old"

Next Monda

BOSTON SYMPHONY IN 11TH CONCERT

Herald Jan 11

Handel's Concerto Grosso No. 6 in G Minor Is Given

By PHILIP HALE

The 11th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: d'Indy, Symphony on a French Mountain Air (E. Robert Schmitz, pianist); Gliere, "The Sirens," symphonic poem (first time in Boston); Gilbert, Negro Rhapsody ("Shout"), first time in Boston.

Handel's concerto not only showed the splendor of the string section, it gave pleasure by its solemn majesty and by the freshness of the lively movements. How was it that Handel, writing apparently in simplest manner and with a few chords, could give in slow measure an impression of dignity approaching awe, and incite the hearer to profound contemplation of things not earthly? Hearing this music, one could understand Beethoven's admiration for the master. Our modern composers are like Hannibal, pretty fellows in their day, but with all the resources of a huge orchestra they cannot so move the soul. The strings played superbly and Mr. Theodorowicz, concert master in the absence of Mr. Burgin, played brilliantly and with full rich tone the solo passages.

D'Indy's Symphony on a French Mountain Air was first played 37 years ago. It must be ranked among his triumphant works. For of this symphony one cannot say that it is purely "cerebral," "intellectual," reproaches that have been made, sometimes justly, sometimes unjustly against his later works. In this symphony his invention never flags. There is no pedantic treatment of his theme; there is not the austerity to be found in some of his later compositions, no austerity that is dangerously near dryness. Here he lets himself go without too constant thought of Cesar Franck. Here he is wholly human and not afraid of speaking frankly to his audience. His technical mastery serves only beauty and eloquence. He demands for the performance a virtuoso orchestra and a virtuoso pianist; above all, a conductor who is intelligently sympathetic. The symphony does not call for any marked emotional display on the part of the pianist, who is an instrument in the ensemble; it does require a pianist who is a musician as well as a virtuoso, and Mr. Schmitz answers this description. The result was a memorable performance, one that electrified the audience.

Gliere in his "Sirens" set for himself a difficult task. To suggest the sea, its calm, its swelling billows, its rage, is not beyond the limits of descriptive music. Debussy and Rimsky-Korsakov have shown this, but to sing the song of the sirens, there's the rub. Sir Thomas Browne said that this song was not beyond all conjecture, but Gliere has not re-sung it. Anyone with a poetic imagination can hear the sirens sing more ravishing strains than any composer has yet put in their mouths. The symphonic poem as a whole was disappointing; rather conventional in expression, rather monotonous in its repetitions of phrases not skilfully varied. The one imaginative touch is at the very end when the sinking of the ship is suggested, with its descent to the ocean depths. This is well contrived, and the diminuendo is singularly effective. Yet such is the baleful influence of association of ideas that, hearing these final measures, we could not help thinking of the old song: "Down Went McGinty to the Bottom of the Sea."

Mr. Gilbert's Rhapsody is founded on two negro spirituals: "Where do you think I found my soul?" and "You may bury me in the East." It is intended to be a tonal picture of a negro "Shout," a religious nocturnal meeting where there is wild singing and delirious dancing. The Rhapsody suffers from an abuse of the brass choir. To be sure, the spiritual says that the singer will hear the trumpet, but the audience heard all the brass too often. Mr. Gilbert has written more interesting and more effective compositions. The portion of the Rhapsody that is the most musical is the introduction with the first treatment of the second spiritual.

The concert will be repeated tonight. The program of next week is as follows: Dvorak, Overture "Carnival"; Brahms, Concerto for violin (Mr. Burgin) and 'cello (Mr. Bedetti); Debussy, Symphonic Excerpts from "The Martyrdom of St. Sebastian" (first time at these concerts); Liszt, Mephisto Waltz.

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By FRANCIS REGAL

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Of the 30 concerts which this famous orchestra has given here in something like 30 years, this was one of the best, and it was pleasant to have the last concert in the city which Pierre Monteux is to conduct, so satisfying in every respect. As a conducter, during the past four years, he has had trying experiences, due to circumstances over which he had no control, and has come through with honor and distinction. There were times when it seemed a question whether Boston's glorious orchestra would survive, and it was a great relief to music lovers when it was at last seen to be regaining its old place. It is not the old orchestra; the changes of personnel and of leadership could not fail to modify its character profoundly, but it is a very fine orchestra indeed, and its performance yesterday was in most respects highly finished and quite exceptionally interesting.

The program was all that a program for such an occasion should be—fresh and vital, with no dead spots and no music that is better than it sounds; it made room for a great classic, for several great favorites and for an interesting novelty. First came Beethoven's seventh symphony, the majestic power and exhilarating rhythms of which set the key for this afternoon. After the intermission, the orchestra played Smetana's symphonic tone poem, "The Moldan," Ravel's "La Valse," and two Wagner numbers, the prelude to "Lohengrin" and the overture to "Tannhauser."

Such a performance as was given of the A major symphony would in itself make the fortune of a concert. In the interpretation there was nothing novel or sensational, and in technical excellence it would be impossible to surpass some performances of the past. Nor did Mr Monteux make the slightest visible effort to stir the players to an extraordinary effort; indeed the modest simplicity and quietness of his manner is one of the attractive qualities of his conducting. There are conductors who try, perhaps with unconscious egotism, to make the audience think they are pulling every melody by main force out of the sulky and reluctant instruments; of this charlatanism Mr Monteux has not a trace. He and the orchestra work together and work together very well; his successor will have to work hard to surpass yesterday's performance.

Something may have been due to the occasion. To the Boston Symphony orchestra in its 43d season the seventh symphony is a very old story indeed, but it is an unusual experience to play it in a fine and acoustically perfect auditorium to an audience of over 4000 people, to the majority of whom it is quite fresh. Something of this freshness seemed to communicate itself to the players, and from the very opening the performance was full of life. In popularity this ranks second only to the fifth, and rivals that in geniality if not in concentrated power. If it ever seems heavy and dull it is because musicians or auditors, or both, are for the moment not keyed up to the bubbling vivacity of the dance rhythms out of which this great symphonic structure is built. Yesterday everyone was in the mood, the keen bright day gave snap and brilliance to the strings, and every note was inspiring.

There was no falling off in the beau-

(Continued From First Page)

tiful symphonic poem by Smetana, a Bohemian composer, who carries heavier metal than his gifted and better-known compatriot, Dvorak. Not less thoroughly Czech, Smetana is even more original and has a streak of genius of almost the highest order, which developed somewhat roughly and carelessly, yet produced a few masterpieces, among which this symphonic poem from the set called "My Country" must certainly be ranked; in its own kind of poetic charm it has few rivals. In this much depends on the first violins, and it was pleasing to see to what extent this section, for which the orchestra used to be specially famous, has recovered its old standing. The quality of its pianissimo was always lovely, though one had the feeling that many of the players were going through the motions and letting the specially beautiful soft tones of Mr Burgin color the whole.

The novelty of the afternoon and an interesting one, was Ravel's "choreographic poem," "The Waltz." Ravel is put among the fashionable rather than the popular composers, and is known chiefly by rather advanced chamber music at which the classicists still shake their heads. But "The Waltz" is capital jazz, including

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BOSTON SYMPHONY HERE FEBRUARY 12

Worcester Gaz(?)

Will Be 'Local Farewell' to Pierre Monteux, Conductor

Jan 13

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This concert bears double interest because it comes after three years' absence from this city, and because it will be in the nature of a farewell to Pierre Monteux who completes this season his five year term as conductor of the orchestra. Much to the regret of his large American public, the noted French leader intends to return to Paris in the spring.

Pierre Monteux appeared here at the head of the orchestra in his first two seasons, 1920 and 1921. Now in his fifth year at this post he is generally said to have brought the quality of the performance to the highest degree of marvelous perfection.

He first came to America at the head of Diaghileff's Ballet Russe, having won much fame in the old world as conductor of the principal orchestras of Paris and in the larger opera houses of Europe. He was particularly noted for the concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, with which he toured Europe before coming here. Previous to his present post, he was the French conductor at the Metropolitan Opera House in New York.

A program of particular interest is being planned by Mr. Monteux, which will be at once directly enjoyable to the layman and contain the greatest achievements in orchestral repertory.

BOSTON SYMPHONY AT MECHANICS

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Pierre Monteux appeared here at the head of the orchestra in his first two seasons—1920 and 1921. Now completing his five-year term, he is generally said to have brought the quality of the performances to the highest degree of marvelous perfection, rivaling its eloquence in any past season of its long and illustrious history. There is considerable regret at the pending departure of this most distinguished of French conductors.

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Worcester Times(?)

MAKE CHANGE AT

[172]

MIAMI BEACH

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STON SYMPHONY N 11TH CONCERT

del's Concerto Grosso No. 6 in G Minor Is Given

By PHILIP HALE

The 11th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: d'Indy, Symphony on a French Mountain Air (E. Robert Schmitz, pianist); Gliere, "The Sirens," symphonic poem (first time in Boston); Gilbert, Negro Rhapsody ("Shout"), first time in Boston.

Handel's concerto not only showed the splendor of the string section, it gave pleasure by its solemn majesty and by the freshness of the lively movements. How was it that Handel, writing apparently in simplest manner and with a few chords, could give in slow measure an impression of dignity approaching awe, and incite the hearer to profound contemplation of things not earthly? Hearing this music, one could understand Beethoven's admiration for the master. Our modern composers are like Hannibal, pretty fellows in their day, but with all the resources of a huge orchestra they cannot so move the soul. The strings played superbly and Mr. Theodorowicz, concert master in the absence of Mr. Burgin, played brilliantly and with full rich tone the solo passages.

D'Indy's Symphony on a French Mountain Air was first played 37 years ago. It must be ranked among his triumphant works. For of this symphony one cannot say that it is purely "cerebral," "intellectual," reproaches that have been made, sometimes justly, sometimes unjustly against his later works. In this symphony his invention never flags. There is no pedantic treatment of his theme; there is not the austerity to be found in some of his later compositions, no austerity that is dangerously near dryness. Here he lets himself go without too constant thought of Cesar Franck. Here he is wholly human and not afraid of speaking frankly to his audience. His technical mastery serves only beauty and eloquence. He demands for the performance a virtuoso orchestra and a virtuoso pianist; above all, a conductor who is intelligently sympathetic. The symphony does not call for any marked emotional display on the part of the pianist, who is an instrument in the ensemble; it does require a pianist who is a musician as well as a virtuoso, and Mr. Schmitz answers this description. The result was a memorable performance, one that electrified the audience.

Gliere in his "Sirens" set for himself a difficult task. To suggest the sea, its calm, its swelling billows, its rage, is not beyond the limits of descriptive music. Debussy and Rimsky-Korsakov have shown this, but to sing the song of the sirens, there's the rub. Sir Thomas Browne said that this song was not beyond all conjecture, but Gliere has not re-sung it. Anyone with a poetic imagination can hear the sirens sing more ravishing strains than any composer has yet put in their mouths. The symphonic poem as a whole was disappointing; rather conventional in expression, rather monotonous in its repetitions of phrases not skilfully varied. The one imaginative touch is at the very end when the sinking of the ship is suggested, with its descent to the ocean depths. This is well contrived, and the diminuendo is singularly effective. Yet such is the baleful influence of association of ideas that, hearing these final measures, we could not help thinking of the old song: "Down Went McGinty to the Bottom of the Sea."

Mr. Gilbert's Rhapsody is founded on two negro spirituals: "Where do you think I found my soul?" and "You may bury me in the East." It is intended to be a tonal picture of a negro "Shout," a religious nocturnal meeting where there is wild singing and delirious dancing. The Rhapsody suffers from an abuse of the brass choir. To be sure, the spiritual says that the singer will hear the trumpet, but the audience heard all the brass too often. Mr. Gilbert has written less interesting and more effective compositions. The portion of the Rhapsody that is the most musical is the introduction with the first treatment of the second spiritual.

The concert will be repeated tonight. The program of next week is as follows: Dvorak, Overture "Carnival"; Brahms, Concerto for violin (Mr. Burgin) and 'cello (Mr. Bedetti); Debussy, Symphonic Excerpts from "The Martyrdom of St. Sebastian" (first time at these concerts); Liszt, Mephisto Waltz.

New and Notable

Auer prepared the way when he wrote of her in his book of memories "as one of the most talented of his pupils." He recalled her in particular, "as a charming little girl of eleven or twelve, who came to me one day with tears in her eyes and told me that she wished above all things to keep on attending my class; but that rebellious students of the university had threatened to throw vitriol in her face if she dared to show herself there." Mr. Gilman smoothed her path when, after her first concert in New York, he pictured her as "blonde, slender and grave—a Whistlerian study in white and gold." With the other reviewers he wrote large her praises as violinist. And so it is that Cecelia Hansen, Dane out of Petrograd, virtuosa out of Berlin, "a quiet girl not far within her twenties," comes to play next Monday with the Symphony Orchestra. Obviously she is good to see while by such report, she is also good to hear. Her tone is her distinctive merit, "large, mellow and opulent with a dark beauty that rejoices the ear." She has "sensibility, intelligence and musical feeling." A touch of the "grand manner" even haunts her playing. For the while she is not youth eager and aglow but youth calm, cool, taking serious and conscious pains, less daring the risks than dreading the penalties. From Heifetz onward, so walks this brood of Auer.

H. T. P.

Herald Jan 12

ifference in interest will amount to $35,000

SYMPHONY PROGRAM PLEASES AUDIENCE

Handel, d'Indy, Gilbert and Gliere Heard

If volume of applause is any test, yesterday's Symphony program gave the audience unusuals pleasure. After d'Indy's "Symphony on a Mountain Air," E Robert Schmitz, who had played the piano solo part, was recalled many times, and finally Mr Monteux came out with him and bade the orchestra rise. After Handel's Concerto Grosse for strings, Julius Theodorowicz, who had played the violin solos in the absence of Richard Burgin, was singled out by conductor and audience for a special round of applause.

Gliere's rhapsody, "The Sirens," was so well received that the orchestra had to rise and bow. Mr Gilbert was called to the stage several times at the close of the concert to acknowledge the applause given his "Negro Rhapsody."

There was no familiar classic and no disturbing modern piece on the program. Handel's Concerto Grosse in G minor was last heard here in 1895. Although the other composers represented are all living, none of them is to be numbered among the musical radicals like Honegger, Bliss, and Schoenberg, whose music is received at these concerts in pained silence punctuated by a few feebly daring hisses and a few more fervent but isolated handclappings.

Mr Monteaux has never shown greater sympathy for the 18th century than he showed yesterday in the first larghetto of Handel's concerto. Indeed, save for over strong accentuation and occasionally muddled phrasing, the performance of this Handel piece was one of the best of the season, and quite able to stand comparison with the golden age before the war which still sets the standard of some frequenters of these concerts.

D'Indy's music dates from the 1880's when he was trying unsuccessfully not to write like Wagner. It is akin in mood to Franck when he is being exuberant and letting one forget his much advertised mysticism, as in "Le Chasseur Maudit." This music is lively, sometimes rather vulgar, suggesting to one listener Offenbach using a different idiom. It is based on a single theme, with that French passion for superficial logic which has stultified so much modern French music including not a little of d'Indy's own. The lack of austerity alone saves this piece from dullness. The performance was eloquent, and the soloist's share in it competent.

Gliere did not make one feel that he had ever heard the sirens sing, though there was little doubt that he had heard and profited by Rimsky-Korsakov's "Schererezade." Debussy has imagined the sirens once and for all in the third of his "Nocturnes" for orchestra. Gliere succeeded in a few pages near the beginning in suggesting the sea with exceptional vividness by means of an astonishingly clever use of familiar orchestral effects. But beyond that passage his music lacked imagination.

Mr Gilbert's "Negro Rhapsody" dates from a decade ago, when he was endeavoring to evolve a distinctively American music which should employ negro idioms and themes. It is a rather long-winded pot-pourri of negro songs and dances, far less vivid than his "Dance in the Place Congo." He has written later and better music than this, some of it already heard here.

His is a genuine and great talent, which has never, if one may judge from the works heard here in the past decade, quite found itself. Yet his music is always worth at least one hearing, often worth many. If he were, say, a Frenchman, there are those in this city who would pay more attention to his work. Like the proverbial prophet, the local composer does not always get his due in a provincial capital.

Next week Messrs Burgin and Bedetti will play Brahms' Double Concerto for violin and violoncello with the orchestra. Dvorak's "Carnival" overture, some unfamiliar excerpts from Debussy's music for d'Annunzio's "Martyrdom of St Sebastian" and Liszt's "Mephisto Waltz" numbers

P. R.

Trans Jan 12

A "PATHETIC" TRIUMPHAL

Mr. Monteux Guides Chaikowsky's Beleaguered Symphony to Torrential Climax—The Piece Prevailing Undeniably—Miss Hansen Fluently

If there be any who still harbor the belief that Mr. Monteux is an unemotional, "uninspired" conductor, a hearing of the performance of Chaikovsky's "Pathetic" Symphony at Symphony Hall last evening would have undeceived them. Without wringing from the music its ultimate tear-drop and without goading it to maniacal frenzies—he is too much the artist for that—Mr. Monteux yet contrived to keep it everywhere vital, throbbing, alive, and a more vived, exciting performance of the Scherzo has not been heard here in many a day. With unflagging rhythm Mr. Monteux here piled climax upon climax, plied voice against voice, timbre against timbre, until at the end the music flamed, cut the ear like a sword. Small wonder that the men of the orchestra must rise from their chairs before the Symphony could proceed. Not the torrential Safonov himself might have given this amazing movement a more thrilling progress. And after such breath-taking, pulse-quickening excitements the Finale came for once as the only fitting sequence. Not as hysterical caterwauling or as unmanly whining does Mr. Monteux conceive this thenody. In his version of it is not so much the thought of unconsolable grief as of a sorrowful submission to the inevitable, a half-despairing resignation. From the depths the "Pathetic" Symphony rises; to the depths it returns. The circle is complete. Last night it seemed that not otherwise could Chaikovsky have wrought it. Indeed in a performance so free of theatricalism and sentimental excess, yet withal so pervadingly eloquent, so persistently moving, the "Pathetic" became, not the wailings of a "neurasthenic Jeremiah with a faculty for orchestration" nor even the expression of a wholly personal grief, but rather the voice of cosmic sorrow, a universal hopelessness. . . . Not the accepted estimate of Chaikovsky's music is this. But was the man so small, so pitifully self-centred as commonly he is supposed to have been? Introspective he was, beyond a doubt, and often tormented by his own consciousness. Yet this Symphony that, despite snubs and sneers and carping criticism, continues to fire conductors and players and to enthrall audiences is too vast a thing to be the mere voicing of any individual woe. Chaikovsky spoke here not only for himself, but for all humanity as well. Admittedly the "Pathetic" is tragic music. Then let Chaikovsky be placed, as he deserves, with the makers of tragedy. Not altogether is he the subjective, self-tortured Slav. There is in the progress and cumulation of the "Pathetic" Symphony something of Greek inevitableness and epic breadth.

As to the precise nature of the emotional content of the "Pathetic" Symphony there will no doubt long be many opinions. But recently Ernest Newman dismissed it as pathological, a thing from which any sound man would turn shuddering. Yet the architectural solidity of this music, its firmness of texture, its freedom from padding, its masterly instrumentation, these things are incontestable. It were perilous to affirm that the "Pathetic" Symphony will not in the end take its place among the classics of the form, among the monuments of music. Who can point to another among the symphonies since Beethoven at once so markedly individual, so continuously inspired, and so finely wrought?

For the rest the story of last evening's concert may soon be told. As "assisting artist" Cecilia Hansen, a violinist new to Boston, played Bruch's smug and platitudinous Concerto in G minor. Both blonde and beautiful, Miss Hansen adorns the concert-platform by her physical presence and within its limitations her playing delights the ear. Her tone is full, vibrant, rich or sweet as the music may demand. Her bowing is free, her fingers sure. No doubt Miss Hansen played this shop-worn Concerto quite as well as it deserved to be played. But she did not glorify or illumine it as a violinist of the fullest stature might have done. She played it gracefully, fluently, broadly or songfully, and at times brilliantly. And that was all. A pity then that she did not set herself a more grateful, more rewarding task.

Between Symphony and Concerto came last evening Smetana's pictorial "The Moldau," heard last week at Cambridge and as in Sanders Theatre Thursday, so in Symphony Hall Monday Wagner's puissant Overture to the "Flying Dutchman" also had place on the programme. Since the performances of both tone-poem and Overture have but lately been reviewed here, suffice it to say that last evening these pieces were once more eloquently played. From Chaikovsky's groaning bassoon to Wagner's radiant final chord conductor and orchestra were throughout the evening on their mettle.

W. S. S.

THIS CLIPPING FROM THE

SPRINGFIELD
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REPUBLICAN

BOSTON SYMPHONY ORCHESTRA GIVES SPLENDID CONCERT

Pierre Monteux Conducts Satisfying Program in Auditorium Before Large and Appreciative Audience

By FRANCIS REGAL

The Boston Symphony orchestra gave its 30th concert in Springfield yesterday afternoon in the Auditorium for the crowning feature of the season of Young Men's Christian association entertainments. As always, the demand for places exceeded the supply; not all could get in, many who could not find seats, stood unwearied through a long, but stimulating, program.

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Worcester Times(?)

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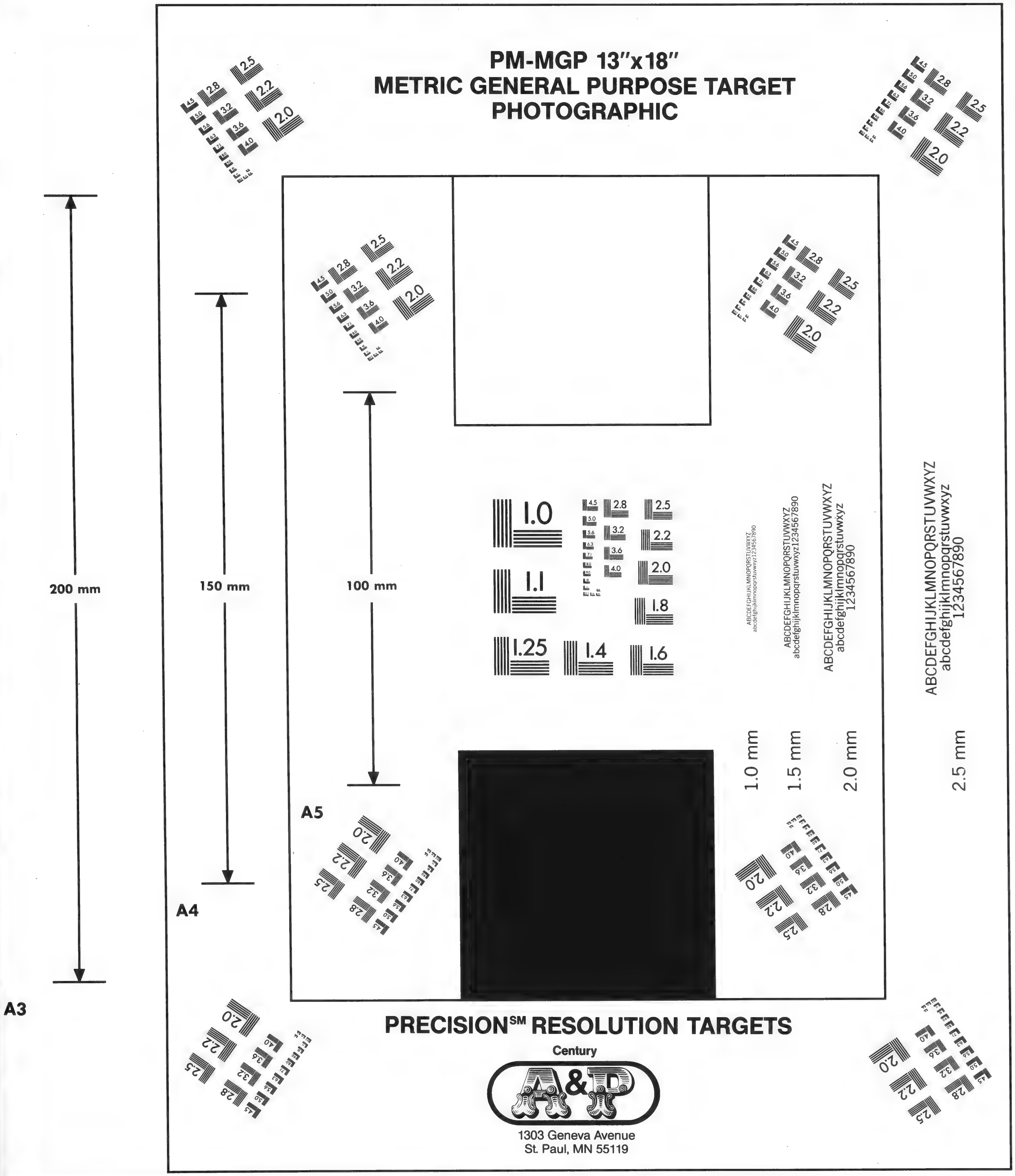
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DLY COMES NOVEL MUSIC OF DEBUSSY'S PRIME

AGMENTS FROM D'ANNUNZIO'S "SAINT SEBASTIAN"

he Pieces to Be Played at the Next ymphony Concerts—A Singular Drama nd Notable Numbers—Paganism and hristianity, Decadence and Exaltation Contrasted—Ecstasies and Visions

N these days a "new" piece by Debussy is novelty indeed. Scarcely a capital of music the world over has not heard practically every composi- n of his, great or small. Yet among his re considerable achievements there is e that, through force of circumstance, is ll unknown to many concert-goers. In y of 1911 there was produced at the âtelet in Paris Gabriele d'Annunzio's -called mystery—"The Martyrdom of int Sebastian"—a play in five acts. For Debussy wrote an elaborate and extene incidental music, enlisting the services a chorus, solo-voices and orchestra. By is "Mystery" the Parisian public was not eply impressed, and after a dozen or so rformances it vanished from the stage. 1922 it was revived, but these later perrmances, given without sufficient preparon, were a sad failure, to the grievous appointment and chagrin of those who ew and admired the music of Debussy. Although closely wedded to the play, agments of Debussy's score have been ested from it and presented apart from eech, action and setting. In March of 12, certain of these fragments, both orestral and choral, were heard, under the rection of Mr. Caplet, at the Boston era House—the sole performance hither- in Boston of any of this music. At the mphony Concerts of this week, however, r. Monteux purposes playing four exrpts that, save in two instances, are not e ones chosen by Mr. Caplet.

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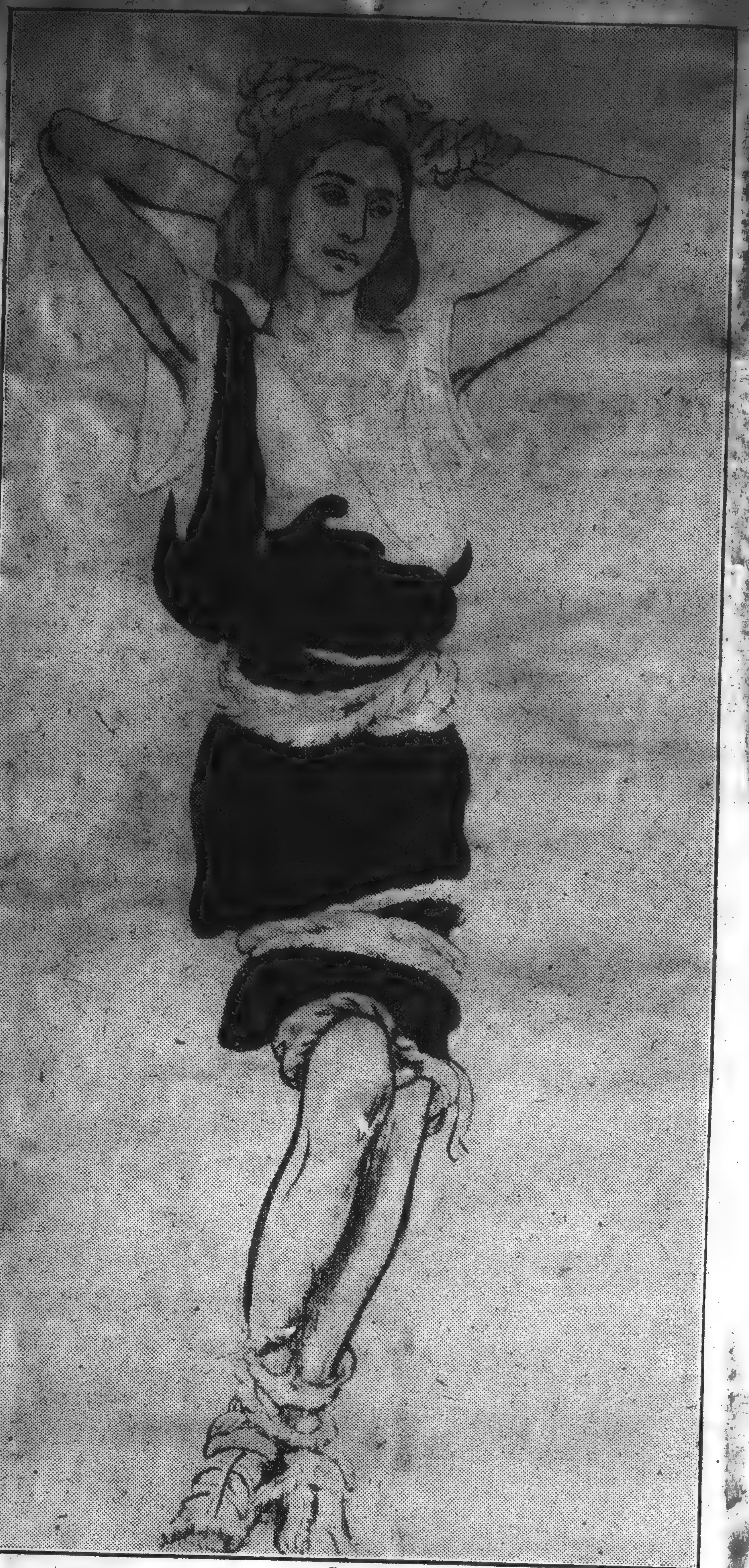
Martyred Saint



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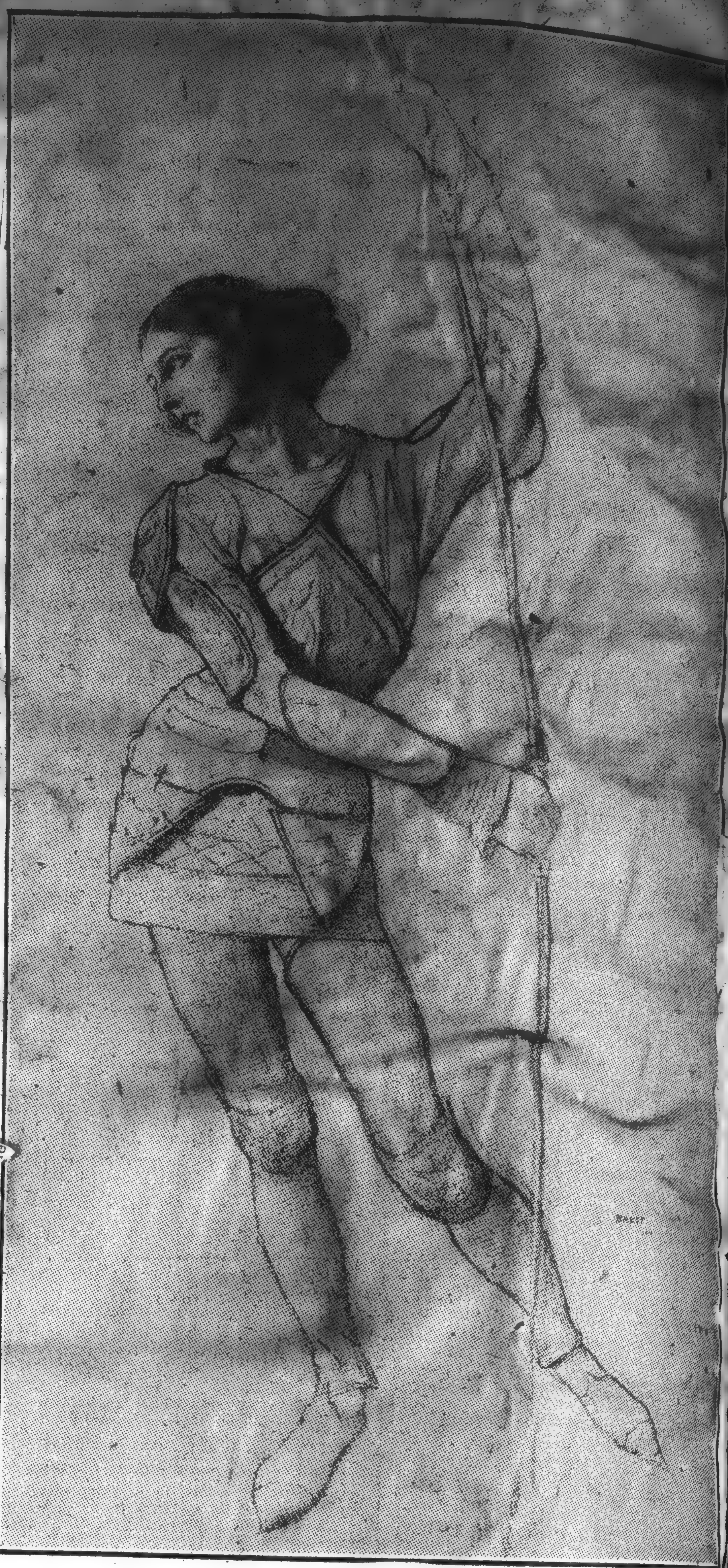

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[173]

Trans Jan 17

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RAGMENTS FROM D'ANNUNZIO'S "SAINT SEBASTIAN"

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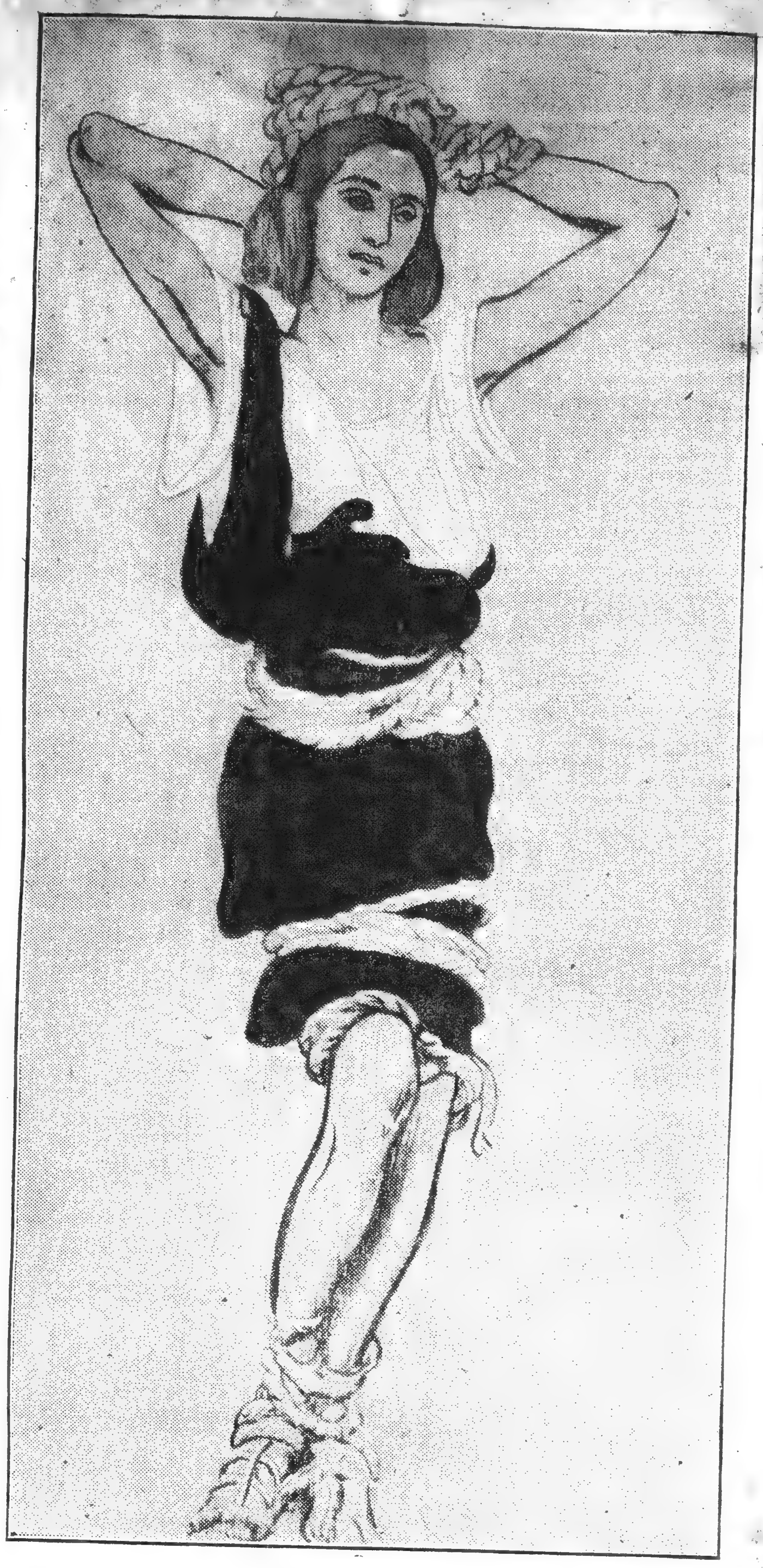

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(The Sketch by Bakst)

Trans Jan 17

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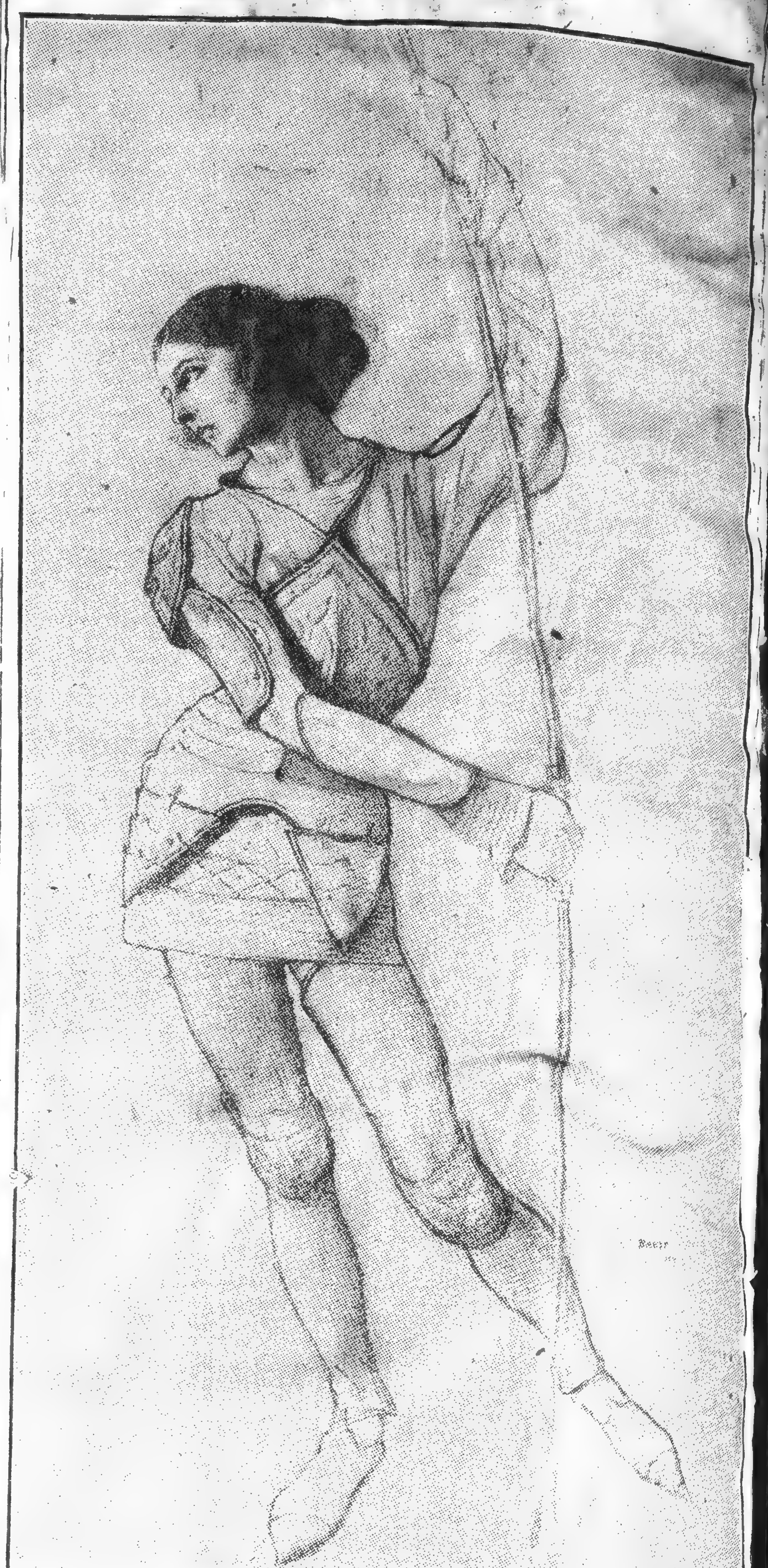

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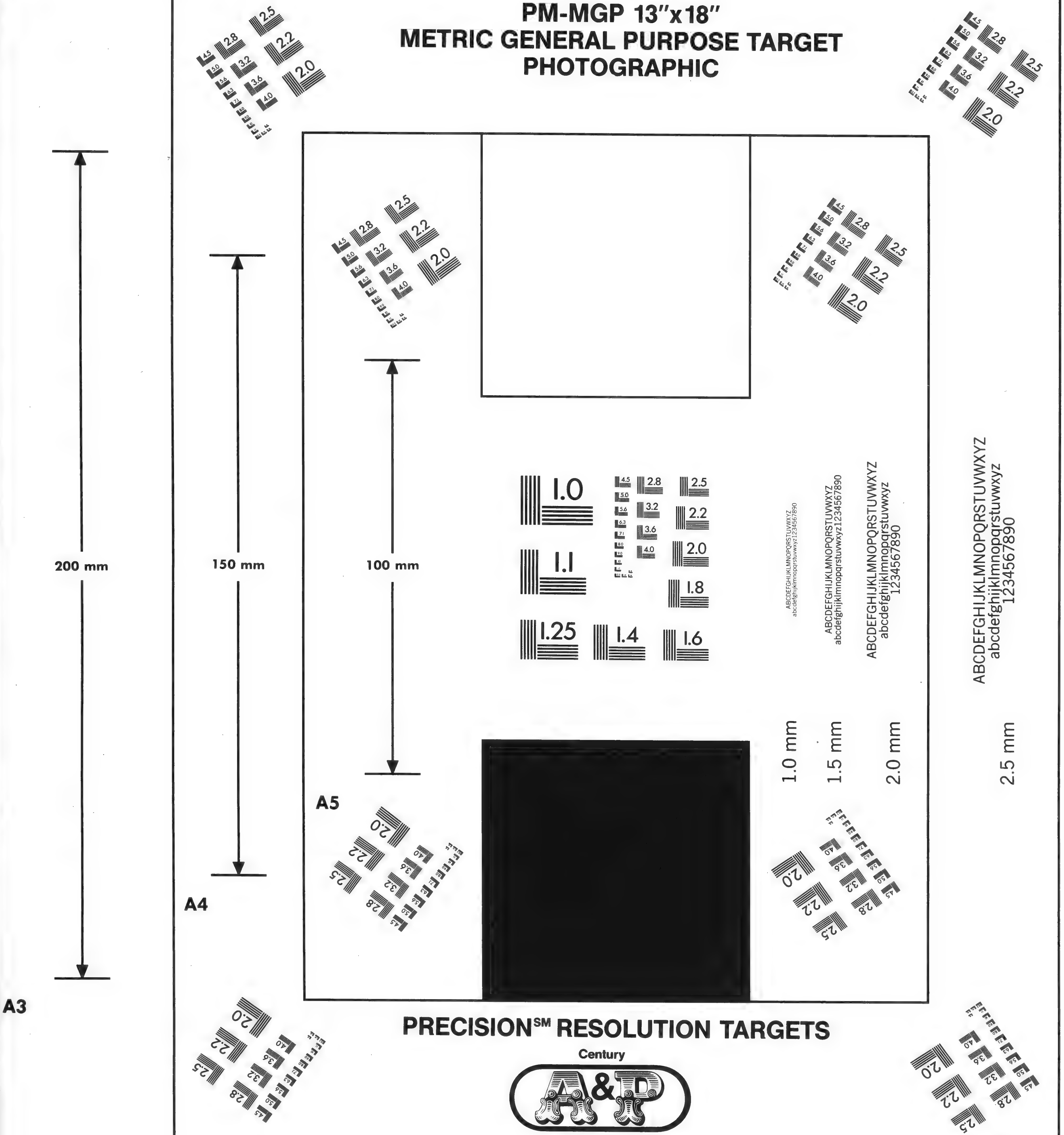
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Trans Jan 19

MISS JANIS IN FULL FETTLE

ain Intimate Entertainment Over Too Ample Spaces—Character-Songs and Imitations in Old and New Quality—Instant and Pungent Powers Variously Plied

SYMPHONY HALL is not too fortunate a container for Miss Janis. A discoverable part of the public that she long since won on the vaudeville stage or in the musical plays approaches shyly that temple of the serious arts, is not too comfortable once within it. The audience that she gathered last evening, seemed sparse in the great room; yet it would have filled the fitter Jordan Hall and looked considerable—say at a special matinée or two—in one or another of our theatres. The frame for the stage and Miss Janis's own silken settings, as in a corner of some black-and-gold drawing-room, do reduce a far-spreading platform to congenial dimensions. Yet she has still to overcome the tunnel-like spaces of the long, high, rectangular auditorium. To the best of her ability she does; but the roving eye quickly perceived that response was readiest and warmest in those clustered near the stage.

Miss Janis's assistants—a baritone and a violinist—sing or play salon-pieces in a salon-manner. She herself must carry to the audience her songs, sketches, imitations and characterizations by the play of her voice, countenance, hands; by the quick, communicating quality of all her talents and all her "personality" that is the acme of every entertainer. In the phrase of the hour Miss Janis gives "intimate" pleasure and Symphony Hall does not exactly encourage any sort of intimacy. True, she there gains a different and desirable audience, and in her new ambition to be single-handed entertainer after the manner, say, of Miss Draper, cuts loose from a theatrical and vaudevillian past. Yet somehow that troublesome jade, memory will put her back into her earlier surroundings.

The peculiar ability, moreover, by which Miss Janis holds fast her new public even as she did her old, is the crowning vaudevillian virtue. She chats for an introductory moment to the audience, and it is pleased to meet her. She begins a "character-song," and on the instant it sees and hears, illuded, the personage she would project; yields as summarily to the mood she would convey. As soon as she chooses, cheerfully it meets Miss Janis again. She begins an imitation, and there before us Fanny Brice or Sam Bernard or George Cohan (as he used to be) lives, moves and has stage-being. Even so would each assure the audience of a lack of bananas today. Three, four, minutes more and Miss Janis snaps the illusion to become her silvery, scintillant self through a whirling little dance. This instantaneousness—to use a clumsy, ugly word for a keen-edged, pleasurable power—is half the means to Miss Janis's sway over her audiences. On the vaudeville stage, in the hodge-podge of musical plays, she ripened and sharpened the innate instinct.

The other half may be divided and subdivided into various springs of pleasure. By this time, Miss Janis is mistress of piteous, humorous, pictorial, parodying or playful characterization. When she told us spectators that she usually did an amusing sidelong strut at home, and not in public, we believed her delightedly our young friend with a knack for such comic travesty. When she passed to a Parisian version of "Shoo-fle Along," she gave no less pleasure as expert and pungent parodist of the theatre. Her delineating warmth from the roses in her hair through the pulse of her tones and the swaying of her body animated the Italian girl of the piazze. The humor of dread, mistrust and wonder looked out of her eyes, spoke from her lips, when she sang, negro-wise, of "Nothing." She passed to the Cockney girl, "wot's married to a guy wot beats her,"—and the pity of the devotion that loves and dreads, endures and longs, strains, quivers, but will not break, cried tearless out of her tones and her whole being. And these tones are still that "croaking" voice, yet

Continued on Following Page

Her Jan 17

12TH CONCERT BY SYMPHONY

Dvorak's Carnival Overture Shows Composer at His Best

SOLOISTS PROMINENT IN BRAHMS CONCERTO

By PHILIP HALE

The 12th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Dvorak, Overture, "Carnival"; Brahms, Concerto for violin and violoncello (Messrs. Burgin and Bedetti); Dubussy, Symphonic Excerpts from "The Martyrdom of Saint Sebastian" (first time at these concerts); Liszt, Mephisto Waltz.

Dvorak's brilliant overture is in his best manner. Here his keen sense of rhythm and gorgeous color had full play. Here he let himself go, and did not take himself too seriously. He was a child of nature. It was a pity that misguided persons insisted at times on arraying him in professional roles and begged him to be dignified.

This overture was written before he came to the United States. It is curious to note in it certain passages that in melody, rhythm and color, even with particular orchestral effects, might well be in his "New World" symphony, supposed to be inspired by negro tunes. If they were in the symphony, the wiseacres wiuld joyfully shout: "Aha! Pure negro!" Not without reason do Czech music critics find the symphony "Bohemian."

There are golden passags in Brahms's concerto; there is also much clay, so that the gold stands out in bolder relief. There is coarse as there is fine instrumentation. There are conventional, ordinary, dull pages, and now and then in the first and third movements are charming measures of quiet emotion. As for the second movement it gives an excuse for the performance of the whole work, otherwise two virtuosos would sacrifice themselves on the altar of St. Johannes. It is needless to say that the solo measures were played most artisfically by Messrs. Burgin and Bedetti, and that the orchestra gave excellent support.

Debussy, asked by D'Annunzio to write music for the Italian's Mystery play, gladly set himself to work. Indeed, he has been quoted as saying that of all his compositions he liked this one the best. Perhaps he did not make that statement. Composers, like poets, novelists, painters, dramatists, are not always the best judges of their own works. Thus Milton preferred "Paradise Regained" to "Paradise Lost." Parents have a weakness for their naughtiest children.

The Mystery with Debussy's music was produced in Paris in 1911. Caplet, who then conducted, led a performance at the Boston Opera House in March, 1912. This performance was inadequate. There had been insufficient rehearsal, and there were other reasons why it was impossible to gain a just idea of the work.

Is it wise to perform music written for D'Annunzio's Mystery play in a concert hall? We seriously doubt the wisdom. As purely orchestral music without thought of the play the first movement, "The Court of Lilies," is beautiful in itself. The ending of the second movement is impressive, but what is the "Dance of Ectasy" without the incident as depicted on the playhouse stage? And so the other movements, "The Passion" and "The Good Shepherd," as pure music, detached from the play, are by no means suited to the concert hall. In spite of a few agreeable or singular, and not agreeable, passages, they seemed purposeless, not to say insignificant, though finely performed. Some one may say, "But we cannot hear this music except in this way." The answer is: "Fair sir, you do not hear it." If "The Martyrdom of Saint-Sebastian were to be filmed, then this music might assume importance played with the unfolding of the tragedy.

The concert ended with the gloriously sensuous "Mephisto Waltz" of Liszt's, Whether it would have been composed so brilliantly if it had not been for Hector Berlioz's supreme orchestral art is a question that it is not necessary to discuss. Liszt, taking his inspiration from Lenau's poem, treated his subject con amore. He did not make the mistake of attempting an interlinear translation, nor for full enjoyment is there need of knowing Lenau's poem. in its way it is a masterpiece, though some persons, easily shocked, called the way "devilish," forgetting that the Prince of Darkness has not always been a gentleman.

The concert will be repeated tonight. The program of next week's concerts is as follows: Beethovens' "Pastoral" Symphony, Stravinsky's 'Sacre du Printemps," and these songs sung by Marya Freund: Monteverdi's Lament of Ariadne and Mahler's "Primal Light," "Earthly Life" and "Who Thought Out the Little Song?"

Globe Jan 19

DOUBLE CONCERTO AT SYMPHONY CONCERT

Brahms, Debussy, Liszt and Dvorak Heard

Brahms' "Double Concerto" for violin, violoncello, and orchestra, in which the solo parts were played by Richard Burgin and Jean Bedetti, was substituted for the customary symphony on yesterday's Symphony concert program. Mr Monteux' one serious defect as a program maker is a tendency to avoid the great classic symphonies for the performance of which these concerts were founded and are perpetuated.

This double concerto is primarily a show piece, though it contains more melody and rhythm than yesterday's performance brought out. Mr Burgin and Mr Bedetti played competently, but not brilliantly. The orchestral accompaniment was ill-rehearsed and unpardonably ineffective. Even a superlative performance of this minor work of Brahms, however, could not replace for many hearers the great symphony by Mozart, Beethoven, or Brahms of which it may have deprived them. And a great classic will stand an inferior performance better than such an occasional piece as this concerto can.

Mr Monteaux is to be thanked for letting the audience hear the fragments from Debussy's "Martyrdom of St Sabastian" music, composed for D'Annunzio's mystery play at his request. If these excerpts are fair samples, this music is Debussy's masterpiece, except for "Pelleas." Here he has attained the depth and power of emotion which he elsewhere eschews. The music is so poignant and so original that it is a great pity the work cannot often be heard in its original form. The performance was eloquent. Those who dismiss Debussy as a mere miniaturist should hear these excerpts.

Dvorak's "Carnival" overture is spirited light music with rather more use of conventional tricks of the composer's trade and less of that inexhaustible flow of melody which is Dvorak's great merit than are to be found in his better known works. The performance was more vigorous than clear. It had both the virtues and a share of the defects of the interpretations given by the average brass band.

Liszt's "Mephisto" waltz from his episodes from Lenau's "Faust" was the concluding number. It is a virtuoso piece, hollow, void of feeling and of melody, effective only when theatrically played. Mr Monteux is not good at aping or getting the orchestra to ape emotions which he does not understand. One cannot, however, make diabolism in music merely respectable.

Yesterday's was a dull concert, on the whole. Neither the music nor the performance, except in the Debussy number, were or appeared thrilling. But a certain amount of routine perfunctory work is to be expected in a long and crowded season.

Next week what will probably prove one of the chief musical sensations of the season is to be produced for the first time here. Stravinsky has written few things likely to rouse more controversy than "The Rites of Spring." The symphony is Beethoven's "Pastoral." Mme Marya Freund, making her Boston debut, will sing Monteverde's "Lament of Ariadne" and three songs by Mahler, with the orchestra.

P. R.

Post Jan 19

YMPHONY USES OWN SOLOISTS

Burgin and Bedetti Play Brahm's Double Concerto

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its 12th Friday afternoon concert in Symphony Hall yesterday, with the following programme: Dvorak's "Carnival" overture; Brahms" concerto for violin and violoncello; excerpts from Debussy's music to D'Annunzio's mystery play, "The Martyrdom of St. Sebastian"; Liszt's "Mephisto Waltz." Richard Burgin, concertmaster, and Jean Bedetti, first cellist, were the soloists.

DEBUSSY'S GENIUS

The Debussy excerpts were played for the first time in Symphony Hall, and this music had been heard in Boston but once before, when the play was produced under the direction of Mr. Caplet at the Boston Opera House a dozen years ago. Mr. Monteux had evidently prepared the excerpts with the greatest care and he interpreted them con amore. His enterprise and Debussy's music deserved a better reception than a brief flutter of applause, barely enough to justify the conductor in bowing.

It may be said that this music is more effective when heard with the play it is designed to interpret. Very likely, but how often is it to be heard so in Boston? Besides, it is difficult to see how anybody with the slightest knowledge of the story could fail to be impressed by the revelatory effectiveness of this score. And for some of us, without regard to the play, the music is of itself surpassingly lovely and bears the touch of genius in its economy of means.

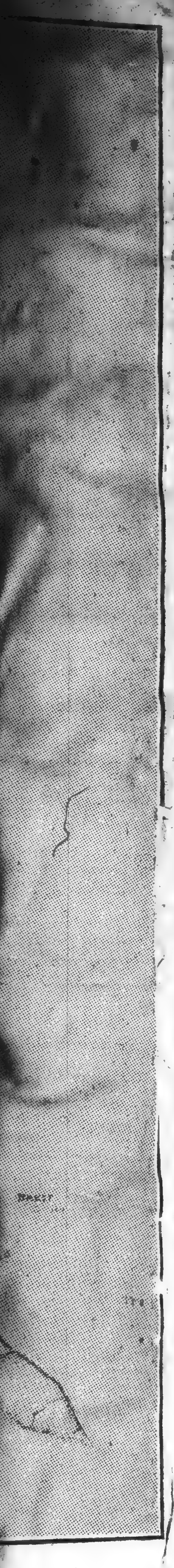
"Court of the Lilies"

How exquisitely the atmosphere is established by the sparing use of woodwind and harps in "The Court of the Lilies." Then observe the restraint in the "Dance of Ecstasy," and shudder to think what Liszt might have done with the opportunity. Cries from wind and higher strings answer one another above a shivering murmur from the lower strings as the saint cavorts on the hot coals. All this is accomplished with a minimum of instrumental sound. Then, when Debussy wants a climax, he achieves it, not by calling for the sum total of the muscular power of 1[illegible] men, but by giving rein a little to the forces that have before been held back it is like the stories of Chopin playing one of his own sonatas.

Similarly "The Passion," as enacted by Sebastian, is delineated, not by screams and fury, but with moving reticence. Here is grief, profound and infinite, but no hysterics. Finally "The Good Shepherd," prelude to the fourth act of the play, suggests with tender reverence the comforting of the martyr by Jesus, and stirring chords at the close may be taken to indicate the ultimate reception into Paradise. And all these things are conveyed by shimmering waves of sound swaying like colorful thought-clouds over the orchestra. Great music, gloriously played.

Brahms' double concerto served well to display the dexterity of two of the orchestra's virtuosi. Mr. Burgin and Mr. Bedetti were remarkably unanimous in purpose and in execution. Unfortunately, it seemed to one hearer, the technical demands were too great to permit, save in a few passages, of breadth or warmth of tone in either instrument. Plenty of fireworks, but little beauty, except in the accompaniment.

Dvorak's overture, full of melodious life and gayety, received a splendid performance, and the Liszt was so well done as to make it seem almost worth doing.



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FALL RIVER
MASS.
HERALD

DEC 28 1923

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THE
NEW YORK
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EVENING JOURNAL

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The principal number on the program will be Beethoven's Seventh Symphony in A major, one of the most impressive and rhythmically captivating of orchestral scores. A taste of the French school will be afforded in Debussy's Two Nocturnes "Clouds' and 'Festivals,' descriptive sketches in tones in the impressionistic style. The concert will close with Tschaikovsky's battle piece, the "1812" Overture, one of the most thunderous and exciting of musical compositions.

Raymond Havens, as the distinguished soloist of the afternoon, will appear with the Orchestra in Schumann's Concerto in A minor. This Piano virtuoso, who has made such a splendid name for himself recently, has appeared with this Orchestra previously in Lawrence and other cities.

Seats are on sale now at the theatre box office.

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SPRINGFIELD
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REPUBLICAN

JAN 2 - 1924

BOSTON SYMPHONY TO PLAY HERE SUNDAY

The Boston Symphony orchestra will give its annual concert under the auspices of the Young Men's Christian association Sunday afternoon at the Auditorium. This event of the musical season is always eagerly anticipated by the music-lovers of Springfield. The full orchestra of 100 pieces, with Pierce Moneux, conductor, will play Sunday afternoon, starting promptly at 3.

The side doors will be open soon after 2, and the front doors at 2.45. Tickets either subscription or free, can be obtained at the Y. M. C. A. or at the principal music stores of the city.

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Seats are on sale now at the theatre box office.

THIS CLIPPING FROM THE

SPRINGFIELD
MASS.
REPUBLICAN

JAN - 1924

BOSTON SYMPHONY TO PLAY HERE SUNDAY

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THIS CLIPPING FROM THE
FALL RIVER
MASS.
HERALD

DEC 28 1923

BOSTON SYMPHONY ORCHESTRA.

An event of prime importance will be the coming visit of the internationally celebrated Boston Symphony orchestra of 100 musicians, which is to give a concert at the Empire on next Sunday in the Woman's club concert series.

This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than 40 years of endeavor.

The history of the orchestra makes a fine record of high purpose, administrative wisdom and munificence on the part of its founder. Every effort was directed toward artistic supremacy. One after another of the world's greatest conductors devoted their best towards the further refinement of the ensemble. Nothing was spared to bring the first musicians of Europe to make up the ranks.

Hence the ensemble, in glow of tone, in clear cut unanimity and delicate balance of choirs, is the envy of all orchestras. It requires a remarkable leader to shape this ensemble and to evoke from it a wondrously eloquent performance.

Such a leader is Pierre Monteux. This, his fifth season as conductor, will also be his last, and promises to be one of the finest, artistically speaking, of them all. The Boston Symphony concerts have never been more widely popular, nor the schedule more crowded.

NEW YORK
N. Y.
[illegible] E. POST

DEC 29 1923

Boston Symphony Programmes

The Boston Symphony Orchestra's Carnegie Hall programme next Thursday evening will include Richard Strauss's "Symphonia Domestica," Mozart's "Magic Flute" overture, Glière's symphonic poem "The Sirens," and Liszt's "Tasso."

Jacques Thibaud, the great French violinist, will appear as soloist at the matinée next Saturday in Mozart's concerto in E flat major. Pierre Monteux will introduce Arthur Bliss's "Color Symphony," of which the movements are purple, red, blue, green. He will open the programme with Brahms's tragic overture and close it with Ravel's first suite from "Daphnis and Chloe" (nocturne, interlude, and war dance).

NEW YORK
N. Y.
EVENING JOURNAL

DEC 29 1923

Orchestral Novelties.

Next week will be one of many orchestral novelties—indeed, an unusual number of orchestral concerts. The Boston Orchestra, at its Saturday matinee at Carnegie Hall, will introduce here Arthur Bliss's "Color" symphony. Jacques Thibaud will be the soloist in a Mozart violin concerto. At the Thursday evening concert Richard Strauss's "Symphonia Domestica" will be the chief number.

The Philadelphia Orchestra. Wednesday evening [illegible] H[illegible] will provide [illegible] made up of [illegible]

OHIO
BILLBOARD

DEC 29 1923

[illegible] tour thru Canada.

According to a recent program announcement, the subscriptions to meet the current musical year's deficit of the Boston Symphony Orchestra are now $60,976 out of the necessary $95,000. The treasurer, E. B. Dane, further reports the accumulated Endowment Fund as $145,825.52.

The Marmeins, Miriam, Irene and Phyllis,

VA.
NEWS LEADER

DEC 29 1923

"COLOR SYMPHONY" OF BLISS IS PRODUCED

Color in music is a matter evaded or expressed in as many ways as the abstract properties of color are conceived by composers. Attempts to shed light on "color symphonies" merely of optical illusion have hitherto proved freaks or failures. A different and wholly musical expression is the so-called "Color Symphony" of Arthur Bliss, which the Boston Symphony orchestra produced in its home city this week. The work is in four movements, a prologue and the episodes "Red," Blue," "Green."

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

[illegible] 30 1923

BOSTON SYMPHONY.

[illegible]hestra to Be Heard Thursday [illegible]vening and Saturday Afternoon.

[illegible]e second pair of concerts by the [illegible]n Symphony Orchestra in Carnegie [illegible] will take place next Thursday even[illegible]d Saturday afternoon.

[illegible] feature of the Thursday programs [illegible]e Richard Strauss's "Symphonia Domestica," which important score had its only performance in New Yo[illegible] in a number of seasons at the hands of the composer The other numbers will be Mozart's Overture to "The Magic Flute," Gliere's symphonic poem, "The Sirens," and Liszt's "Tasso: Lamento e Trionfo."

At the Saturday matinee Jacques Thibaud will appear as soloist in Mozart's Concerto in E flat, K. No. 268. Pierre Monteux, at this concert, will give Arthur Bliss's "Color Symphony" its first performance here. The movements of this score are listed: "Purple; Blue; Red; Green." The concert will open with Brahms's Tragic Oventure and close with the first suite arranged by Ravel from his "Daphne and Chloe" (Nocturne—Interlude—Ward Dance).

THIS CL[illegible]NG FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

DEC 30 1923

Jacques Thibaud Soloist With the Boston Orchestra

With Jacques Thibaud as soloist, the Boston Symphony Orchestra will make its second visit to Brooklyn this season for a concert in the Academy of Music next Friday evening

Pierre Monteux will present the Fourth Symphony of Schumann in D minor, one of the romantic composer's finest and most lyrically beautiful scores. This will be introduced by Berlioz' popular overture 'The Roman Carnival."

The novelty of the evening will be the symphonic poem, 'The Sirens", by Gliere, the noted Russian composer. The evening will close with Borodin'e Polovtsian Dances from his opera 'Prince Igor."

Thibaud will be heard with the Orchestra in Mozart's concerto in E flat major, the performance of which is one of this virtuoso's finest achievements. The great French violinist has recently returned to America for his season's tour, of which his coming appearance with the Boston Symphony Orchestra will serve as an introduction.

THIS CLIPPING FROM
NEW YORK
HERALD

DEC 30 1923

The second pair of concerts by the Boston Symphony Orchestra in Carnegie Hall will take place Thursday evening, January 3, at 8:15, and Saturday afternoon, January 5, at 2:30.

The feature of the Thursday program will be Richard Strauss's "Symphonia Domestica," which important score has had its only performance in New York in a number of seasons at the hands of the composer. The other numbers will be Mozart's overture to "The Magic Flute," Gliere's symphonic poem "The Sirens," and Liszt's "Tasso: Lamento e Trionfo."

[illegible] CLIPPING FROM
NEW YORK
TRIBUNE

DEC 30 1923

Marya Freund, the Polish soprano, will sing Mahler's "Kindertotenlieder" with the Boston Symphony at its Boston concerts of January 25 and 26.

THIS CLIPPING FROM
NEW YORK
TIMES

JAN 1 - 1924

Jacques Thibaud will be the violin soloist with the Boston Symphony Orchestra at the Brooklyn Academy of Music on Friday evening.

THIS CLIPPING FROM THE
BROOKLYN
N. Y.
TIMES

DEC 30 1923

BOSTON SYMPHONY HERE.

With Jacques Thibaud as soloist, the Boston Symphony Orchestra will make its second visit to Brooklyn this season for a concert in the Academy of Music Friday evening, January 4. Pierre Monteux will present the fourth Symphony of Schumann in D minor. The novelty of the evening will be the symphonic poem, "The Sirens," by Gliere, the Russian composer. The evening will close with Borodin's Polovtsian Dances from his opera "Prince Igor."

BROOKLYN
NEW YORK
EAGLE

DEC 30 1923

Boston Symphony.

With Jacques Thibaud as soloist, the Boston Symphony Orchestra will make its second Brooklyn appearance this season in the Academy of Music, next Friday evening. The novelty of the evening will be the symphonic poem, "The Sirens," by Gliere, and the evening will close with Borodin's Polotskian dances from "Prince Igor." Thibaud will be heard with the orchestra in Mozart's concerto in E flat major.

Paul Gundlach has engaged the Brooklyn Academy of Music and a

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THIS CLIPPING FROM THE
WORCESTER
MASS.
POST

[illegible] 1923

BOSTON SYMPHONY ORCHESTRA COMING

First Local Appearance Since 1921 to Be Feb. 12

The Boston Symphony Orchestra of 104 musicians under the direction of Pierre Monteux, who is called the greatest conductor France has produced, will give a concert in Worcester, Feb. 12. This will be of particular interest inasmuch as this orchestra has not played here since 1921. In the last three seasons Mr. Monteux has added new laurels and beauties to the orchestra under his command. It is due to his efforts and [illegible] that the orchestra has attained [illegible] ensemble. He is planning [illegible] of unusual interest and [illegible]rcester, a program that [illegible]ular appeal and yet rep[illegible] highest achievement in [illegible] music in different nations [illegible]s.

[illegible] FROM THE
WORCESTER
MASS.
TELEGRAM

JAN 1924

SYMPHONY TO PLAY IN CITY

Famous Boston Orchestra To Give Concert Feb. 12 At Mechanics Hall

After an absence of three years, the Boston Symphony orchestra of 104 musicians will visit Worcester this season, it was announced yesterday from the Boston offices of the organizations. The concert will be given in Mechanics hall on Tuesday evening, Feb. 12.

This will be the last time that Worcester music lovers will have the opportunity of hearing the Boston Symphony under the direction of Pierre Monteaux, the famous French conductor who has been in charge for the past five years, and under whose regime the orchestra has reached the zenith of its success. At the close of the present season M. Monteaux will return to France.

The present season has been the most successful in its history, representatives of the management say. For 40 years the Boston Symphony has made a remarkable record, but this year, the celebrated conductor has gathered a combination of artists whose work eclipses all previous efforts.

M. Monteaux came to America eight years ago as director of the Metropolitan orchestra, coming from that organization to his present position [illegible]e years ago. He is recognized [illegible] [illegible]e of the foremost authorities o[illegible] [illegible]rench opera in the world.

THIS CLIPPING FROM THE
LAWRENCE
MASS.

JAN 1924

SYMPHONY PLANS SPLENDID PROGRAM

An unusually fine program has been compiled by Pierre Monteux, the illustrious conductor of the Boston Symphony orchestra, for the pending concert in Lawrence by this famous organization, which will take place in the Colonial Theatre on Sunday afternoon, January 20.

This will probably be the farewell appearance of this foremost of French conductors here, since he is now completing his fifth and last season as conductor of the Boston Symphony Orchestra and will at its conclusion return to France.

The principal number on the program will be Beethoven's Seventh Symphony in A major, one of the most impressive and rhythmically captivating of orchestral scores. A taste of the French school will be afforded in Debussy's Two Nocturnes "Clouds' and 'Festivals,' descriptive sketches in tones in the impressionistic style. The concert will close with Tschaikovsky's battle piece, the "1812" Overture, one of the most thunderous and exciting of musical compositions.

Raymond Havens, as the distinguished soloist of the afternoon, will appear with the Orchestra in Schumann's Concerto in A minor. This Piano virtuoso, who has made such a splendid name for himself recently, has appeared with this Orchestra previously in Lawrence and other cities.

Seats are on sale now at the theatre box office.

THIS CLIPPING FROM THE
SPRINGFIELD
MASS.
REPUBLICAN

JAN [illegible]

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The side doors will be open soon after 2, and the front doors at 2.45. Tickets either subscription or free, can be obtained at the Y. M. C. A. or at the principal music stores of the city.

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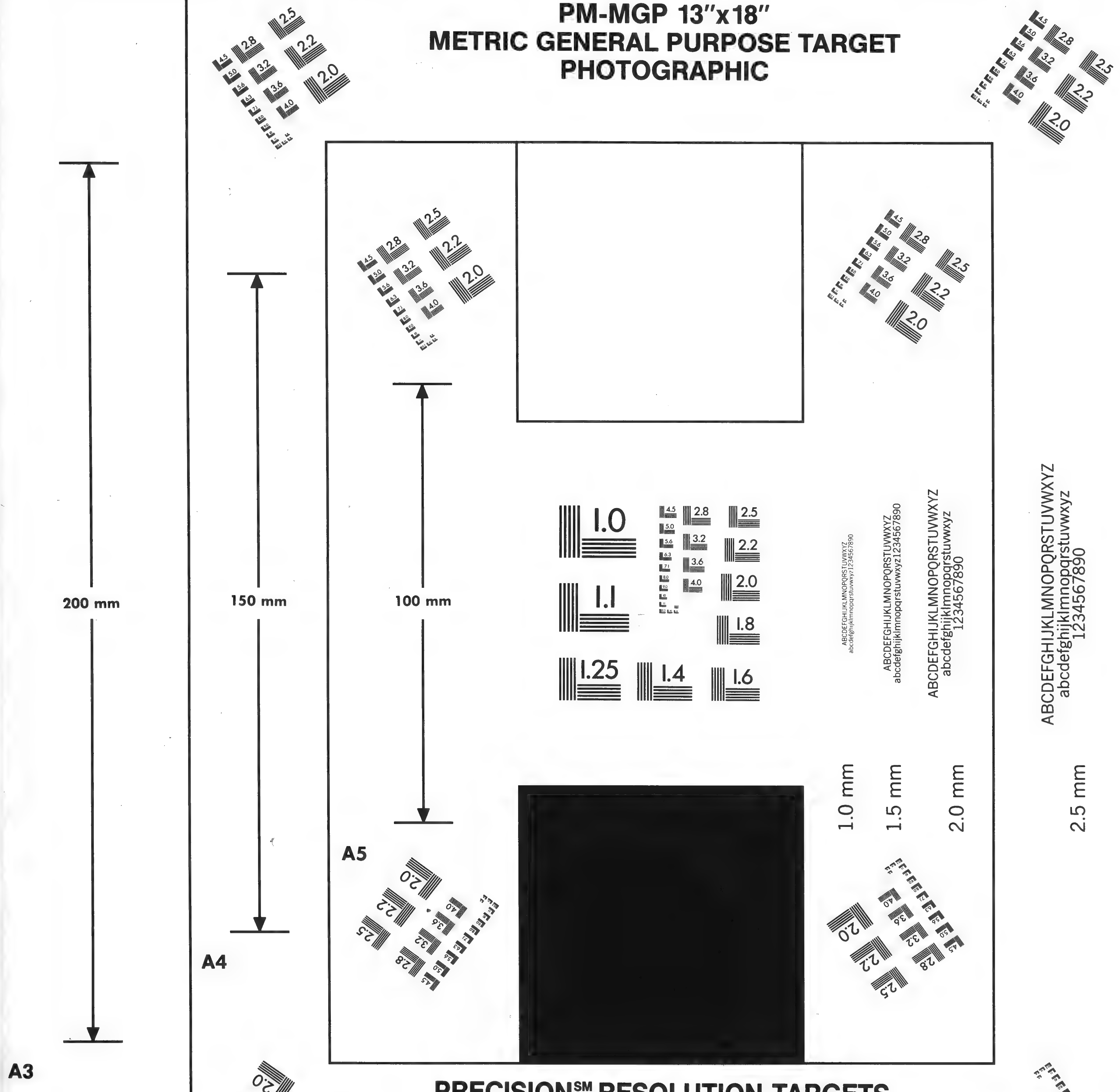
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INFORMATION OBSCURED

THIS CLIPPING FROM
NEW YORK
TRIBUNE
DEC 30 192

Mr. Bliss's "Color Symphony"; 'A Familiar Question Revived

Bainbridge Bishop's "Color Organ" of the '70s; Scriabin's "Prometheus"; Mr. Scholes's Treatise on the Bliss Score

By Lawrence Gilman

THE coming performance of Arthur Bliss's "Color Symphony" for the first time in New York, by the Boston Symphony Orchestra on January 5 (it was heard two days ago in Boston), revives the old question of the supposed analogies between color and tone. This subject was hotly debated nine years ago when Scriabin's "Prometheus" was first exhibited to New York, with the "color-keyboard" devised by Scriabin to produce effects of colored light concurrently with the music; but the subject was left very much up in the air. Mark Twain once observed that people are "always talking about the weather, yet nothing is ever done." It is the same with the question of color and music.

The subject is, of course, much older than Scriabin's "Prometheus." One may trace it at least as far back as Aristotle, who wrote: "Colors may mutually relate like musical concords; for their pleasantest arrangements, like those concords, are mutually proportionate." Since Aristotle's day there has been an immense amount of theorization on the subject. Professor A. Wallace Rimington published his treatise, "Color Music," a decade ago, and he invented, we believe, a color organ. The experiments of Thomas Wilfred with his "Clavilux" are well remembered—although Mr. Wilfred did not aim to exhibit music and color in co-ordination, but rather attempted to produce through color the emotional effects which musical instruments produce with sound.

The immemorial attempts to discover and formulate a supposed analogy between color and music have proceeded from the conviction, held by many who are not altogether hopeless sentimentalists, that there is really some discoverable principle of correspondence involved. Almost a quart
tury before Professor Ri
lished his study, one Bainb
dwelling in New Russia, E
N. Y., printed a discussio
ject under this beguiling
Color Organ, With Some
in Regard to the Soul of
and the Harmony of Life.'
may possibly convey to th
a notion of the color of
mind, and will convince e
thoughtless that he knew
about the soul than abo
there is any real antago
the two. Mr. Bishop, how
feet quite firmly planted
for he remarked on the
his treatise, with singular
that "from all that had
on the subject a satisfac
between color and music
terialize, and the subje
chiefly one of theory and
And then Mr. Bishop proc
own account to develop wh
him a wholly satisfactory

* * *

In his youth, being "
fond of color harmonies,"
various authorities on th
Chevreul, Field and the G
procured an organ, and exp
building an attachment
which would produce a serie
lights to correspond with t
the instrument. After mu
tion and reflection he turne
tion to the construction of
and practical mechanism
"play colors and music tog
Bishop began work on his
in 1875, and spent, he says,
years in studying the subje
ing experimental instrum
cannot undertake to expou
ciples or his system; in the
because we are unable to
selves that we understand t
the second place, because, i
should be obliged to pre-en
purpose several issues of T
in order to do justice to
But some idea of his met
proach may perhaps be gi
his statement that "after
tion upon the question of h
his color intervals" he
to employ red for C, and to
prismatic spectrum of
semitones, adding crimson
for B and a lighter red for
of the octave, and doubling
and volume of color in each
octave, the lower or pedal
being reflected evenly
ground. The whole eff
sent to the eye the move
mony of the music and
ment. The instrument
with a stop, so that music
could be played separately

* * *

Unfortunately, the thr
which Mr. Bishop constructe
destroyed by fire, although
ited them in New York,
about forty years ago. But M
was convinced that some ti
future this color science "wi
ognized and adopted". He se
few general conclusions on th
"Colors," he wrote, "have the
and major qualities. Take,
stance, the relative minor of
of C, which would be A minor
violet-blue key"—this is not qu
to us, but we are quoting Mr
with faithful literalism. Vi
always gave Mr. Bishop, he
"a sad impression, similar
music played in A minor. T
be observed in viewing distant
blue mountains at sunset or
The melancholy effect is strong
the dominant or subdominant
the minor key is present, yell
orange, one of which colors w
monly see at such times ab
mountains." Mr. Bishop drea
using the color organ in church
whole end of a cathedral, beh
its organ, could be arra
tablet or ground on which
the color harmonies. Beautifu
could be produced with a com
of statuary and gauze curtains
as the music pealed forth, wou
and fade, with the soft, melting
colored lights in symphony w
chant of adoration."

* * *

These may appear to b
and whirring words, and we fe
are. The various experiments
subject seem to have demon
that there is no definite and
ing relationship between mu

light. Mr. Koussevitzky, the distinguished Russian, who is to conduct the Boston Symphony Orchestra next season, is reported to have said that "F sharp is decidedly strawberry red." For him, no doubt, it is, but is F

hat it is known to every one me
Beethoven's Fifth Symphony? B
s return to Mr. Bliss and his "
Symphony."

* * *

It appears that Mr. Scholes ma
nsidious suggestion to Mr. Blis
t would be good business for
void identifying his new sym
merely by number, as if it w
utomobile or a convict, and
im to give it what he calls "
ame, such as Vaughan Willia
ised for his 'London Symphon
Pastoral Symphony.'" Mr. S
losely questioned Mr. Bliss
hether he had in mind when co
ng his work any extra-musical
nd, if so, whether he would per
o be indicated in the title. Mr
t once admitted the existence o
n idea. "It seems [says Mr. Sc
hat when composing he always
nces a play of color sensation
uch a play had been vivid in his
hen working at this symphony
hat the title, 'A Color Symp
hich at once suggested itself t
ould actually express a con
hat had dominated him when a
he title is, therefore, legitima
think it is also attractive; wh
ubtitles given to the various
ents are, I feel sure, likely t
ervice to many readers, by r
n a very general way, of co
nderlying feeling of each.

* * *

he exposition of Mr. Bliss's
n this provocative symphony as ex
ounded by Mr. Scholes, who evidently
peaks with authority. The "general
olor scheme" of the work is set forth
s follows by Mr. Scholes, who asks us
o recollect, under his guidance, "some
f the symbolic associations of color":
irst Movement: PURPLE ("The color
of Amethysts, Pageantry, Royalty
and Death").
econd Movement: RED ("The color of
Rubies, Wine, Revelry, Furnaces,
Courage and Magic").

[illegible]; then a "Mag
then a fortissimo passa
brass, with "the reddest
tunes—red as a furnace."
"dies down into sultry mut
effect like glowing embers."
ment ends in "a prolonged a
crescendo, a blaze of scarlet
The Third Movement ("B
other slow movement—sugg
ous poetical concepts: "Wat
play of sunlight upon it"
besques); a "hint of all th

THIS CLIPPING FROM THE
JAN 1924

Symphony Orchestra

This afternoon there was another of the interesting concerts for young people given by the Boston Symphony orchestra. Mr. Boyd, assisted by Miss Magoley from the north junior and Miss Turner from the south junior high schools, will accompany a group of 80 pupils to the concert. This remarkable opportunity will be greatly enjoyed by all. Another concert will be held some time in March. Ample notice will be given in time for all who will make arrangements to attend.

NEW YORK
ESTABLISHED 1881
From
Evening Sun
New York City
N 4 - 1924

The Boston Symphony.

Mr. Monteux gave New York a demonstration of good program making at the Boston Symphony's concert last night in Carnegie Hall, but from the size of the audience it may be inferred that discrimination in the choice of music is not always appreciated. The evening began with the overture to Mozart's "Magic Flute," one of the composer's least played overtures, and continued with Strauss's "Sinfonia Domestica" and Gliere's "Les Sirenes," neither of which has been heard in the city since 1921. Finally came Liszt's "Tasso" as a spirited and by no means hackneyed close.

Through this program the symphony displayed a customary ability and finish and its conductor a typical intelligence. But while the music was accurately led and adequately performed there was little infection of enthusiasm to stir the audience. The Strauss picture of a day in a well ordered home is worth painting occasionally for its cleverness, if not for its reminiscence of greater hours spent outside the hearth; but it demands more conviction than it last night received to insure its power. Under Mr. Monteux's baton it suggested no contagion in its felicity. For such a home as he conscientiously presented it was easy to fall a victim to the sirens of the ensuing work, and one must admit that Strauss was not alone to blame. If Mr. Monteux had as much personal persuasion as he has initiative he might better vivify so excellent a program.

EVENING MAIL
New York City
JAN 4 - 1924

BOSTON SYMPHONY

An intellectual tinge quite inevitably colors the enjoyment of the musical layman or critic hieing himself to Carnegie Hall to listen to a concert by the Boston Symphony Orchestra. Last night Mr. Monteux, by his programme, gave ample opportunity to indulge this gentle thesis. To begin with there was Mozart's overture to "The Magic Flute," a work old in years, but ever young in spirit, in which one fondly traced analogies with the adorable elements of the primitive in another art.

There followed Richard Strauss' "Symphonia Domestica," with its double fugue and long drawn out development of modern noise. A family of three, papa, mamma and the only son, require 110 instruments to record their daily jars in Strauss's idiom, whereas Mozart gives us magic and a queen of the night with one-quarter of that number.

Reinhold Moritzovich Gliere, third on the list, with his symphonic poem, "The Sirens," makes less to-do than the Strauss family with an island of mythological temptresses and a whole shipwreck. Whether intended so or not, the concert served neatly to exercise one's mentality on the true and particular development of programme music through the musical ages.

Liszt's symphonic poem, "Tasso: Lament and Triumph," which ended the concert, was superbly played, as well as the numbers too that went before it.

THIS CLIPPING FROM
NEW YORK
3 1924

Hall.

The Boston Symphony Orchestra will be heard in an interesting program at Carnegie Hall this evening.

THIS CLIPPING FROM
NEW YORK
TIMES
JAN 5

Arthur Bliss's "Color Symphony" is put forward to the early part of the Boston Symphony Orchestra's matinee on Saturday in Carnegie Hall, to be followed by Mozart's concerto, with Thibaud.

Eugen d'Albert's opera, "Die Toten Augen," founded on the legend of a blind woman in

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AMERICAN
N 4 - 1924

THE Boston Symphony Orchestra paid New York its holiday visit last night, and presented a programme of interesting music in Carnegie Hall. The list was one of contrasts. It began with Mozart's delicately scintillating "Magic Flute" overture. This was followed by Strauss' Symphonia Domestica, the Teuton composer's musical portrayal of "Papa, Mama and the Baby." Gliere's "The Sirens," a Slavic setting to an episode in the Iliad; and Liszt's brilliant and highly-colored "Tasso Lament and Triumph."

The outstanding number was the Strauss' family album presented by an augmented orchestra and played with meticulous care and precision. The work sounds like a series of unrelated fragments, some ravishingly beautiful and others harsh and discordant.

Mr. Monteux directed with his customary authority and effect.

* * *

THIS CLIPPING FROM THE
SPRINGFIELD
MASS.
UNION
JAN 2 - 1924

Conductor of Boston Symphony Orchestra Coming Here Sunday

PIERRE MONTEUX.

Next Sunday afternoon the famous Boston Symphony Orchestra will make its annual appearance under the auspices of the Y. M. C. A. at the Auditorium. This, the crowning event of the Y. M. C. A. series is always eagerly anticipated by the music-loving public of this city. The full orchestra of 100 will be here and Pierre Monteux will be the conductor.

Springfield alone enjoys, year after year, an opportunity to hear such an orchestra at its best free of an admission fee and open to all who secure a ticket.

As usual the concert will begin at o'clock, promptly. The side doors will open shortly after 2 o'clock and the front doors at 2.45. Tickets can be obtained, either subscription or free, at the Y. M. C. A., or at the principal music stores.

[178]

NEW YORK
N. Y.
EVE. POST
24

ON THE CONCERT STAGE

Spalding at the Beethoven Concert—Bostonians Play Strauss

Albert Spalding was soloist at yesterday afternoon's Beethoven concert of the Damrosch orchestra in Carnegie Hall. He played the great concerto with the superlative art for which he has become internationally famous. The symphonies were the fourth and the fifth. Particularly enjoyable was the postlude, consisting of a trio for flute, bassoon, and piano, and a rondino for wood instruments.

The big thing—at least in duration—at the Boston Symphony Orchestra's concert last night was Strauss's "Domestic" symphony, which Mr. Monteux and his men played very well indeed. The real climax of the concert was, however, Liszt's dramatic "Tasso"; the orchestra painted the tragic subject of this tone-poem in heroic colors.

At Town Hall last night Roland Hayes sang again to an overflowing audience. There were repeats and many added encore numbers. Art like that of this tenor appeals to all because it is also heart music. It is the stuff of life itself—life at its noblest.

At Aeolian Hall Miss Ellen Ballou, the Canadian pianist, who in her childhood was a pupil of Joseffy, gave a piano recital which showed her to be a player of exceptional merit. Among her unhackneyed numbers were a Pastorale and Capriccio by Alberto Jonas.

Calendar for

SUNDAY—Carnegie Hall, 3 p.
8:30 p. m., song recital b
House, 3 p. m., concert by
popular operatic concert; T
of Music; Aeolian Hall, 3 p.
Manhattan Opera House, 3
MONDAY—Carnegie Hall, 8:30
monic Society; Metropolita
"La Traviata"; Manhattan
"Die Fledermaus"; Century
except Sunday).
TUESDAY—Carnegie Hall, 3 p.
p. m., violin recital by Mis
p. m., German opera, "Pars
Manhattan Opera House, 1
singer"; 8 p. m., German o
"Der Evangelimann."
WEDNESDAY—Carnegie Hall,
Orchestra; 8:15 p. m., conce
Hall, 8:15 p. m., concert by
House, 8:15 p. m., America
and Italian opera, "I Com
p. m., German opera, "Trist
THURSDAY—Carnegie Hall, 3
Orchestra; 8:15 p. m., con
Aeolian Hall, 8:15 p. m., p
8:15 p. m., song recital by
8 p. m., Italian operas, "Ca
hattan Opera House, 1:30
p. m., German opera, Ne
Wanamaker Auditorium,
ham; Hunter College, 8:30
FRIDAY—Carnegie Hall, 8:15
Orchestra; Metropolitan
"Tannhäuser"; Manhattan
"Lohengrin"; Brooklyn A
Boston Symphony Orchest
SATURDAY—Carnegie Hall, 2
Orchestra; 8:30 p. m., co
Hall, 3 p. m., piano recita
recital by Thomas Wilfrid
opera, "La Bohème"; 8 p.
House, 2:15 p. m., German
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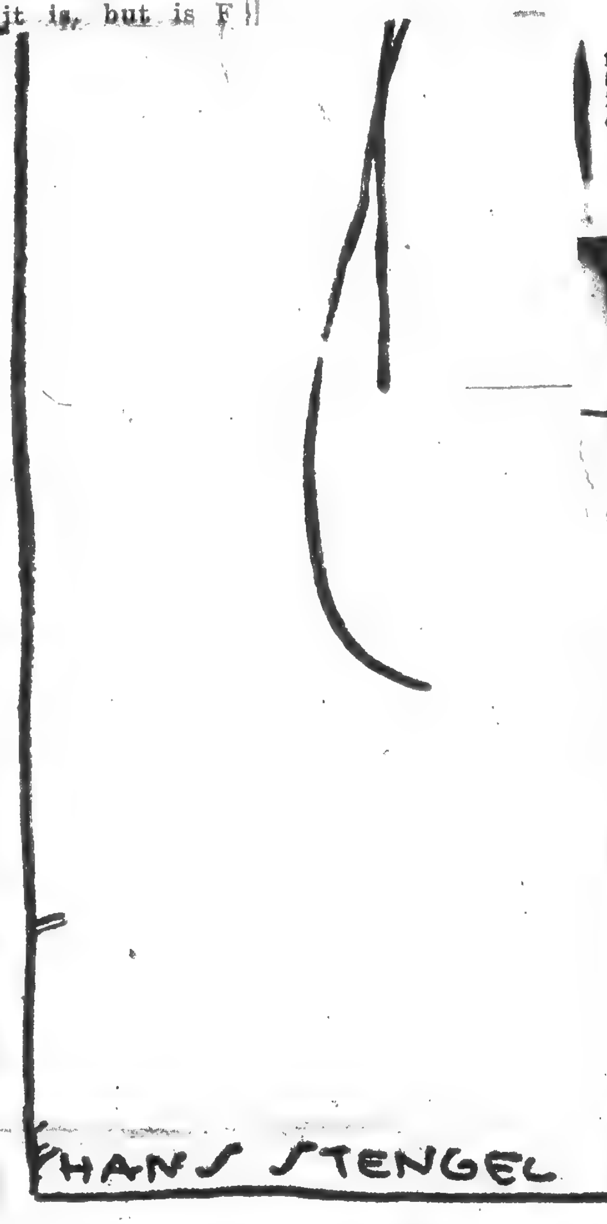

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As It May or May Not Be

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INFORMATION OBSCURED

THIS CLIPPING FROM

NEW YORK
TRIBUNE

DEC 30 1923

Mr. Bliss's "Color Symphony"; A Familiar Question Revived

Bainbridge Bishop's "Color Organ" of the '70s; Scriabin's "Prometheus"; Mr. Scholes's Treatise on the Bliss Score

By Lawrence Gilman

THE coming performance of Arthur Bliss's "Color Symphony" for the first time in New York, by the Boston Symphony Orchestra on January 5 (it was heard two days ago in Boston), revives the old question of the supposed analogies between color and tone. This subject was hotly debated nine years ago when Scriabin's "Prometheus" was first exhibited to New York, with the "color-keyboard" devised by Scriabin to produce effects of colored light concurrently with the music; but the subject was left very much up in the air. Mark Twain once observed that people are "always talking about the weather, yet nothing is ever done." It is the same with the question of color and music.

The subject is, of course, much older than Scriabin's "Prometheus." One may trace it at least as far back as Aristotle, who wrote: "Colors may mutually relate like musical concords; for their pleasantest arrangements, like those concords, are mutually proportionate." Since Aristotle's day there has been an immense amount of theorization on the subject. Professor A. Wallace Rimington published his treatise, "Color Music," a decade ago, and he invented, we believe, a color organ. The experiments of Thomas Wilfred with his "Clavilux" are well remembered—although Mr. Wilfred did not aim to exhibit music and color in co-ordination, but rather attempted to produce through color the emotional effects which musical instruments produce with sound.

The immemorial attempts to discover and formulate a supposed analogy between color and music have proceeded from the conviction, held by many who are not altogether hopeless sentimentalists, that there is really some discoverable principle of correspondence involved. Almost a quart
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N. Y., printed a discussio
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and the Harmony of Life.'
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and practical mechanism
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Bishop began work on his
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years in studying the subje
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his statement that "after
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hat it is known to every one me
Beethoven's Fifth Symphony? B
s return to Mr. Bliss and his "
Symphony."

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It appears that Mr. Scholes ma
nsidious suggestion to Mr. Blis
t would be good business for h
void identifying his new sym
nerely by number, as if it w
utomobile or a convict, and
im to give it what he calls "
ame, such as Vaughan Willian
ised for his 'London Symphon
Pastoral Symphony.'" Mr. S
losely questioned Mr. Bliss "
whether he had in mind when co
ng his work any extra-musical
nd, if so, whether he would per
o be indicated in the title. Mr.
t once admitted the existence o
n idea. "It seems [says Mr. Sc
hat when composing he always
nces a play of color sensation
uch a play had been vivid in his
hen working at this symphon
hat the title, 'A Color Symp
which at once suggested itself
would actually express a con
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think it is also attractive; wh
ubtitles given to the various
nents are, I feel sure, likely t
ervice to many readers, by r
n a very general way, of co
nderlying feeling of each.

* * *

he exposition of Mr. Bliss's
n this provocative symphony as ex
ounded by Mr. Scholes, who evidently
peaks with authority. The "general
olor scheme" of the work is set forth
s follows by Mr. Scholes, who asks us
o recollect, under his guidance, "some
f the symbolic associations of color":
irst Movement: PURPLE ("The color
of Amethysts, Pageantry, Royalty
and Death").
econd Movement: RED ("The color of
Rubies, Wine, Revelry, Furnaces,
Courage and Magic").

courage", then a "Mag
then a fortissimo passa
brass, with "the reddest
tunes—red as a furnace."
"dies down into sultry mu
effect like glowing embers."
ment ends in "a prolonged a
crescendo, a blaze of scarlet
The Third Movement ("B
other slow movement—sugg
ous poetical concepts: "Wat
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besques); a "hint of all th

Calendar for

SUNDAY—Carnegie Hall, 3 p.
8:30 p. m., song recital b
House, 3 p. m., concert by t
popular operatic concert; T
of Music; Aeolian Hall, 3 p.
Manhattan Opera House, 3

MONDAY—Carnegie Hall, 8:30
monic Society; Metropolita
"La Traviata"; Manhattan
"Die Fledermaus"; Century
except Sunday).

TUESDAY—Carnegie Hall, 3 p.
p. m., violin recital by Mis
p. m., German opera, "Pars
Manhattan Opera House, 1
singer"; 8 p. m., German o
"Der Evangelimann."

WEDNESDAY—Carnegie Hall,
Orchestra; 8:15 p. m., conce
Hall, 8:15 p. m., concert by
House, 8:15 p. m., America
and Italian opera, "I Com
p. m., German opera, "Trist

THURSDAY—Carnegie Hall, 3
Orchestra; 8:15 p. m., con
Aeolian Hall, 8:15 p. m., p
8:15 p. m., song recital by
8 p. m., Italian operas, "Ca
hattan Opera House, 1:30
p. m., German opera, New
Wanamaker Auditorium, 2
ham; Hunter College, 8:30

FRIDAY—Carnegie Hall, 8:15
Orchestra; Metropolitan
"Tannhäuser"; Manhattan
"Lohengrin"; Brooklyn Ac
Boston Symphony Orchest

SATURDAY—Carnegie Hall, 2
Orchestra; 8:30 p. m., co
Hall, 3 p. m., piano recita
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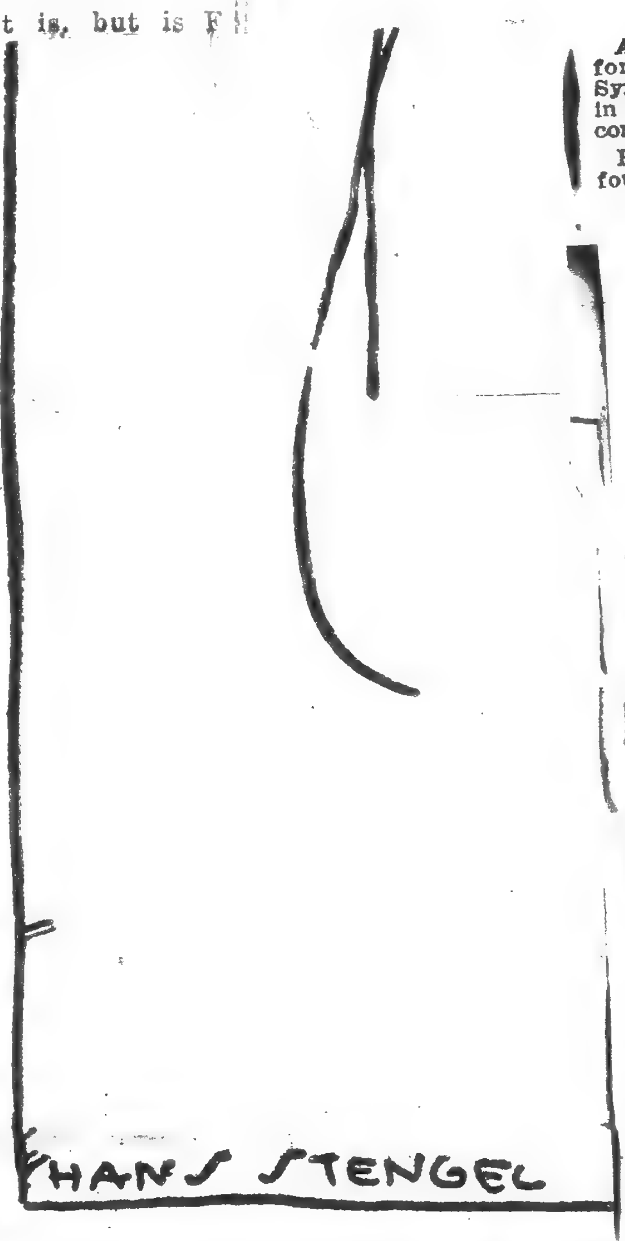

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THIS CLIPPING FROM THE

JAN 4 1924

Symphony Orchestra

This afternoon there was another of the interesting concerts for young people given by the Boston Symphony orchestra. Mr. Boyd, assisted by Miss Magoley from the north junior and Miss Turner from the south junior high schools, will accompany a group of 80 pupils to the concert. This remarkable opportunity will be greatly enjoyed by all. Another concert will be held some time in March. Ample notice will be given in time for all who will make arrangements to attend.

THIS CLIPPING FROM

NEW YORK

1924

Hall.

The Boston Symphony Orchestra will be heard in an interesting program at Carnegie Hall this evening.

NEW YORK
ESTABLISHED 1881
From
Evening Sun
New York City

JAN 4 - 1924

The Boston Symphony.

Mr. Monteux gave New York a demonstration of good program making at the Boston Symphony's concert last night in Carnegie Hall, but from the size of the audience it may be inferred that discrimination in the choice of music is not always appreciated. The evening began with the overture to Mozart's "Magic Flute," one of the composer's least played overtures, and continued with Strauss's "Sinfonia Domestica" and Gliere's "Les Sirenes," neither of which has been heard in the city since 1921. Finally came Liszt's "Tasso" as a spirited and by no means hackneyed close.

Through this program the symphony displayed a customary ability and finish and its conductor a typical intelligence. But while the music was accurately led and adequately performed there was little infection of enthusiasm to stir the audience. The Strauss picture of a day in a well ordered home is worth painting occasionally for its cleverness, if not for its reminiscence of greater hours spent outside the hearth; but it demands more conviction than it last night received to insure its power. Under Mr. Monteux's baton it suggested no contagion in its felicity. For such a home as he conscientiously presented it was easy to fall a victim to the sirens of the ensuing work, and one must admit that Strauss was not alone to blame. If Mr. Monteux had as much personal persuasion as he has initiative he might better vivify so excellent a program.

EVENING MAIL
New York City

JAN 4 - 1924

BOSTON SYMPHONY

An intellectual tinge quite inevitably colors the enjoyment of the musical layman or critic hieing himself to Carnegie Hall to listen to a concert by the Boston Symphony Orchestra. Last night Mr. Monteux, by his programme, gave ample opportunity to indulge this gentle thesis. To begin with there was Mozart's overture to "The Magic Flute," a work old in years, but ever young in spirit, in which one fondly traced analogies with the adorable elements of the primitive in another art.

There followed Richard Strauss' "Symphonia Domestica," with its double fugue and long drawn out development of modern noise. A family of three, papa, mamma and the only son, require 110 instruments to record their daily jars in Strauss's idiom, whereas Mozart gives us magic and a queen of the night with one-quarter of that number.

Reinhold Moritzovich Gliere, third on the list, with his symphonic poem, "The Sirens," makes less to do than the Strauss family with an island of mythological temptresses and a whole shipwreck. Whether intended so or not, the concert served neatly to exercise one's mentality on the true and particular development of programme music through the musical ages.

Liszt's symphonic poem, "Tasso: Lament and Triumph," which ended the concert, was superbly played, as well as the numbers too that went before it.

THIS CLIPPING FROM

NEW YORK
TIMES

JAN 5

Arthur Bliss's "Color Symphony" is put forward to the early part of the Boston Symphony Orchestra's matinee on Saturday in Carnegie Hall, to be followed by Mozart's concerto, with Thibaud.

Eugen d'Albert's opera, "Die Toten Augen," founded on the legend of a blind woman in

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NEW YORK
AMERICAN

JAN 4 - 1924

THE Boston Symphony Orchestra paid New York its holiday visit last night, and presented a programme of interesting music in Carnegie Hall. The list was one of contrasts. It began with Mozart's delicately scintillating "Magic Flute" overture. This was followed by Strauss' Symphonia Domestica, the Teuton composer's musical portrayal of "Papa, Mama and the Baby." Gliere's "The Sirens," a Slavic setting to an episode in the Iliad; and Liszt's brilliant and highly-colored "Tasso Lament and Triumph."

The outstanding number was the Strauss' family album presented by an augmented orchestra and played with meticulous care and precision. The work sounds like a series of unrelated fragments, some ravishingly beautiful and others harsh and discordant.

Mr. Monteux directed with his customary authority and effect.

THIS CLIPPING FROM THE

SPRINGFIELD
MASS.
UNION

JAN

Conductor of Boston Symphony Orchestra Coming Here Sunday

PIERRE MONTEUX.

Next Sunday afternoon the famous Boston Symphony Orchestra will make its annual appearance under the auspices of the Y. M. C. A. at the Auditorium. This, the crowning event of the Y. M. C. A. series is always eagerly anticipated by the music-loving public of this city. The full orchestra of 100 will be here and Pierre Monteux will be the conductor.

Springfield alone enjoys, year after year, an opportunity to hear such an orchestra at its best free of an admission fee and open to all who secure a ticket.

As usual the concert will begin at 3 o'clock, promptly. The side doors will open shortly after 2 o'clock and the front doors at 2.15. Tickets can be obtained, either subscription or free, at the Y. M. C. A., or at the principal music stores.

[1.78]

NEW YORK
N. Y.
EVE. POST

24

ON THE CONCERT STAGE

Spalding at the Beethoven Concert—Bostonians Play Strauss

Albert Spalding was soloist at yesterday afternoon's Beethoven concert of the Damrosch orchestra in Carnegie Hall. He played the great concerto with the superlative art for which he has become internationally famous. The symphonies were the fourth and the fifth. Particularly enjoyable was the postlude, consisting of a trio for flute, bassoon, and piano, and a rondino for wood instruments.

The big thing—at least in duration—at the Boston Symphony Orchestra's concert last night was Strauss's "Domestic" symphony, which Mr. Monteux and his men played very well indeed. The real climax of the concert was, however, Liszt's dramatic "Tasso"; the orchestra painted the tragic subject of this tone-poem in heroic colors.

At Town Hall last night Roland Hayes sang again to an overflowing audience. There were repeats and many added encore numbers. Art like that of this tenor appeals to all because it is also heart music. It is the stuff of life itself—life at its noblest.

At Aeolian Hall Miss Ellen Ballou, the Canadian pianist, who in her childhood was a pupil of Joseffy, gave a piano recital which showed her to be a player of exceptional merit. Among her unhackneyed numbers were a Pastorale and Capriccio by Alberto Jonas.

INFORMATION OBSCURED

THIS CLIPPING FROM

NEW YORK
TRIBUNE

DEC 30 1923

Mr. Bliss's "Color Symphony"; A Familiar Question Revived

Bainbridge Bishop's "Color Organ" of the '70s; Scriabin's "Prometheus"; Mr. Scholes's Treatise on the Bliss Score

By Lawrence Gilman

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The subject is, of course, much older than Scriabin's "Prometheus." One may trace it at least as far back as Aristotle, who wrote: "Colors may mutually relate like musical concords; for their pleasantest arrangements, like those concords, are mutually proportionate." Since Aristotle's day there has been an immense amount of theorization on the subject. Professor A. Wallace Rimington published his treatise, "Color Music," a decade ago, and he invented, we believe, a color organ. The experiments of Thomas Wilfred with his "Clavilux" are well remembered—although Mr. Wilfred did not aim to exhibit music and color in co-ordination, but rather attempted to produce through color the emotional effects which musical instruments produce with sound.

The immemorial attempts to discover and formulate a supposed analogy between color and music have proceeded from the conviction, held by many who are not altogether hopeless sentimentalists, that there is really some discoverable principle of correspondence involved. Almost a quarter of a century before Professor Rimington published his study, one Bainbridge Bishop, dwelling in New Russia, Essex County, N. Y., printed a discussion of the subject under this beguiling title: "The Color Organ, With Some Suggestions in Regard to the Soul of the Rainbow and the Harmony of Life." This title may possibly convey to the discerning a notion of the color of Mr. Bishop's mind, and will convince even the most thoughtless that he knew perhaps more about the soul than about science—if there is any real antagonism between the two. Mr. Bishop, however, had his feet quite firmly planted on the earth; for he remarked on the first page of his treatise, with singular good sense, that "from all that had been written on the subject a satisfactory analogy between color and music did not materialize, and the subject remained chiefly one of theory and speculation." And then Mr. Bishop proceeded on his own account to develop what seemed to him a wholly satisfactory analogy.

* * *

In his youth, being "passionately fond of color harmonies," he read the various authorities on the subject—Chevreul, Field and the Germans. He procured an organ, and experimented by building an attachment to the keys which would produce a series of colored lights to correspond with the music of the instrument. After much observation and reflection he turned his attention to the construction of an effective and practical mechanism which would "play colors and music together." Mr. Bishop began work on his color organ in 1875, and spent, he says, nearly five years in studying the subject and building experimental instruments. We cannot undertake to expound his principles or his system; in the first place, because we are unable to flatter ourselves that we understand them, and in the second place, because, if we did, we should be obliged to pre-empt for the purpose several issues of The Tribune in order to do justice to Mr. Bishop. But some idea of his method of approach may perhaps be gleaned from his statement that "after much reflection upon the question of how to space his color intervals" he "finally decided to employ red for C, and to divide the prismatic spectrum of color into eleven semitones, adding crimson or violet red for B and a lighter red for the upper C of the octave, and doubling the depth and volume of color in each descending octave, the lower or pedal bass notes being reflected evenly over the entire ground. The whole effect was to present to the eye the movement and harmony of the music and also its sentiment. The instrument was arranged with a stop, so that music and color could be played separately or together."

* * *

Unfortunately, the three organs which Mr. Bishop constructed were all destroyed by fire, although he exhibited them in New York, he says, about forty years ago. But Mr. Bishop was convinced that some time in the future this color science "will be recognized and adopted". He set down a few general conclusions on the subject. "Colors," he wrote, "have their minor and major qualities. Take, for instance, the relative minor of the scale of C, which would be A minor, or the violet-blue key"—this is not quite clear to us, but we are quoting Mr. Bishop with faithful literalism. Violet-blue always gave Mr. Bishop, he tells us, "a sad impression, similar to the music played in A minor. This will be observed in viewing distant violet-blue mountains at sunset or twilight. The melancholy effect is stronger when the dominant or subdominant color of the minor key is present, yellow and orange, one of which colors we commonly see at such times above the mountains." Mr. Bishop dreamed of using the color organ in church: "The whole end of a cathedral, behind and above its organ, could be arranged as a tablet or ground on which to display the color harmonies. Beautiful effects could be produced with a combination of statuary and gauze curtains, which, as the music pealed forth, would flash and fade, with the soft, melting hues of colored lights in symphony with the chant of adoration."

* * *

These may appear to be wild and whirring words, and we fear they are. The various experiments on this subject seem to have demonstrated that there is no definite and unvarying relationship between music and

light. Mr. Koussevitzky, the distinguished Russian, who is to conduct the Boston Symphony Orchestra next season, is reported to have said that "F sharp is decidedly strawberry red." For him, no d
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Mr. Mengelberg
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es Mr. Arthur Bliss, the
ussed young English com-
his new "Color Symphony."
was composed in 1922 and
performed at the Gloucester
that year. It is Mr. Bliss's
d, we believe, his most con-
work.
ng the composer himself it
sary to say much at this
Mr. Bliss is now living in
nd his career and his deeds
s time well known, by re-
ast, to most music lovers.
ce to say that he was born
August 2, 1891, and is still
man. He was educated at
at Pembroke College, Cam-
ere he took his B. A. and
n 1913. In 1915 he served in
h the 13th Battalion of the
iliers; he was wounded on
in 1916, and was mentioned
es for gallantry. In 1918
n France with the 1st Bat-
nadier Guards, and was
r Cambrai. Mr. Bliss first
own as a composer about
few years later he gained
inence through the per-
f his "Madame Noy" and
er Rhapsody" for soprano
voices, flute, English horn,
tet and double bass (the
vocalize on "Ah" through-
in the same year his
soprano and chamber or-
hanced his celebrity, and at
same time the incidental
h he wrote for Shake-
empest" was heard with
Tree's production of the
ondon. His Concerto for
tenor voice, accompanied
and percussion, and his
que," for full orchestra,
on after. He has since
Oboe Concerto and a bal-
Mask of the Red Death,"
Allan Poe. Some of these
rks have been heard in
t the larger works—the
e "Mêlée Fantasque" and
Symphony"—are, we be-
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be occasion later on to
Bliss's characteristics as
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highly interesting "Color
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Arthur Bliss's "Color
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ENGEL

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[178]

AMERICAN

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N. Y.
EVE. POST

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INFORMATION OBSCURED

THIS CLIPPING FROM

NEW YORK
TRIBUNE

DEC 30 1923

Mr. Bliss's "Color Symphony"; A Familiar Question Revived

Bainbridge Bishop's "Color Organ" of the '70s; Scriabin's "Prometheus"; Mr. Scholes's Treatise on the Bliss Score

By Lawrence Gilman

THE coming performance of Arthur Bliss's "Color Symphony" for the first time in New York, by the Boston Symphony Orchestra on January 5 (it was heard two days ago in Boston), revives the old question of the supposed analogies between color and tone. This subject was hotly debated nine years ago when Scriabin's "Prometheus" was first exhibited to New York, with the "color-keyboard" devised by Scriabin to produce effects of colored light concurrently with the music; but the subject was left very much up in the air. Mark Twain once observed that people are "always talking about the weather, yet nothing is ever done." It is the same with the question of color and music.

The subject is, of course, much older than Scriabin's "Prometheus." One may trace it at least as far back as Aristotle, who wrote: "Colors may mutually relate like musical concords; for their pleasantest arrangements, like those concords, are mutually proportionate." Since Aristotle's day there has been an immense amount of theorization on the subject. Professor A. Wallace Rimington published his treatise, "Color Music," a decade ago, and he invented, we believe, a color organ. The experiments of Thomas Wilfred with his "Clavilux" are well remembered—although Mr. Wilfred did not aim to exhibit music and color in co-ordination, but rather attempted to produce through color the emotional effects which musical instruments produce with sound.

The immemorial attempts to discover and formulate a supposed analogy between color and music have proceeded from the conviction, held by many who are not altogether hopeless sentimentalists, that there is really some discoverable principle of correspondence involved. Almost a quart
tury before Professor Ri
lished his study, one Bainb
dwelling in New Russia, E
N. Y., printed a discussio
ject under this beguiling
Color Organ, With Some
in Regard to the Soul of
and the Harmony of Life.'
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a notion of the color of
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And then Mr. Bishop proc
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him a wholly satisfactory

* * *

In his youth, being "
fond of color harmonies,"
various authorities on t
Chevreul, Field and the G
procured an organ, and exp
building an attachment
which would produce a seri
lights to correspond with t
the instrument. After mu
tion and reflection he turne
tion to the construction of
and practical mechanism w
"play colors and music tog
Bishop began work on his
in 1875, and spent, he says,
years in studying the subjec
ing experimental instrum
cannot undertake to expou
ciples or his system; in the
because we are unable to
selves that we understand t
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proach may perhaps be gle
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to employ red for C, and to
prismatic spectrum of color
semitones, adding crimson
for B and a lighter red for t
of the octave, and doubling
and volume of color in each
octave, the lower or pedal
being reflected evenly over
ground. The whole effect w
sent to the eye the movemen
mony of the music and asso
ment. The instrument was
with a stop, so that music
could be played separately or

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Unfortunately, the thr
which Mr. Bishop constructed
destroyed by fire, although
ited them in New York,
about forty years ago. But M
was convinced that some ti
future this color science "wi
ognized and adopted". He se
few general conclusions on th
"Colors," he wrote, "have the
and major qualities. Take,
stance, the relative minor of
of C, which would be A mino
violet-blue key"—this is not qu
to us, but we are quoting M
with faithful literalism. Vi
always gave Mr. Bishop, he
"a sad impression, similar
music played in A minor. T
be observed in viewing distan
blue mountains at sunset or
The melancholy effect is strong
the dominant or subdominant
the minor key is present, yell
orange, one of which colors w
monly see at such times abo
mountains." Mr. Bishop drea
using the color organ in church
whole end of a cathedral, beh
its organ, could be arrang
tablet or ground on which
the color harmonies. Beautiful
could be produced with a comb
of statuary and gauze curtains
as the music pealed forth, wou
and fade, with the soft, melting
colored lights in symphony
chant of adoration."

* * *

These may appear to
and whirling words, and we
are. The various experiment
subject seem to have dem
that there is no definite and
ing relationship between m

light. Mr. Koussevitzky, the distinguished Russian, who is to conduct the Boston Symphony Orchestra next season, is reported to have said that "F sharp is decidedly strawberry red." For him, no doubt, it is, but is w
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hat it is known to every one merely as Beethoven's Fifth Symphony? But let s return to Mr. Bliss and his "Color Symphony."

* * *

It appears that Mr. Scholes made the insidious suggestion to Mr. Bliss that t would be good business for him to void identifying his new symphony merely by number, as if it were an utomobile or a convict, and begged im to give it what he calls "a real ame, such as Vaughan Williams de- ised for his 'London Symphony' and Pastoral Symphony.'" Mr. Scholes losely questioned Mr. Bliss "as to whether he had in mind when composing his work any extra-musical idea," nd, if so, whether he would permit it o be indicated in the title. Mr. Bliss t once admitted the existence of such n idea. "It seems [says Mr. Scholes] hat when composing he always experiences a play of color sensation, that uch a play had been vivid in his mind when working at this symphony, and hat the title, 'A Color Symphony,' hich at once suggested itself to him, ould actually express a conception hat had dominated him when at work. he title is, therefore, legitimate, and think it is also attractive; whilst the ubtitles given to the various movements are, I feel sure, likely to be of ervice to many readers, by revealing, n a very general way, of course—the nderlying feeling of each.

We shall now adhere faithfully to he exposition of Mr. Bliss's purposes n this provocative symphony as exounded by Mr. Scholes, who evidently peaks with authority. The "general olor scheme" of the work is set forth s follows by Mr. Scholes, who asks us o recollect, under his guidance, "some f the symbolic associations of color":

First Movement: PURPLE ("The color of Amethysts, Pageantry, Royalty and Death").

Second Movement: RED ("The color of Rubies, Wine, Revelry, Furnaces, Courage and Magic").

Third
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III)
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It is not
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"the feeling of
march, of Pageantry
Death"; later in
pet fanfare introd
may perhaps be d
alty' section"; th
is a "big outburst
approach of the end of the
is indicated by the
striking continuously.
a four-bar coda, and finally
of the gong, which may
taken as a final symbol
and Death."

The Second Movement
hibits at the start a tu
"the downward leap of the
bolizes the revelry which
the whole movement."
convulsive climax, sugges
courage"; then a "Mag
then a fortissimo passa
brass, with "the reddest
tunes—red as a furnace."
"dies down into sultry mu
effect like glowing embers."
ment ends in "a prolonged
crescendo, a blaze of scarlet

The Third Movement ("B
other slow movement—sugg
ous poetical concepts: "Wat
play of sunlight upon it"
besques); a "hint of all th

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8:30 p. m., song recital by Feodor Ch
House, 3 p. m., concert by the State Sym
popular operatic concert; Town Hall, 4
of Music; Aeolian Hall, 3 p. m., song rec
Manhattan Opera House, 3 p. m., song

MONDAY—Carnegie Hall, 8:30 p. m., stud
monic Society; Metropolitan Opera Hou
"La Traviata"; Manhattan Opera House,
"Die Fledermaus"; Century Roof, 8:45
except Sunday).

TUESDAY—Carnegie Hall, 3 p. m., violin re
p. m., violin recital by Mischa Elman;
p. m., German opera, "Parsifal"; 8:15
Manhattan Opera House, 1:15 p. m.,
singer"; 8 p. m., German opera, New Y
"Der Evangelimann."

WEDNESDAY—Carnegie Hall, 3 p. m., con
Orchestra; 8:15 p. m., concert by the Ph
Hall, 8:15 p. m., concert by the Lenox
House, 8:15 p. m., American premieres,
and Italian opera, "I Compagnacci"; M
p. m., German opera, "Tristan und Isolde

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8 p. m., Italian operas, "Cavalleria Rusti
hattan Opera House, 1:30 p. m., German
p. m., German opera, New York premi
Wanamaker Auditorium, 2:30 p. m., org
ham; Hunter College, 8:30 p. m., concer

FRIDAY—Carnegie Hall, 8:15 p. m., concer
Orchestra; Metropolitan Opera House
"Tannhäuser"; Manhattan Opera Hous
"Lohengrin"; Brooklyn Academy of Mu
Boston Symphony Orchestra.

SATURDAY—Carnegie Hall, 2:30 p. m., con
Orchestra; 8:30 p. m., concert by the
Hall, 3 p. m., piano recital by Ignaz F
recital by Thomas Wilfrid; Metropolitan
opera, "La Bohème"; 8 p. m., Italian op
House, 2:15 p. m., German opera, "The
German opera, "Rienzi"; Hotel Plaza,
Grant; Rumford Hall, 8:15 p. m., oper
Brooklyn Academy of Music, 8:30 p.
Paul Gundlach; Metropolitan Art Mus
concert.

TENGEL

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JAN 4 1924

Symphony Orchestra

This afternoon there was another of the interesting concerts for young people given by the Boston Symphony orchestra. Mr. Boyd, assisted by Miss Magoley from the north junior and Miss Turner from the south junior high schools, will accompany a group of 80 pupils to the concert. This remarkable opportunity will be greatly enjoyed by all. Another concert will be held some time in March. Ample notice will be given in time for all who will to make arrangements to attend.

THIS CLIPPING FROM

NEW YORK

3 1924

Hall.

The Boston Symphony Orchestra will be heard in an interesting program at Carnegie Hall this evening.

NEW YORK
ESTABLISHED 1881
From
Evening Sun
New York City

JAN 4 - 1924

The Boston Symphony.

Mr. Monteux gave New York a demonstration of good program making at the Boston Symphony's concert last night in Carnegie Hall, but from the size of the audience it may be inferred that discrimination in the choice of music is not always appreciated. The evening began with the overture to Mozart's "Magic Flute," one of the composer's least played overtures, and continued with Strauss's "Sinfonia Domestica" and Gliere's "Les Sirenes," neither of which has been heard in the city since 1921. Finally came Liszt's "Tasso" as a spirited and by no means hackneyed close.

Through this program the symphony displayed a customary ability and finish and its conductor a typical intelligence. But while the music was accurately led and adequately performed there was little infection of enthusiasm to stir the audience. The Strauss picture of a day in a well ordered home is worth painting occasionally for its cleverness, if not for its reminiscence of greater hours spent outside the hearth; but it demands more conviction than it last night received to insure its power. Under Mr. Monteux's baton it suggested no contagion in its felicity. For such a home as he conscientiously presented it was easy to fall a victim to the sirens of the ensuing work, and one must admit that Strauss was not alone to blame. If Mr. Monteux had as much personal persuasion as he has initiative he might better vivify so excellent a program.

EVENING MAIL
New York City

JAN 4 - 1924

BOSTON SYMPHONY

An intellectual tinge quite inevitably colors the enjoyment of the musical layman or critic hieing himself to Carnegie Hall to listen to a concert by the Boston Symphony Orchestra. Last night Mr. Monteux by his programme gave ample opportunity to indulge this gentle thesis. To begin with there was Mozart's overture to "The Magic Flute," a work old in years, but ever young in spirit, in which one fondly traced analogies with the adorable elements of the primitive in another art.

There followed Richard Strauss' "Symphonia Domestica," with its double fugue and long drawn out development of modern noise. A family of three, papa, mamma and the only son, require 110 instruments to record their daily jars in Strauss's idiom, whereas Mozart gives us magic and a queen of the night with one-quarter of that number.

Reinhold Moritzovich Gliere, third on the list, with his symphonic poem, "The Sirens," makes less to-do than the Strauss family with an island of mythological temptresses and a whole shipwreck. Whether intended so or not, the concert served neatly to exercise one's mentality on the true and particular development of programme music through the musical ages.

Liszt's symphonic poem, "Tasso: Lament and Triumph," which ended the concert, was superbly played, as well as the numbers too that went before it.

THIS CLIPPING FROM

NEW YORK
TIMES

JAN 5

Arthur Bliss's "Color Symphony" is put forward to the early part of the Boston Symphony Orchestra's matinee on Saturday in Carnegie Hall, to be followed by Mozart's concerto, with Thibaud.

Eugen d'Albert's opera, "Die Toten Augen," founded on the legend of a blind woman in

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AMERICAN

JAN 4 - 1924

THE Boston Symphony Orchestra paid New York its holiday visit last night, and presented a programme of interesting music in Carnegie Hall. The list was one of contrasts. It began with Mozart's delicately scintillating "Magic Flute" overture. This was followed by Strauss' Symphonia Domestica, the Teuton composer's musical portrayal of "Papa, Mama and the Baby." Gliere's "The Sirens," a Slavic setting to an episode in the Iliad; and Liszt's brilliant and highly-colored "Tasso Lament and Triumph."

The outstanding number was the Strauss' family album presented by an augmented orchestra and played with meticulous care and precision. The work sounds like a series of unrelated fragments, some ravishingly beautiful and others harsh and discordant.

Mr. Monteux directed with his customary authority and effect.

* * *

THIS CLIPPING FROM THE

SPRINGFIELD
MASS.
UNION

JAN 2 - 1924

Conductor of Boston Symphony Orchestra Coming Here Sunday

PIERRE MONTEUX.

Next Sunday afternoon the famous Boston Symphony Orchestra will make its annual appearance under the auspices of the Y. M. C. A. at the Auditorium. This, the crowning event of the Y. M. C. A. series is always eagerly anticipated by the music-loving public of this city. The full orchestra of 100 will be here and Pierre Monteux will be the conductor.

Springfield alone enjoys, year after year, an opportunity to hear such an orchestra at its best free of an admission fee and open to all who secure a ticket.

As usual the concert will begin at 3 o'clock, promptly. The side doors will open shortly after 2 o'clock and the front doors at 2.45. Tickets can be obtained, either subscription or free, at the Y. M. C. A., or at the principal music stores.

NEW YORK
N. Y.
EVE. POST

JAN 4 - 1924

ON THE CONCERT STAGE

Spalding at the Beethoven Concert—Bostonians Play Strauss

Albert Spalding was soloist at yesterday afternoon's Beethoven concert of the Damrosch orchestra in Carnegie Hall. He played the great concerto with the superlative art for which he has become internationally famous. The symphonies were the fourth and the fifth. Particularly enjoyable was the postlude, consisting of a trio for flute, bassoon, and piano, and a rondino for wood instruments.

The big thing—at least in duration—at the Boston Symphony Orchestra's concert last night was Strauss's "Domestic" symphony, which Mr. Monteux and his men played very well indeed. The real climax of the concert was, however, Liszt's dramatic "Tasso"; the orchestra painted the tragic subject of this tone-poem in heroic colors.

At Town Hall last night Roland Hayes sang again to an overflowing audience. There were repeats and many added encore numbers. Art like that of this tenor appeals to all because it is also heart music. It is the stuff of life itself—life at its noblest.

At Aeolian Hall Miss Ellen Ballou, the Canadian pianist, who in her childhood was a pupil of Joseffy, gave a piano recital which showed her to be a player of exceptional merit. Among her unhackneyed numbers were a Pastorale and Capriccio by Alberto Jonas.

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esteem, and I want to apologize having annoyed you. At the same I cannot help feeling that you somewhat malicious in intimat- that what I wrote was in the na- of "finding fault" or was among "thoughtless reproofs." I merely I was puzzled.

Mr. Skinner's explanation is eminently elucidating, and your own "the king can do no wrong" pronunciamento is deliciously worded.

I wish you a most merry Christmas and hope the New Year will bring you none but good plays to review.

GEORGE W. DORLAND.

1924

First Nights of the New Year

MONDAY

"KID BOOTS," a musical comedy starring Eddie Cantor and featuring Mary Eaton, with book by William Anthony McGuire and Otto Harbach, music by Harry Tierney and lyrics by Joseph McCarthy, will be presented by Florenz Ziegfeld at the Earl Carroll Theater. The supporting cast: Jobyna Howland, Ethelynd Terry, Beth Beri, Harry Fender, Marie Callahan, Paul Everton, Harry Short, John Rutherford and Harland Dixon.

"THE SONG AND DANCE MAN," a new George M. Cohan comedy, of which Mr. Cohan himself is the producer and leading actor, will be revealed at the Hudson Theater. The supporting cast: Mayo Methot, Eleanor Woodruff, Laura Bennett, Mary Agnes Martin, Alice Beam, Frederick Perry, Louis C. John Meehan, Robert Cummings, William Walcott, William S. Phinney and Albert Bushee.

FRIDAY

"HELL-BENT FER HEAVEN," a play of the Blue Ridge, by Thatcher Hughes, will be presented by Marc Klaw at the Klaw Theater at a special matinee with the following cast: Augustin Duncan, George Abbott, Glenn Anders, Clara Blandick, John F. Hamilton, Margaret Borough and Burke Clarke.

"NALA AND DAMAYANTI," the Dorothy Coite-Edith King production of the Hindu legend, will be given at a special matinee by the Theater Guild at the Garrick Theater with a cast of children.

SATURDAY

"THE SPOOK SONATA," a drama by August Strindberg, will be the first production at the Provincetown Playhouse, reopening under the direction of Kenneth MacGowan, Robert Edmond Jones and Eugene O'Neill. The cast: Clare Eames, Helen Freeman, Stanley Howlitt, Walter Abel, Mary Blair, Rita Matthias, Charles Ellis, Romeyn Park Benjamin, Mary Morris, Marion Berry and Alan Nagle.

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icize—or at least adversely —something they do not nd? They took the attitude play is a present day Bro ma and, setting up this idea acked it. Possibly, from their nt, they were right, but why consider the playwright's theme and then write their according to that? After re is the author's viewpoin ute it! I think the play fell pass the critics didn't get and they couldn't classify it, or aid to.

ou see, it's not old enough ntique and therefore a classi new enough to be a modern fore a sort of current event. olière had written it, I think commended it. An didn't get it, they ood play. They mig ven way sufficiently t sion that maybe they thing. But no, not ne one had only taken t possibly there was s had escaped them! have said, as one a fantasy, that it explained in just so

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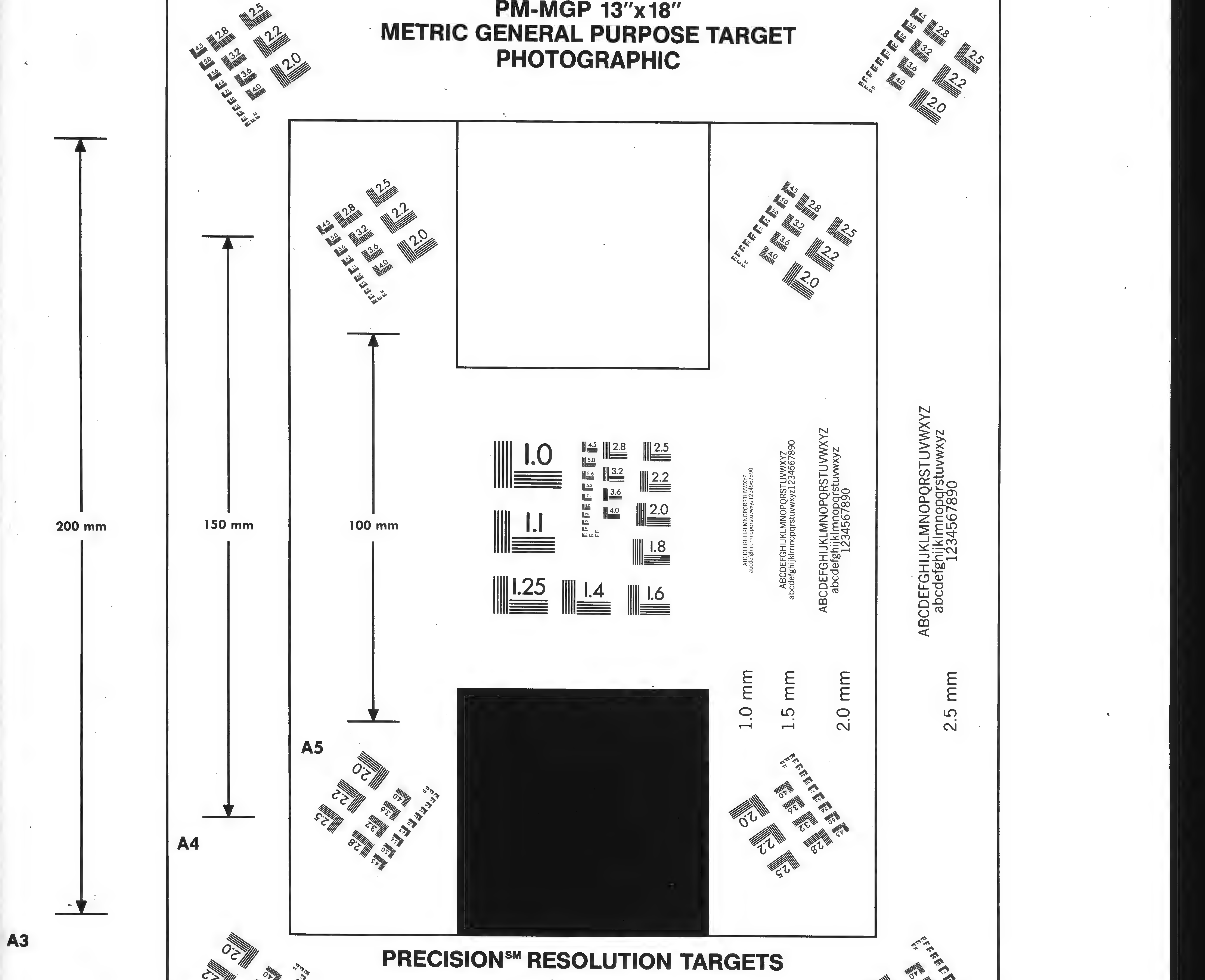
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NEW YORK
TRIBUNE

JAN 4 - 1924

Albert Spalding Is Soloist With N. Y. Symphony

Two More Beethoven Numbers Are Heard at Carnegie; Violinist Plays With Smoothness and Ease

Bostonians Give Concert

"Symphonia Domestica" Is Well Received and Gliere's "The Sirens" Follows

By F. D. Perkins

Two more Beethoven symphonies were played yesterday afternoon by Walter Damrosch and the New York Symphony Orchestra at Carnegie Hall in the third of the Beethoven cycle programs. These were the most and possibly the least familiar of the nine; the Fourth Symphony sometimes going a full concert season, such as the last [illegible] While the slow movement is one of the most beautiful things Beethoven ever wrote, it is doubtful whether the B flat symphony could stand the intensive treatment given to the "Eroica," Fifth and Seventh.

Albert Spalding was the soloist, and his performance of the violin concerto seemed the feature of the afternoon. He brought out smooth, full tones, especially rich in the lowest notes, and the smoothness was unruffled in the complex passages which the violinist unraveled with apparent ease, waxing polyphonic in his cadenzas with the same clear, flowing tone and calm of manner. With poise and clarity there was ample life and vigor in Mr. Spalding's playing; it was a performance of much vitality, showing the high position he has reached among contemporary violinists.

Fifth Symphony Played

When Mr. Damrosch and his musicians, who co-operated with Mr. Spalding in a well unified performance, played the Fifth Symphony, which had been heard from Mr. Stransky's forces the day before vigorously and sonorously. There was another postlude of unfamiliar numbers this time, a trio for piano, bassoon and flute, dated 1786, when Beethoven was fifteen or sixteen, and a Rondino for Wind Instruments, played by Messrs. Mathieu, Marsh, Duques, Yegudkin and Hoogstoel, with Mr. Barrere holding the baton, while he, Mr. Lettelier and Mr. Damrosch, at the piano, played the early trio. This was a light, tuneful dessert for the weightier numbers gone before.

In the evening, Mr. Monteux and the Boston Symphony Orchestra came to Carnegie Hall for their second Thursday concert and described domestic life as heard by Richard Strauss. The "Symphonia Domestica" is not done often; it has a certain length, but it sounded very well last night in a remarkable performance by the Bostonians.

Orchestral Tone Rich

Under Mr. Monteux, the orchestral tone had a rich smoothness, but not thickness; it was always clear and relevant, giving each part its contemplated value, with nothing overplayed or obscured. Clear and well balanced, the performance was thoroughly expressive; bright, humorous, contemplative or tender as the family situation required. Almost twenty years after its first performance (March 21, 1904, in the same hall) there seemed nothing horrific in the Symphonia yesterday; on the contrary, it seemed tuneful to the point of mildness—a cheerful family spending a quiet day without vicissitudes.

Mr. Monteux and his men, applauded at length after the Strauss number, followed with "The Sirens," a symphonic poem by Reinhold Gliere, first heard in Petrograd in 1902. With various undulating passages and muted strings, then with agitated outbursts, it tells of the fatally attracted ship, which is wrecked to the tune of a sustained, ominous low note fading away in the lower strings. It has one or two hints of Strauss, but does not, on the whole, seem Straussian; Gallic touches are stronger. The overture to "The Magic Flute" began and Liszt's "Tasso" ended a well-played concert.

NEW YORK
TIMES

JAN 4 - 1924

BOSTON SYMPHONY PLAYS.

Pierre Monteux Gives Strauss's Strange "Sinfonia Domestica."

Bringing glowing coals of Strauss to the Newcastle of orchestras, as tomorrow they will bring the "Color" symphony of Bliss, the Boston Symphony's hundred men under Pierre Monteux were heard in Carnegie Hall last evening in the infrequently performed "Sinfonia Domestica." A new generation has arisen to whom the composer's airing of domestic linen is evidently yet surprising. It will be twenty years the coming March 21 since Richard Strauss himself gave his work on this platform for the first time anywhere in the world.

"A day in my family life," he had called it, and then cynically made a night of it instead. New York remembers the confusion of listeners who found the baby's noon siesta transformed into a nocturne, supper time into breakfast and so on around the clock.

Strauss, as was written in this newspaper in 1904, wished this strange symphony to be taken as music, for what it is, and not as elaboration of details. It was music last evening to be enjoyed in many passages of fine and lyric eloquence, lover-like playing with orchestral sound, romancing even with the grotesque. The Bostonians' tone and mass technique, needless to say, was admirable.

Monteux revived also, in Gliere's "The Sirens," an atmospheric setting of a classic story by the Kiev composer, heard first in Boston when Mr. Monteux originally led the band as its brief guest before Rabaud, whom he later succeeded as conductor. The program last night prefaced Strauss with Mozart's "Magic Flute" overture, and followed Gliere with the "Tasso" of Liszt.

THIS CLIPPING FROM

NEW YORK
HERALD

JAN 4

THE BOSTON SYMPHONY.

The Boston Symphony Orchestra gave its second evening concert in Carnegie Hall last night. The program consisted of Mozart's overture to "The Magic Flute," the "Symphonia Domestica," by Richard Strauss; Gliere's symphonic poem, "The Sirens," and Liszt's "Tasso: Lament and Triumph."

Dr. Strauss's sketch of domestic felicity was composed in 1903 and performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, March 21, 1904, by Wetzler's

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THIS CLIPPING FROM

BROOKLYN
NEW YORK
EAGLE

JAN 5

MUSIC OF THE DAY

Monteux's programic genius was never better demonstrated than last evening at the Academy, when the Boston Orchestra made its second appearance in Brooklyn for this season. Beginning with Berlioz's "Roman Carnival" (a faux pas that can be forgiven this notable conductor), the evening went its way through Schumann's D minor Symphony, Gliere's poem, "The Sirens," a Mozart violin concerto, and the Polovtsian dances from Borodin's "Prince Igor." Not a strikingly novel program, but one well off the beaten track and interesting at all times.

The Berlioz overture we have with us always, yet if music of this sort were to be written by any contemporary composer it would stand little [illegible] of performance. It is noisily [illegible], like so much of Berlioz's music.

Of the Schumann Symphony one could write a great deal. Its parentage is unmistakable, for the composer's romantic shadow is cast over every bar. Particularly admirable is the first tempestuous movement, its rhythmic figure and emotional content so like Schumann's "In der Nacht," that soaring and elegiac piano epic. The continual reiteration of a single phrase gives this music a morbid, feverish coloring, accentuated by Schumann's heavy handling of the orchestra. The Romanza which follows only intensifies the drama inclosed in this music. It is a brooding, melancholy song, full of somber suggestions. A measure of gayety pervades the Scherzo, with its Pierrot-like trio, and the finale is all sunshine.

Of Gliere's "Sirens" one receives a complex impression. The amazingly effective opening, with its chaotic murmurings, its pictures of ocean nights clouded and moonless, with an indefinable something approaching in the darkness, is highly original; but later the mysterious presence evolves into the ghost of Richard Wagner. Evidently Gliere, after deciding on his subject, referred to the sirens of the "Tannhauser" baccanale, for his score is sadly in need of quotation marks. Two phrases are borrowed outright, no mistake, and the coloring of the climax is that of the Dresden master.

That French violinist of silky tone, Jacques Thibaud, gave a splendid performance of the Mozart Concerto, written in the days when the concerto was still primarily a display piece and not the symphonic rhapsody that it became later under Beethoven and Brahms. But there are expressive and delightful passages in it, notably the "Un poco adagio."

Borodin's dances are among his most original works—though indeed the entire list of this Russian composer's works—so few in number—is marked by individuality and unusual promise. We say promise since Borodin was essentially a dilettante and music was not the major interest of a varied and eventful life. But he was the forerunner, though credit is rarely given him, of many later developments of musical art. The Polovasian dances are barbaric and stunning in their orchestral coat-of-many-colors and have the authentic Russian flavor that is more evident in Borodin's music than in that of any other composer, excepting Moussorgsky.

We have purposely refrained till now from any comment on the performance of Monteux and his splendid band, for it was one that needed little criticism—finely wrought, expressive and colored by a master hand. There will be many regrets when this French conductor leaves his familiar post at the head of the Boston organization.

EDWARD CUSHING.

THIS CLIPPING FROM

NEW YORK

JAN 1924

At Carnegie Hall tomorrow afternoon, the Boston Symphony Orchestra, under Pierre Monteux, assisted by Jacques Thibaud, violin soloist, will present a Mozart-Bliss-Brahms-Ravel program.

THIS CLIPPING FROM THE
LAWRENCE
MASS.

JAN 1924

BOSTON SYMHONY ORCHESTRA COMING

An event of prime importance will be the coming visit of the internationally celebrated Boston Symphony Orchestra of 100 musicians, which is to give a concert in the Colonial on Sunday afternoon, Jan. 20th.

This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than 40 years of endeavor.

The history of the orchestra makes a fine record of high purpose, administrative wisdom, and munificence on the part of its founder. Every effort was directed toward artistic supremacy. One after another of the world's greatest conductors devoted their best towards the further refinement of the ensemble. Nothing was spared to bring the finest musicians of Europe to make up the ranks.

Hence the ensemble, in glow of tone, in clear cut unanimity and delicate balance of choirs, is the envy of all orchestras. It requires a remarkable leader to shape this ensemble and to evoke from it a wondrously eloquent performance.

Such a leader is Pierre Monteux. This, his fifth season as conductor, will also be his last, and promises to be one of the finest, artistically speaking, of them all. The Boston Symphony concerts have never been more widely popular, nor the schedule more crowded.

Seats are on sale at the Colonial. The sale thus far indicates that the concert will have the usual capacity crowds as in 1910, 1920 and 1922.

THIS CLIPPING FROM THE
LAWRENCE
MASS.

JAN 1924

THE announcement that the Boston Symphony orchestra will come here to the Colonial theatre on Sunday afternoon, Jan. 20, is the first bit of pleasant musical news of the present season. Strange to say there is usually somewhat more interest shown in song or instrumental recitals than in a symphony program. Why this is so can be ascribed to several different reasons, the chief of which is that a recital reaches the average intelligence much more directly and quickly that do the higher and more pre-

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THIS CLIPPING
WORCES
MASS.
POST

JAN 1924

BOSTON SYMPH HERE FEBRUAR

Will Be Local Farewel

Pierre Monteux, Conduc

A visit of paramount importan the musical season here will be concert by the Boston Symphony chestra, to be given in Mecha Hall on Tuesday evening, Feb. 12.

This concert bears double inter because it comes after three yea absence from this city, and because will be in the nature of a farewell Pierre Monteux who completes t season his five year term as condu tor of the orchestra. Much to the r gret of his large American public, th noted French leader intends to retur to Paris in the spring.

Pierre Monteux appeared here at the head of the orchestra in his first two seasons, 1920 and 1921. Now in his fifth year at this post he is generally said to have brought the quality of the performance to the highest degree of marvelous perfection.

He first came to America at the head of Diaghileff's Ballet Russe, having won much fame in the old world as conductor of the principal orchestras of Paris and in the larger opera houses of Europe. He was particularly noted for the concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, with which he toured Europe before coming here. Previous to his present post, he was the French conductor at the Metropolitan Opera House in New York.

A program of particular interest is being planned by Mr. Monteux, which will be at once directly enjoyable to the layman and contain the greatest achievements in orchestral repertory.

ESTABLISHED 1861
FROM
NEWS, 1924
Providence, R. I.

The programme is announced the third appearance of the B Symphony Orchestra in Provi this season, to be given in Inf hall on Tuesday evening, Jan.

The soloist of the evening w Jean Bedetti, the famous lead the 'cello section in the orch who came from Europe, wher held a very high reputation, to this post three years ago, and wh ranked as one of the foremost 'c virtuosos in America. He will pear with the orchestra on this casion in Schumann's beautiful certo for that instrument.

Pierre Monteux will open the gramme with Schubert's immo symphony in C-major, the sc which is considered by many master work of this composer which, as chance as had it, has been performed by this orchestra Providence for a number of season

There will be a diversion in tw numbers from Ravel's fantastic sui "Mother Goose," namely, "The Con versations of Beauty and the Beast and "Laideronette, Empress of th Pagodas. The evening will clos with Wagner's "Flying Dutchman overture.

NEW YORK
EVENING MAIL

JAN 25 1924

NOW "LE SACRE"

The music of Stravinsky's famous ballet, "Le Sacre du Printemps," will finally be heard in New York at the Carnegie Hall concert of the Boston Symphony Orchestra on the last day of this month. Pierre Monteux, who conducted the initial performance of the work in Paris—an occasion of riotous opposition, as well as of frantic applause—will, of course, conduct it here.

That performance took place ten and a half years ago. The Diaghileff troupe danced the work. But the music has likewise been much played in concert abroad. The first performance in America was given by the Philadelphia Orchestra, under the direction of Leopold Stokowski, in Philadelphia, last season. New York is one of the last of the big cities of the world to hear what is perhaps the most celebrated orchestral composition of the present century. And yet New York does not lack orchestras, resident and visiting.

THIS CLIPPING FROM THE
ROCHESTER
N. Y.
TIMES UNION

1924

Following its statement published in the program book of the subscribers who have been helping cover its annual deficit, the Boston Symphony Orchestra publishes its financial record for the last three seasons. From this it appears that the deficit was reduced from $121,000 in 1921 to $97,000 in 1922 and $83,000 in 1923, which an endowment fund reduces a little below these figures. At the same time the salaries paid have risen from $299,000 to $303,000. The gross incomes from concerts have risen from $407,000 in 1922 to $423,000 in 1923. The trustees say that they are informed that "among the American orchestras of the first grade, none of which are self-supporting, the Boston Symphony Orchestra is burdened with the smallest operating deficit." The public is appealed to to give "this Boston institution" its firmest support at the present time.

A gift to the guaranty fund of $10,000 from an anonymous giver is n announced, bringing it [illegible] $150,000. This gift is "In the memory Henry L. Higginson." The fun however, according to The Bost Transcript, mounts too slowly to me the deficit, which now stands at $6 000.

Because the Boston audience tha heard Arthur Bliss' "Color Syn phony" did not applaud vigorous H. T. P., in The Boston Transcript not at all satisfied. He thinks it wa "an audience afraid of itself"; seemed to him to be saying to itself "Safety first." "It must have been interested; it should have been engrossed, enkindled." He intimates that it did not applaud because it was "not quite prudent" to applau "a new man with a new voice." But what if it were an audience not afraid to indicate, in the polite American way that it did not like the "new voice"? If it had the courage to think hat even a modernist was writing mere noise, sounds that were not justi ed, and to express its disapproval; hat it had opinions of its own, as Mr. Parker had of his own, and even at the risk of public reprimand in The Transcript was determined to retain them? It is barely possible.

THIS CLIPPING FROM THE
WORCESTER
MASS.
POST

1924

BOSTON SYMPHONY AT MECHANICS

After an absence of three years, the Boston Symphony orchestra is to return to Worcester to give a concert in Mechanics hall, Tuesday evening, Feb. 12. The event will be one of the most important in the Worcester season, not only on account of the orchestra, which is considered one of the very finest of its kind in the world, but because this is the farewell season of Pierre Monteux as its conductor.

Pierre Monteux appeared here at the head of the orchestra in his first two seasons—1920 and 1921. Now completing his five-year term, he is generally said to have brought the quality of the performances to the highest degree of marvelous perfection, rivaling its eloquence in any past season of its long and illustrious history. There is considerable regret at the pending departure of this most distinguished of French conductors.

He first came to America at the head of Diaghileff's Ballet Russe, having won much fame in the Old World as conductor of the principal orchestras of Paris and in the larger opera houses of Europe. He was particularly noted for the Concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, with which he toured Europe before coming here. Previous to his present post, he was the French conductor at the Metropolitan Opera House in New York.

It is as conductor of the Boston Symphony orchestra, however, that he is considered to have reached the highest degree of his executive and interpretative genius. The program which Pierre Monteux is preparing for Worcester will be of the highest beauty and brilliance and likewise have popular appeal.

INFORMATION OBSCURED

NEW YORK
TRIBUNE

JAN 4 - 192

Albert Spalding Is Soloist With N. Y. Symphony

Two More Beethoven Numbers Are Heard at Carnegie; Violinist Plays With Smoothness and Ease

Bostonians Give Concert

"Symphonia Domestica" Is Well Received and Gliere's "The Sirens" Follows

By F. D. Perkins

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Fifth Symphony Played

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Orchestral Tone Rich

Under Mr. Monteux, the orchestral tone had a rich smoothness, but not thickness; it was always clear and relevant, giving each part its contemplated value, with nothing overplayed or obscured. Clear and well balanced, the performance was thoroughly expressive; bright, humorous, contemplative or tender as the family situation required. Almost twenty years after its first performance (March 21, 1904, in the same hall) there seemed nothing horrific in the Symphonia yesterday; on the contrary, it seemed tuneful to the point of mildness—a cheerful family spending a quiet day without vicissitudes.

Mr. Monteux and his men, applauded at length after the Strauss number, followed with "The Sirens," a symphonic poem by Reinhold Gliere, first heard in Petrograd in 1902. With various undulating passages and muted strings, then with agitated outbursts, it tells of the fatally attracted ship, which is wrecked to the tune of a sustained, ominous low note fading away in the lower strings. It has one or two hints of Strauss, but does not, on the whole, seem Straussian; Gallic touches are stronger. The overture to "The Magic Flute" began and Liszt's "Tasso" ended a well-played concert.

THIS CLIPPING FROM

NEW YORK

JAN 4 1924

At Carnegie Hall tomorrow afternoon, the Boston Symphony Orchestra, under Pierre Monteux, assisted by Jacques Thibaud, violin soloist, will present a Mozart-Bliss-Brahms-Ravel program.

NEW YORK
TIMES

JAN 4 - 1924

BOSTON SYMPHONY PLAYS.

Pierre Monteux Gives Strauss's Strange "Sinfonia Domestica."

Bringing glowing coals of Strauss to the Newcastle of orchestras, as tomorrow they will bring the "Color" symphony of Bliss, the Boston Symphony's hundred men under Pierre Monteux were heard in Carnegie Hall last evening in the infrequently performed "Sinfonia Domestica." A new generation has arisen to whom the composer's airing of domestic linen is evidently yet surprising. It will be twenty years the coming March 21 since Richard Strauss himself gave his work on this platform for the first time anywhere in the world.

"A day in my family life," he had called it, and then cynically made a night of it instead. New York remembers the confusion of listeners who found the baby's noon siesta transformed into a nocturne, supper time into breakfast and so on around the clock.

Strauss, as was written in this newspaper in 1904, wished this strange symphony to be taken as music, for what it is, and not as elaboration of details. It was music last evening to be enjoyed in many passages of fine and lyric eloquence, lover-like playing with orchestral sound, romancing even with the grotesque. The Bostonians' tone and mass technique, needless to say, was admirable.

Monteux revived also, in Gliere's "The Sirens," an atmospheric setting of a classic story by the Kiev composer, heard first in Boston when Mr. Monteux originally led the band as its brief guest before Rabaud, whom he later succeeded as conductor. The program last night prefaced Strauss with Mozart's "Magic Flute" overture, and followed Gliere with the "Tasso" of Liszt.

THIS CLIPPING FROM

NEW YORK
HERALD

JAN 4

THE BOSTON SYMPHONY.

The Boston Symphony Orchestra gave its second evening concert in Carnegie Hall last night. The program consisted of Mozart's overture to "The Magic Flute," the "Symphonia Domestica," by Richard Strauss; Gliere's symphonic poem, "The Sirens," and Liszt's "Tasso: Lament and Triumph."

Dr. Strauss's sketch of domestic felicity was composed in 1903 and performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, March 21, 1904, by Wetzler's Orchestra. The composer was the conductor. Mr. Monteux imparted unwonted vim and energy to his men last night. Their performance of the Strauss work was excellent, and out of domestic chaos they frequently brought reconciliation and order. In "The Sirens" there was beautiful work by the strings. The quality of tone more than affirmed that the Boston orchestra was on its best mettle.

Y TRANSFORMERS

inches long, three being 3¼ inches in diameter and three being 3 inches in diameter.

The primary winding on each transformer is made on one of the tubes having the 3-inch diameter. A great many experimenters wind ten turns on the tube marked "Tl" in the diagram. Fifteen turns are then wound on the other 3-inch tubes for the primaries of the other two transformers.

A much sharper tuning set can be made by winding only six turns on each tube for the primaries of the transformers. This winding should be made of No. 26, or eight double cotton covered, the winding commencing at a point about ¼ of an inch from one end of the tube and occupying about an inch of space on the tube. The rest of the tube is bare.

The secondaries of the transformers are wound with 65 turns of either No. 24 or No. 28 double cotton covered wire, on the tubes having the 3¼-inch diameter. Start the winding about ½ inch from the end of the tube. When complete, the winding tube should be equally spaced on the tube with about a half inch left bare on each end.

The secondaries of the second and third transformers should have a tap taken off 14 turns from the end of the winding for the connection to the neutralizing condenser. This may be left out and the connection made at the end of the coil if desired, however. When the windings are complete assemble the primary coil inside the secondary and bring the leads out.

More details concerning the construction of the Neutrodyne will be

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THIS CLIPPING FROM THE
LAWRENCE
MASS.

JAN 1924

BOSTON SYMHONY ORCHESTRA COMING

An event of prime importance will be the coming visit of the internationally celebrated Boston Symphony Orchestra of 100 musicians, which is to give a concert in the Colonial on Sunday afternoon, Jan. 20th.

This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than 40 years of endeavor.

The history of the orchestra makes a fine record of high purpose, administrative wisdom, and munificence on the part of its founder. Every effort was directed toward artistic supremacy. One after another of the world's greatest conductors devoted their best towards the further refinement of the ensemble. Nothing was spared to bring the finest musicians of Europe to make up the ranks.

Hence the ensemble, in glow of tone, in clear cut unanimity and delicate balance of choirs, is the envy of all orchestras. It requires a remarkable leader to shape this ensemble and to evoke from it a wondrously eloquent performance.

Such a leader is Pierre Monteux. This, his fifth season as conductor, will also be his last, and promises to be one of the finest, artistically speaking, of them all. The Boston Symphony concerts have never been more widely popular, nor the schedule more crowded.

Seats are on sale at the Colonial. The sale thus far indicates that the concert will have the usual capacity crowds as in 1919, 1920 and 1922.

THIS CLIPPING FROM THE
LAWRENCE
MASS.

JA 1924

THE announcement that the Boston Symphony orchestra will come here to the Colonial theatre on Sunday afternoon, Jan. 20, is the first bit of pleasant musical news of the present season. Strange to say there is usually somewhat more interest shown in song or instrumental recitals than in a symphony program. Why this is so can be ascribed to several different reasons, the chief of which is that a [illegible] reaches the average intelligence more directly and quicker [illegible] do the higher and more pretentious symphonic forms. Still at the last appearance here of the world famous Boston organization the program was so arranged that it took on almost a popular aspect, containing the familiar, though thrilling overture to Wagner's "Tannhauser." Interest in the forthcoming event will be heightened by the appearance here again of Raymond Havens, pianist, as soloist. He came in a similar capacity in 1919 when Henri Rabaud was the conductor. Mr. Havens, who has developed into one of America's foremost pianists, will play Schumann's A-minor Concerto. Pierre Monteux, who has been the leader of the Boston Symphony for the past five seasons, will conduct. This will be his final season with the orchestra.

The program in detail will be as follows:

Symphony in A-major, No. 7, Op.92 Beethoven
- 1 Poco sostenuto; Vivace
- 2 Allegretto
- 3 Presto, Presto meno assai
- 4 Allegro con brio

Nocturnes Debussy
- a Clouds
- b Festivals

Concerto in A-minor for piano and orchestra, Op 54 Schumann
- 1 Allegro appetuoso
- 2 Intermezzo: Andantino grazioso
- 3 Allegro vivace Mr. Havens

Ouverture Solenneiie: 1812 Tchaikowsky

THIS CLIPPING FROM THE
WORCESTER
MASS.
POST

JAN 2 1924

BOSTON SYMPHONY HERE FEBRUARY 12

Will Be Local Farewell to Pierre Monteux, Conductor

A visit of paramount importance in the musical season here will be concert by the Boston Symphony Orchestra, to be given in Mechanics Hall on Tuesday evening, Feb. 12.

This concert bears double interest because it comes after three years absence from this city, and because it will be in the nature of a farewell to Pierre Monteux who completes this season his five year term as conductor of the orchestra. Much to the regret of his large American public, the noted French leader intends to return to Paris in the spring.

Pierre Monteux appeared here at the head of the orchestra in his first two seasons, 1920 and 1921. Now in his fifth year at this post he is generally said to have brought the quality of the performance to the highest degree of marvelous perfection.

He first came to America at the head of Diaghileff's Ballet Russe, having won much fame in the old world as conductor of the principal orchestras of Paris and in the larger opera houses of Europe. He was particularly noted for the concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, with which he toured Europe before coming here. Previous to his present post, he was the French conductor at the Metropolitan Opera House in New York.

A program of particular interest is being planned by Mr. Monteux, which will be at once directly enjoyable to the layman and contain the greatest achievements in orchestral repertory.

ESTABLISHED 1881
FROM
NEWS,
Providence, R. I.

1924

The programme is announced for the third appearance of the Boston Symphony Orchestra in Providence this season, to be given in Infantry hall on Tuesday evening, Jan. 22.

The soloist of the evening will be Jean Bedetti, the famous leader of the 'cello section in the orchestra who came from Europe, where he held a very high reputation, to take this post three years ago, and who is ranked as one of the foremost 'cello virtuosos in America. He will appear with the orchestra on this occasion in Schumann's beautiful concerto for that instrument.

Pierre Monteux will open the programme with Schubert's immortal symphony in C-major, the score which is considered by many the master work of this composer and which, as chance as had it, has not been performed by this orchestra in Providence for a number of seasons.

There will be a diversion in two numbers from Ravel's fantastic suite "Mother Goose," namely, "The Conversations of Beauty and the Beast" and "Laideronette, Empress of the Pagodas. The evening will close with Wagner's "Flying Dutchman" overture.

NEW YORK
EVENING MAIL

JAN 15 1924

NOW "LE SACRE"

The music of Stravinsky's famous ballet, "Le Sacre du Printemps," will finally be heard in New York at the Carnegie Hall concert of the Boston Symphony Orchestra on the last day of this month. Pierre Monteux, who conducted the initial performance of the work in Paris—an occasion of riotous opposition, as well as of frantic applause—will, of course, conduct it here.

That performance took place ten and a half years ago. The Diaghileff troupe danced the work. But the music has likewise been much played in concert abroad. The first performance in America was given by the Philadelphia Orchestra, under the direction of Leopold Stokowski, in Philadelphia, last season. New York is one of the last of the big cities of the world to hear what is perhaps the most celebrated orchestral composition of the present century. And yet New York does not lack orchestras, resident and visiting.

FROM THE

blished in subscribers over its an- Symphony financial re- seasons. From the deficit was re- 0 in 1921 to $97, $83,000 in 1922, endowment fund reduces these figures. At the same salaries paid have risen from to $303,000. The gross income from concerts have risen from 000 in 1922 to $423,000 in 1923. trustees say that they are informed that "among the American orchestras of the first grade, none of which are self-supporting, the Boston Symphony Orchestra is burdened with the smallest operating deficit." The public is appealed to to give "this Boston institution" its firmest support at the present time.

A gift to the guaranty fund of $1 000 from an anonymous giver is now announced, bringing it up to $15 000. This gift is "In the memory of Henry L. Higginson." The fund however, according to The Boston Transcript, mounts too slowly to meet the deficit, which now stands at $6 000.

Because the Boston audience that heard Arthur Bliss' "Color Symphony" did not applaud vigorously H. T. P., in The Boston Transcript not at all satisfied. He thinks it was "an audience afraid of itself"; seemed to him to be saying to itself "Safety first." "It must have been interested; it should have been engrossed, enkindled." He intimates that it did not applaud because it was "not quite prudent" to applaud "a new man with a new voice." But what if it were an audience not afraid to indicate, in the polite American way that it did not like the "new voice"? If it had the courage to think that even a modernist was writing mere noise, sounds that were not justified, and to express its disapproval that it had opinions of its own, as Mr. Parker had of his own, and even at the risk of public reprimand in The Transcript was determined to retain them? It is barely possible.

CLIPPING FROM THE
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1924

ON SYMPHONY AT MECHANICS

After an absence of three years, the Boston Symphony orchestra is to return to Worcester to give a concert in Mechanics hall, Tuesday evening, Feb. 12. The event will be one of the most important in the Worcester season, not only on account of the orchestra, which is considered one of the very finest of its kind in the world, but because this is the farewell season of Pierre Monteux as its conductor.

Pierre Monteux appeared here at the head of the orchestra in his first two seasons—1920 and 1921. Now completing his five-year term, he is generally said to have brought the quality of the performances to the highest degree of marvelous perfection, rivaling its eloquence in any past season of its long and illustrious history. There is considerable regret at the pending departure of this most distinguished of French conductors.

He first came to America at the head of Diaghileff's Ballet Russe, having won much fame in the Old World as conductor of the principal orchestras of Paris and in the larger opera houses of Europe. He was particularly noted for the Concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, with which he toured Europe before coming here. Previous to his present post, he was the French conductor at the Metropolitan Opera House in New York.

It is as conductor of the Boston Symphony orchestra, however, that he is considered to have reached the highest degree of his executive and interpretative genius. The program which Pierre Monteux is preparing for Worcester will be of the highest beauty and brilliance and likewise have popular appeal.

INFORMATION OBSCURED

FROM THE
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PROVIDENCE
RHODE ISLAND
TRIBUNE

JAN 13 1924

JEAN BEDETTI

Soloist With the Boston Symphony Orchestra at Infantry Hall, Jan. 22

PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

JAN 13 1924

BOSTON SYMPHONY WILL HOLD THIRD CONCERT HERE JAN. 22

Soloist of Evening Will be Jean Bedetti, 'Cello Leader.

The programme is announced for the third appearance of the Boston Symphony Orchestra in Providence this season in Infantry Hall, Tuesday evening, Jan. 22.

The soloist will be Jean Bedetti, the famous leader of the 'cello section in the orchestra, who came from Europe, where he had held a high reputation, to take this post three years ago, and who is ranked as one of the foremost 'cello virtuosos in America. He will appear in Schumann's beautiful concerto for that instrument.

Pierre Monteux will open the programme with Schubert's immortal symphony in C major, the score which is considered by many the master work of this composer, and which has not been performed by this orchestra in Providence for a number of seasons.

There will be a diversion in two numbers from Ravel's fantastic suite, "Mother Goose," namely, "The Conversations of Beauty and the Beast" and "Laideronette, Empress of the Pagodas." The evening will close with Wagner's "Flying Dutchman" overture.

THIS CLIPPING FROM
PROVIDENCE
RHODE ISLAND
TRIBUNE

JAN 13 1924

Third Boston Symphony Program

With Jean Bedetti as the soloist, the Boston Symphony Orchestra will make its third visit to Providence to give a concert in Infantry Hall on Tuesday evening, Jan. 22. This illustrious cellist, who leads the corresponding section of the orchestra and is perhaps the finest virtuoso of the instrument that has ever been a member of this organization, will be heard on this occasion in the Concerto of Schumann, which is particularly noted for its beautiful slow movement.

The symphony of the evening will be that of Schubert in C minor, the divinely beautiful score which many consider this composer's masterpiece and which, as it happens, has not been performed by this orchestra in Providence for many seasons.

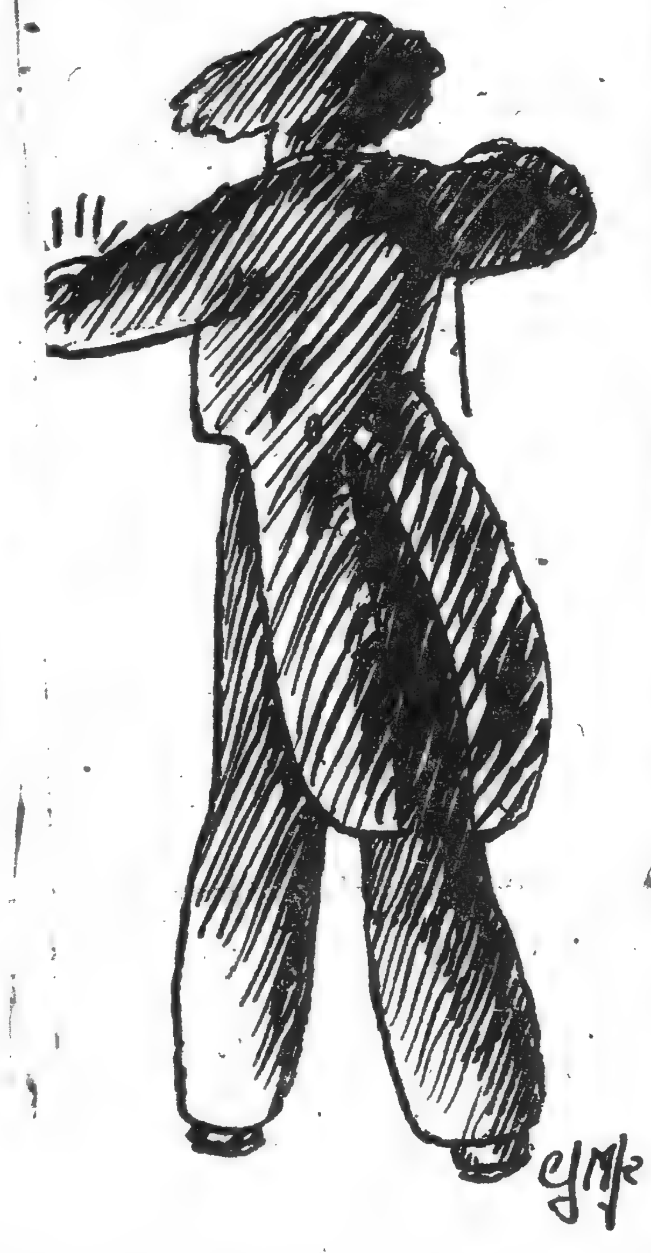
There will be a diversion in two numbers from Ravel's fantastic suite, "Mother Goose," namely, "The Conversations of Beauty and the Beast" and "Laideronette, Empress of the Pagodas." The evening will close with Wagner's "Flying Dutchman," overture.

BROOKLYN
NEW YORK
EAGLE

JAN 13 1924

Back Views of Famous Conductors

Our friend the artist sat with us to hear the Boston Symphony. Being a very fastidious fellow, he had inquired in advance whether the program included any of Strawinsky's or Schoenberg's music. We assured him no and were rewarded with the sketch reproduced on this page and which he drew on his program to the intense annoyance of the dowager in the seat across the aisle, with whose esthetic enjoyment of a Schumann symphony the pencil scratching interfered. But art brooks no interference and the sketching went on.



As George Jean Nathan has said, the trivial may often inspire the great, and so it is that our friend the artist's sketch inspired us to meditations on the linear perspectives of various of our long-distance friends in the Conductors' Union. As will be gleaned from the accompanying sketch, M. Monteux's is an imposing facade. One could not mistake it for another—it is unique. Henry Hadley boasts of no such individual line—we have often remarked the resemblance of the American to Van Hoogstraten.

Mr. Van Hoogstraten is more persuasive in gesture—he seems to coax music from his men and one almost expects to see him reach out a handful of little sugar lumps.

Mengelberg (we go down the list) is the actor-manager of the clan. We have been told that his every gesture is a studied one, so that nothing will disturb the synthesis of music and motion for which he strives. All this smacks somewhat of preciousness, but Mr. Mengelberg is above our petty insinuations.

Next is Stokowski, the Romeo of the conductors, who woos the Muse with such evident success. Mr. Stokowski is less picturesque than Mengelberg but he is esthetically as satisfactory.

Mr. Damrosch does not always present a back view to the audience. We suspect that Walter has some complex with politeness at its base. At a recent concert in Brooklyn he incontinently turned to the audience with gestures inferring that it might join in the performance of Mozart's "Jupiter" Symphony. And Mr. Damrosch has been known to vocalize. In fact, his is a decided failing for words. Not content is the conductor of the New York Symphony to let the orchestra speak for itself, but he must needs descend the Olympian heights of the conductor's platform to the keyboard of a piano for a verbal tete-a-tete with his audience.

But Mr. Damrosch presents an aristocratic and formidable back, without Latin or Teutonic grace of movement. Those in the audience who find the music of the modernists too tediously old-fashioned may in the future spend their time comparing fashions in conductors as displayed by the tailor's and barber's art.

THIS CLIPPING FROM THE
ST. PAUL
MINN.
PIONEER PRESS

JAN 13 1924

of the best nights of the German season.

Boston Symphony Concert.

The second afternoon concert of the Boston Symphony Orchestra took place. The program comprised Brahms' "Tragic Overture," Arthur Bliss' "Color Symphony," Mozart's E flat violin concerto and the first series of orchestral fragments from the "Daphnis and Chloe" of Maurice Ravel. The violinist was Jacques Thibaud, the distinguished French artist, long and favorably known to the public.

The novelty of the concert was Mr. Bliss' composition, which was first performed at a festival of the Three Choirs at Gloucester, England, on September 7, 1922. It is not a red, white and blue symphony. The composer has made no attempt to translate the painter's palette into terms of tone. He has done just what any sane musician might be expected to do, namely, to give his fancy free rein amid the suggestions offered by the things colors are supposed to represent.

The first movement unfolds itself from the associations of purple, "the color of amethysts, pageantry, royalty and death." The second movement treats of red, "the color of rubies, wine, revelry, furnaces, courage and magic"—a "tall order" as a British commentator remarked on the purpose of "also sprach Zarathustra." The third or scherzo represents blue, "the color of sapphires, deep water skies, loyalty and melancholy," and the finale deals with green, the color of "emeralds, hope, joy, youth, spring and victory."

Several things may be said for Mr. Bliss: The most important is that although he is modern the diatonic scale has no terrors for him nor is he in the least perturbed in the presence of a tune.

His symphony is melodious throughout and there is among his theatic ideas a finely drawn kinship which gives his four movements a family resemblance. We should say that the family came from Ireland, that the purple was on the heather somewhere around the Bog of Allen, the red on the peaks of the Mournes, the blue in the eyes of the coleens and the green in the emerald all over the country. The composition has originality which betrays no sign of painful effort. The melodic idiom is apparently natural to the man, and his spontaneous and unaffected use of modern harmoniees is delightful.

There is no profundity of development, although there is a burst of jocund counterpoint in the wood wind in the second subject of the finale. But on the whole Mr. Bliss sings his way quite irresponsibly through the compositions ignoring the authority of the fathers and the appetites of the concertgoers with equal self-assurance.

It is always pleasant to behold a young man who apes no one and carries himself with a fine air of confidence, yet holds something in his soul that clamors for utterance and can be uttered without offense except to the aged who dislike the disturbing sounds of progress and wish only to be left alone with their memories. Mr. Bliss has not overset the seven hills nor has he created an epoch, but he has written an interesting and stimulating symphony quite worth hearing and capable of stirring up the smoldering embers of a damply burning season. The work was very well performed by the gentlemen of Boston under the careful guidance of Mr. Monteux.

Mr. Thibaud played Mozart as if

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THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

JAN 13 1924

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Jean Bedetti, leader of the Boston Symphony Orchestra's 'cello section, will be the soloist at the third symphony concert of the season on Tuesday, Jan. 22, in Infantry Hall. He will take the solo part in the concerto by Schumann for 'cello, which is particularly noted for its beautiful slow movement. Mr. Monteux will present as his feature number Schubert's immortal symphony in C-major, which has not been performed here for a number of seasons by the Boston players. There will also be two numbers from Ravel's "Mother Goose" Suite, "The Conversations of Beauty and the Best," and "Laideronette Empress of the Pagodas." The final number is Wagner's overture to "The Flying Dutchman."

* * *

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE

JAN 26 1924

Boston Symphony Play Here Feb

A program of remarkable i and brilliance will be presen the Boston Symphony Orches its concert to be given in Mec hall on Tuesday evening, Fe 12th.

The symphony will be the Sev of Beethoven in A major, one of grandest in conception and certa the most impelling by its rhyth sweep of the immortal Nine. divine Allegretto of this symphon as famous as any measures of B thoven.

The modern German school will represented by Richard Strauss's to poem "Death and Tranfiguration."

Debussy's two nocturnes, "Cloud and "Festivals", will also be p sented.

JAN 1924

BOSTON SYMPHONY IN FAREWELL TOUR UNDER MONTEUX

After Absence of Three Years, Boston Symphony To Appear In Mechanics Hall, Worcester, Feb. 12

104 MUSICIANS

After an absence of three year the Boston Symphony Orchestra 104 musicians is to return to Wo cester to give a concert in Mechanic Hall Tuesday evening, Februar 12th. The event will be one of th most important in the Worceste season, not only on account of th Orchestra, which is considered on of the very finest of its kind in th world, but because this is the fare well season of Pierre Montenx a its conductor.

Pierre Monteux appeared here a the head of the Orchestra in hi first two seasons -1920 and 192 Now completing his five year ter he is generally said to have broug the quality of the performance the highest degree of marvelous p fection, rivaling its eloquence in a past season of its long and illustr ous history. There is considerab regret at the pending departure this most distinguished of Fren conductors, particularly since he tends to return to his own count He first came to America at t head of Diaghileff's Ballet Rus having won much fame in the O World as conductor of the prin pal orchestras of Paris and in t larger opera houses of Europe.

He was particularly noted for the Concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, over which he

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THIS CLIPPING FROM THE

JAN 24 1924

Worcester Mass

BOSTON SYMPHONY IN FAREWELL TOUR UNDER MONTEUX

After Absence of Three Years, Boston Symphony To Appear In Mechanics Hall, Worcester, Feb. 12

104 MUSICIANS

After an absence of three years, the Boston Symphony Orchestra of 104 musicians is to return to Worcester to give a concert in Mechanics February

red Europe before coming here. vious to his present post, he was French conductor at the Metlitan Opera House in New York as conductor of the Boston hony Orchestra, however, that is considered to have reached highest degree of his executive interpretative genius.

erre Monteux has prepared a ble programme for the opening ert. It will include Beethoven's th Symphony in A major, ard Strauss' tone poem "Death Transfiguration," Debussy's rne's "Clouds" and "Festi-, and Wagner's Overture to nhauser."

il orders for this concert are received at Symphony Hall, n. The public sale will open week.

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Pierre Monteux has prepared notable programme for the open concert. It will include Beethoven Seventh Symphony in A maj Richard Strauss' tone poem "De and Transfiguration," Deb Nocturne's "Clouds" and vals", and Wagner's Overtu "Tannhauser."

Mail orders for this conce being received at Symphony Boston. The public sale wil next week.

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE

JAN 25 1924

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony orchestra of 104 pieces comes to Worcester for a concert in Mechanics hall Tuesday evening, Feb. 12. This is the first visit of the orchestra since 1921 and will be the farewell appearance of Conductor Pierre Monteux. The program is carefully selected. It opens with Beethoven's Symphony No. 7, in A major, a composition that stands with the fifth and ninth in the grandeur of its conception. The second number is Strauss' "Death and Transfiguration," a tone poem. Following is Debussey's nocturnes, "Clouds" and "Festivals," and closes with Wagner's Overture to "Tannhauser."

A public sale of seats will open in Worcester Feb. 1.

Revy of Pretty Girls

INFORMATION OBSCURED

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PROVIDENCE
RHODE ISLAND
TRIBUNE

JAN 13 1924

JEAN BEDETTI

Soloist With the Boston Symphony Orchestra at Infantry Hall, Jan. 22

PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

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PROVIDENCE
R. I.
JOURNAL

JAN 13 1924

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BROOKLYN
NEW YORK
EAGLE

JAN 13

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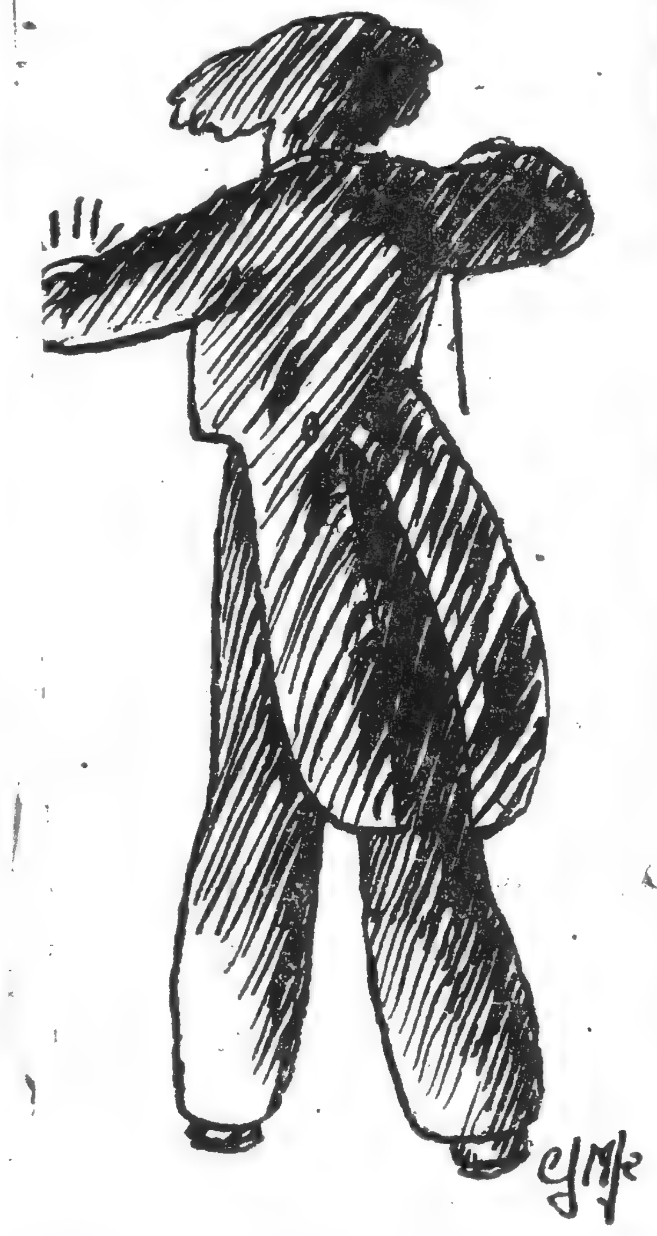

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ST. PAUL
MINN.
PIONEER PRESS

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PROVIDENCE
R. I.
JOURNAL

JAN 13 1924

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Trenches the War Story of a Violinist published in

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WORCESTER
MASSACHUSETTS
GAZETTE

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JAN 1924

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Pierre Monteux appeared here at the head of the Orchestra in his first two seasons -1920 and 1921. Now completing his five year term he is generally said to have brought the quality of the performance to the highest degree of marvelous perfection, rivaling its eloquence in any past season of its long and illustrious history. There is considerable regret at the pending departure of this most distinguished of French conductors, particularly since he intends to return to his own country. He first came to America at the head of Diaghileff's Ballet Russe having won much fame in the Old World as conductor of the principal orchestras of Paris and in the larger opera houses of Europe.

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Pierre Monteux has prepared a notable programme for the opening concert. It will include Beethoven's Seventh Symphony in A major, Richard Strauss' tone poem "Death and Transfiguration," Debussy's Nocturne's "Clouds" and "Festivals", and Wagner's Overture to "Tannhauser."

Mail orders for this concert are being received at Symphony Hall, Boston. The public sale will open next week.

THIS CLIPPING FROM

WORCESTER
MASSACHUSETTS
GAZETTE

JAN 25 1924

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony orchestra of 104 pieces comes to Worcester for a concert in Mechanics hall Tuesday evening, Feb. 12. This is the first visit of the orchestra since 1921 and will be the farewell appearance of Conductor Pierre Monteux. The program is carefully selected. It opens with Beethoven's Symphony No. 7, in A major, a composition that stands with the fifth and ninth in the grandeur of its conception. The second number is Strauss' "Death and Transfiguration," a tone poem. Following is Debussey's nocturnes, "Clouds" and "Festivals," and closes with Wagner's Overture to "Tannhauser."

A public sale of seats will open in Worcester Feb. 1.

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PROVIDENCE
RHODE ISLAND
TRIBUNE

JAN 13 1924

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PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

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JOURNAL

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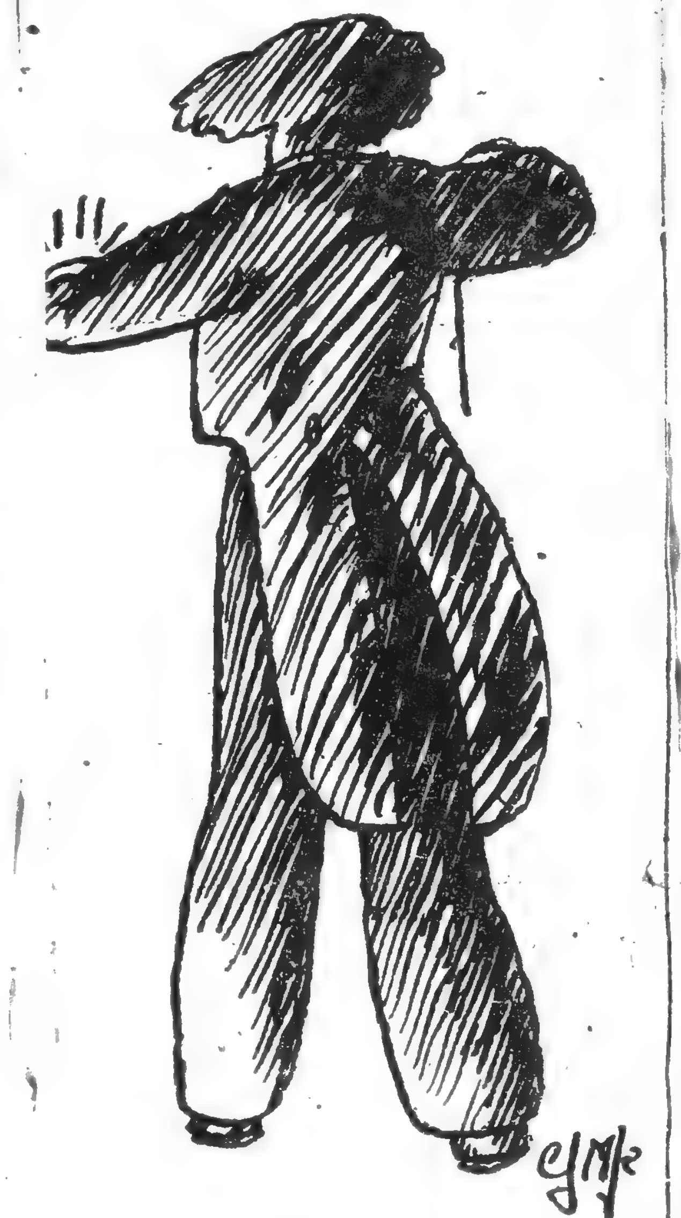

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R. I.
JOURNAL

JAN 13 1924

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GAZETTE

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JAN 1924

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Bags for the kitchen are numerous. Among those in use are cheese-cloth lettuce ery bags, flannel jelly-bags, bags, fish-bags or binders bag for soiled tea-towels. Th is usually made of tea-towe

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Worcester Tel...

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After an absence of three years, the Boston Symphony Orchestra of 104 musicians is to return to Worcester to give a concert in Mechanics Hall Tuesday evening, February 12th. The event will be one of the most important in the Worcester season, not only on account of the Orchestra, which is considered one of the very finest of its kind in the world, but because this is the farewell season of Pierre Montenx as its conductor.

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He was particularly noted for the Concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, over which he toured Europe before coming here. Previous to his present post, he was the French conductor at the Metropolitan Opera House in New York. It is as conductor of the Boston Symphony Orchestra, however, that he is considered to have reached the highest degree of his executive and interpretative genius.

Pierre Monteux has prepared a notable programme for the opening concert. It will include Beethoven's Seventh Symphony in A major, Richard Strauss' tone poem "Death and Transfiguration," Debussy's Nocturne's "Clouds" and "Festivals", and Wagner's Overture "Tannhauser."

Mail orders for this concert are being received at Symphony Hall, Boston. The public sale will open next week.

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE

JAN 25 1924

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony orchestra of 104 pieces comes to Worcester for a concert in Mechanics hall Tuesday evening, Feb. 12. This is the first visit of the orchestra since 1921 and will be the farewell appearance of Conductor Pierre Monteux. The program is carefully selected. It opens with Beethoven's Symphony No. 7, in A major, a composition that stands with the fifth and ninth in the grandeur of its conception. The second number is Strauss' "Death and Transfiguration," a tone poem. Following is Debussey's nocturnes, "Clouds" and "Festivals," and closes with Wagner's Overture to "Tannhauser."

A public sale of seats will open in Worcester Feb. 1.

Bevy of Pretty Girls

[180]

Jan 26

TERRIFIC NUMBER BY SYMPHONY

Stravinsky's Daring "Rite of Spring" Well Received

BY WARREN STOREY SMITH

At the Symphony concert of yesterday afternoon the unexpected happened. As final number on the programme stood Stravinsky's "Le Sacre du Printemps," the most daring piece of music yet written in the 20th century, and yesterday performed for the first time in Boston. And it was heard to prolonged applause.

WAS HISSED IN 1913

When this "Rite of Spring," to give the piece its accepted English title, was originally produced as a ballet in Paris on May 29, 1913, there came from the hearers a storm of protest that took the form of hissing, hooting and howls of rage. Even after 10 years this music was still drastic, relentless in its dissonance, savage and uncompromising in its rhythmic emphasis.

That it provoked no audible expression of disapproval yesterday was not surprising. A Boston audience is too decorous to hiss. But altogether unforeseen was the enthusiasm with which Stravinsky's music was received by a not inconsiderable portion of the assembled company. Time and again Mr. Monteux was recalled to the stage, and not until the men of the orchestra had risen from their chairs to bow repeatedly did the clapping finally cease.

Tremendously Difficult

Undoubtedly much of this applause was prompted by the performance itself; and surely such applause was never more richly deserved. The "Sacre du Printemps" is beyond question the most difficult, the most exacting music that the Boston Symphony Orchestra has ever been called upon to play. Stravinsky asks of the players that they do things pronounced impossible by every book upon orchestration; and the rhythmic complexity of the final "Sacrificial Dance" is probably unparalleled in Western music. Rehearsal after rehearsal was needed before every player could be sure of his "entrances." Yet over all these difficulties the orchestra yesterday triumphed.

Not since Mr. Monteux first came to Boston five years ago has he more completely demonstrated his authority as conductor of his mastery over the technique of his trade. And it was Mr. Monteux, it may be remarked in passing, who in Paris conducted the first performance of this formidable music.

Rites in Pagan Russia

As a ballet "La Sacre du Printemps" is a representation of rites in ancient pagan Russia for the inducing of fertility in spring, rites which culminate in the propitatory sacrifie of a "chosen maiden," who must dance herself to death. For this extraordinary scenario Stravinsky has written music altogether appropriate in its elemental strength, its primitive savage force. There is no blinking the fact that some of this music is not pleasant to hear. At times it lacerates the ear. Here and there it causes the listener's flesh to creep. No doubt in a stage performance, however, these more excrutiating passages would make a less concentrated, and hence a less incisive impression.

And there is in Stravinsky's unbelievably complicated score much that, even at first hearing, seems possessed of a rare and penetrating beauty, as, for example, the Introduction to Part II that Stravinsky has named "The Pagan Night," and the "Mysterious Circles of the Adolescents," while for sheer excitement the final episode is unmatched in music. Beside it Electra's dance of triumph in Strauss' opera is but the tooting of a penny whistle.

Regarding the ultimate place of this revolutionary score, it were unwise to hazard an opinion. But only the hidebound would deny that in "Le Sacre du Printemps" we are confronted by the workings of an extraordinary musical personality, and of a tremendous intellectual force.

For the rest of this concert a few words must suffice. Beethoven's "Pastoral" symphony in sympathetic performance began it, and before "Le Sacre du Printemps," Marya Freund, hitherto unheard here, sang the pathetic recitative and lament of Ariadne, from Monteverdi's opera of that name, and three songs by Mahler.

Mme. Freund has a voice of agreeable quality; but it is as interpreter rather than as vocalist that she chiefly impressed. Clearly she is a singer of rare intelligence, and she has, besides, the priceless gift of personality.

THIS CLIPPING FROM THE
WORCESTER
MASS.
POST
JAN 26 1924

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Includes Grandest Works of Beethoven and Strauss

A program of remarkable interest and brilliance will be presented by the Boston Symphony Orchestra at its concert to be given in Mechanics Hall on Tuesday evening, Feb. 12. This will be the first visit of the orchestra to Worcester in three years and the farewell appearance here of Pierre Monteux, its celebrated French conductor, who is now completing his engagement.

The symphony will be the Seventh Beethoven in A Major, one of the grandest in conception and certainly the most impelling by its rhythmic sweep of the immortal Nine. The divine allegretto of this symphony is as famous as any measures of Beethoven.

The modern German school will be represented by Richard Strauss' tone poem, "Death and Transfiguration." The score describes the agony of a man on his deathbed. He finally succumbs and his soul, meeting God, is transfigured. The culmination of the score is such as probably no other contemporary composer could have written.

Debussy's two nocturnes, "Clouds" and "Festivals," will also be presented. Pierre Monteux was a friend of this foremost of French composers in the years which preceded his death, and thus at first hand learned to understand the significance of Debussy's music and style. The performance of these nocturnes by the famous orchestra under its French conductor is said to be eloquent in the extreme.

The concert will close with Wagner's popular overture to Tannhäuser.

N. Y.
TIMES
ISSUE OF
JAN 27 1924

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On Friday evening, in the Academy of Music, the Boston Symphony Orchestra will give its third concert of the Brooklyn season with Alexander Siloti, the Russian pianist, as the soloist.

Pierre Monteux will conduct Beethoven's famous "Pastoral" Symphony, No. 6, and introduce the first series of excerpts from Maurice Ravel's "Daphnis and Chloe," which ballot the conductor was the first to perform in Europe at the head of Diaghileff's Ballet Russe. Siloti will appear with the orchestra in Liszt's "Dance of Death," a paraphrase of the "Dies Irae." The concert will close with Dvorak's "Carnival" Overture.

NEW YORK
TIMES
JAN 27 1924

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TELEGRAM
JAN 2 1924

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THIS CLIPPING FROM
NEW YORK
AMERICAN
JAN 27 1924

THE Boston Symphony Orchestra will be heard in Stravinsky's "Sacre du Printemps"; Sibelius' violin concerto, Richard Burgin, soloist, and Mozart's C major symphony at Carnegie Hall Thursday evening. The programme for the Saturday afternoon concerts includes excerpts from Debussy's "Martyrdom of St. Sebastian"; Beethoven's "Pastoral" symphony, and Liszt's Danse Macabre.

THIS CLIPPING FROM
NEW YORK
TIMES
JAN 27 1924

SYMPHONY BACKERS TO ASSEMBLE HERE

Orchestra Chiefs of 13 Cities Will Attempt to Solve Problem of Huge Deficits.

INVITED BY C. H. MACKAY

Efforts to Be Made to Strengthen the Financial Situation in Various Communities.

Following visits to New York by thre out-of-town orchestras and a fourth soon to play here, it has become known that a first meeting of financial backers of the great symphony organizations i thirteen American cities will be held here at the invitation of Clarence H Mackay next Saturday. The meeting is for discussion, so the invitations explained, "of all matters of interest t American orchestras at this time." I is expected that the problem of the annual deficits will be taken up and plans laid to remedy the situation.

To Discuss Rival Bidding.

Next Saturday's discussion will b wholly free as to subject, taking whatever direction those present desire o suggest. It is certain that there will b talk of rival bidding for players an conductors, such as in the past ha cost Eastern orchestras many men an $50,000 increases in their own budget for the faithful who remained, whe some of the newer organizations wer forming.

A report yesterday of $70,000 offer to a conductor, not far afield nor u known here, to come to New York, w denied by all concerned. The man me tioned now receives over $40,000, whic was the price the Metropolitan once pa to Toscanini, and it has been announc from his concert platform that M Stokowski accepted Philadelphia's figu at a personal loss. He is at present, are most other leaders, under bindi contract for a term of years.

Mr. Mackay's guests are expected consider how rival city orchestras m "live and let live" in future years. Th will informally, in American parlan "swap hard luck stories" and seek re edies for their difficulties in good Am ican "big business" methods.

Mr. Mackay is the present Chairman of the Board of Directors of the harmonic Society, the oldest orc in this country and the third old the world. He has been South issuing the call for this informal ference to both the chief officer practical business men of the other cal groups.

Final plans await his return to Tuesday or Wednesday and no inf tion of the semi-public meeting ha available at either his offices Postal Telegraph Company, those Philharmonic Society or the M home at 3 East Seventy-fifth From outside the city it was le that the men accepting the invi will meet informally as guests at dinner at Mr. Mackay's home on Saturday night.

Thirteen presiding officers of symphony organizations and thirteen business managers of their orchestras have accepted, according to report from some of their home towns. They will represent, in terms of concert hall box offices, $5,000,000 annual turnover, or nearly twice the gross business of the Metropolitan Opera House. Their common bond will be that each has an average annual deficit of $100,000 a season.

Some of Those to Attend.

Some of those who are expected or will send proxies if unable to attend are W. A. Clark Jr. of Los Angeles, who up to this year had paid $543,000 for the Los Angeles Philharmonic, and is still "carrying on" a six-figure deficit; Elbert I. Carpenter of Minneapolis, where also one man carries the chief financial load; Charles H. Hamill of Chicago, Mr. Murphy of Detroit, Mrs. Charles P. Taft of Cincinnati, John L. Severance of Cleveland and H. H. Flagler of the New York Symphony.

From Rochester, with its youngest of all the big orchestras, will come George Eastman, who has undertaken to run music with "big business" brains and experience. From Philadelphia is Alexander Van Rensselaer, acting in the absence of Edward Bok, largest donor of the recent endowment. Representing Boston is Judge Frederick P. Cabot, the successor of Major Higginson, now wrestling with $95,000 annual difference between expenses and income of the Boston Symphony.

With their chief there have been invited the business managers, who will dine in New York the same evening and will, in event of promising developments, remain to work out any plans adopted by the respective groups. The managers are W. H. Brennan, Boston; Arthur Judson, New York Philharmonic and Philadelphia; George Engles, New York Symphony; Mr. See, Rochester, Mrs. J. W. Darby, Cincinnati; Mrs. Adela Prentiss Hughes, Cleveland; W. E. Walter, Detroit; F. J. Wessels, Chicago; S. E. Macmillen, St. Louis; A. J. Gaines, Minneapolis; Caroline A. Smith, Los Angeles, and A. W. Widenham, San Francisco.

Four of the Middle West orchestras had been reported in the beginning of their current season as planning to "save themselves by a merger." That move, though it came to no definite action, led to much consideration of the common interests of rival touring orchestras having their home bases at Cleveland, Cincinnati, St. Louis and Detroit.

In the case of the New York Symphony Orchestra the need of begging orchestra funds in grudging driblets from a host of promising contributors led Harry Harkness Flagler some years ago to assume personally the entire financial responsibility, leaving to a Board of Directors only questions of artistic policy.

The older Philharmonic Society received $500,000 by bequest of Jose Pulitzer, of wh [illegible] ducing [illegible] give a [illegible] hundre [illegible] year.

Mac [illegible]

At the season's fir [illegible] harmonic directors in [illegible] cent Astor last Fall, [illegible] Frederick A. Juilliard presiding, Chairman Mackay first indicated some of the problems he will now discuss with other orchestra heads. In his report then he emphasized "the great cost of maintaining a symphony orchestra, owing to the high standard demanded." Here, as well as in other cities, adequate financial returns could not be insured without an endowment fund, he said.

"Even with a full attendance at every concert," his report added, "there would still be a considerable deficit." There was a limit to what the public could be charged, he continued, and this had about been reached. Mr. Mackay mentioned the addition of $22,248 to this year's heavy budget through the new union schedule and a $15,000 bonus to a retiring conductor.

The Philharmonic, on Mr. Mackay's taking its chairmanship three years ago, combined with the then National Symphony Orchestra, from which both subscribers and players were recruited to the older band. In this present season's report he announced a further joining forces with the leading interests in the City Symphony Orchestra as "an added source of strength."

An understanding was reached between the Philharmonic and the American Orchestra Society whereby Mrs. E. H. Harriman, founder of that enterprise, is now Chairman of the Philharmonic's educational concerts.

Wallis to Speak in Church

THIS CLIPPING FROM THE
BROOKLYN
N. Y.
STANDARD UNION
JAN 27 192

Third Brooklyn Concert

The third conc lyn will be given Alexander Siloti, t will open the progr this master's most d of scenes in the coun The first orchestr score of the modern will follow. Mr. Silo Death," a paraphrase o

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BROOKLYN, N.
N. Y.
CITIZEN
JAN 27 1924

oston Symphony Program, Alexander Siloti Solo

Alexander Siloti, the great Russi pianist, will be the soloist Friday e ning, Feb. 1, at the Academy for t third Boston Symphony concert of t Brooklyn season. Pierre Monteux wi open this concert with Beethoven' "Pastoral" Symphony No. 6, the most distinctly descriptive music which the master ever wrote. A notable score of the modern French school will be the first series of excerpts from Maurice Ravel's "Daphnis and Chloe," including Nocturne, Interlude, and War-like Dance. This score Pierre Monteux was the first to produce in Europe when he was at the head of Diaghileff's Ballet Russe. Dvorak's "Carnival" Overture will also be played.

The music in which Mr. *Siloti* will appear with the orchestra is Liszt's "Dance of Death," a paraphrase on the "Dies Irae," a score of astounding brilliance and dramatic qualities, of which Siloti, the great pupil of Liszt, is perhaps the most authentic living interpreter.

JAN 27 1924

The Boston Symphony.

The following programs will be presented by the Boston Symphony Orchestra, Pierre Monteux conductor, on the occasion of its third visit here for a pair of concerts on Thursday evening and Saturday afternoon in Carnegie Hall.

At the Thursday concert Mr. Monteux will conduct for the first time in New York a concert variation of Stravinsky's ballet, "The Rites of Spring," a picture of pagan Russia, which is considered one of the most important scores of this Russian composer. The soloist will be Richard Burgin, the concert master of the orchestra, who will play the D minor violin concerto of Sibelius. The symphony, which will open the concert, will be the "Jupiter" of Mozart.

As soloist at the Saturday matinee concert Alexander Siloti, Russian pianist and Liszt pupil, will appear in Liszt's "Dance of Death," a paraphrase on the "Dies Irae." In the second number Mr. Monteux will conduct four symphonic numbers from Debussy's incidental music to D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." The numbers are "The Court of the Lilies," "Dance of Ecstasy," "The Passion" and "The Good Shepherd." The symphony which will open the list will be the "Pastoral" of Beethoven.

THIS CLIPPING FROM
NEW YORK
TIMES
JAN 27 1924

The Boston Symphony Orchestra has Alexander Siloti as soloist at the Academy on Friday night in a program from Beethoven, Ravel, Dvorak and Liszt.

Fritz Kreisler will give his annual recital in the Brooklyn Institute series at the Academy on Feb. 5.

Arthur B. Hunt lectures at the Brook-

[181]

NEW YORK
TRIBUNE
JAN 27 1924

Mengelberg Begins Season This Week; Symphony Ends Cycle

Philharmonic, Symphony and State Orchestras Play This Afternoon; Bostonians to Give "Le Sacre du Printemps"

With our local orchestras and [illegible] Boston Symphony in action, there [illegible] be one or more orchestral conce [illegible] every day of this week. Willem Mengelberg will make his first appearance of the season, his fourth in New York (not counting his appearances with the Philharmonic eighteen years ago as one of a series of guest-conductors) and third with the Philharmonic, at that orchestra's next concert at the Metropolitan Opera House on Tuesday evening, with a program of Beethoven's Fifth Symphony and numbers by Cherubini, Strauss and Wagner.

Willem van Hoogstraten will end his first regular season with the Philharmonic with this afternoon's concert, with his wife, Elly Ney, as soloist in Beethoven's "Emperor" concerto, and the rest of the program devoted to Brahms. This will make forty-five concerts for his first Philharmonic season; thirty-three in Manhattan, two in Brooklyn and ten on tour; a total, including the forty-two concerts at the Lewisohn Stadium, of eighty-seven concerts under Mr. van Hoogstraten's direction since his arrival last July.

Mr. Mengelberg will conduct [illegible] sixth concert in the students' se [illegible] Wednesday evening, with Albert Sp [illegible] ing as soloist in John Powell's vi [illegible] concerto. This will be its first [illegible] formance in its present form, a [illegible] Powell had recently to rescor [illegible] work, owing to the loss of the o [illegible] manuscript. The remaining stud [illegible] concerts will be given on Wednes [illegible] evenings.

On Thursday evening Mr. Me [illegible] berg will direct the second Ph [illegible] monic *membership* concert, for [illegible] admission is free to members o [illegible] society, at the Waldorf-Astoria, w [illegible] program devoted to the two Strau [illegible] Richard Strauss's suite, "Le Bour [illegible] Gentilhomme," will be followed b [illegible] hann Strauss's overture to "Die F [illegible] maus" *and two waltzes,* "Tales [illegible] m the Vienna Woods" and "Wiener [illegible]."

Symphony Society to End Beethoven Cycle

Walter Damrosch and the New York Symphony Orchestra will conclu [illegible] the Beethoven Cycle this week, givi [illegible] the Ninth Symphony, with the cho [illegible] of the Oratorio Society in the final [illegible] The soloists will be Ruth Rodgers, so [illegible] no; Mabel Ritch, contralto; Richard C [illegible] oks, tenor, and Fred Patton, bass [illegible] Mr. Damrosch will conduct.

The Oratorio Society will o [illegible] the program with the unaccompanie [illegible] canon or six voices, "Helpful be, [illegible] Man, noble and good," arranged by M [illegible] Damrosch for solo voices and cho [illegible] s, Albert Stoessel conducting. Harold Bauer will play Beethoven's la [illegible] piano sonato, Op. 111, in C minor, w [illegible] ch, Mr. Damrosch has said, is writte [illegible] in the same transcendental mood as the Ninth Symphony. There will be no postlude.

The New York Symphony will give its eighth Aeolian Hall concert this afternoon, with Pablo Casals as soloist in the Dvorak cello concerto in B minor. Blair Fairchild's Tableau Musi [illegible], "Shah Feridoun," will have its performance here at this concert. The symphonic poem, "North and West," by Howard Hanson, fellow of the American Academy in Rome, will be given for the first time in America next Sunday afternoon, February 3, at Aeolian Hall, where Georges Enesco will be the soloist. This will be Mr. Damrosch's last appearance until the latter part of March, as the intervening concerts will be conducted by Bruno Walter. Mr. Damrosch will conclude this season's series of children's concerts at Carnegie Hall next Saturday morning, February 2.

Percy Grainger will be the soloist at this afternoon's concert of the State Symphony Orchestra at the Metropolitan Opera House *in the Grieg concerto,* while Mr. Stransky will *also* lead "Scheherazade" and Wagner numbers. A new work by an American composer, Bernard Rogers's prelude to "The Faithful," will be played by the State Symphony at the Metropolitan next Sunday afternoon, with Ossip Gabrilowitsch as soloist in the Schumann piano concerto. The symphony will be the Tchaikovsky "Pathetique."

The last Wednesday afternoon concert of the State Symphony this season, on February 6 at Carnegie Hall, will be devoted to Saint-Saëns, with three symphonic poems, "Phaeton," "Rouet d'Omphale" and "Danse Macabre," and the Second Symphony, in A minor, and the ballet music from "Samson et Dalila." Horace Britt, first cellist of the orchestra, will play the cello concerto, and Helen Stanley, soprano, will sing the arias "Catherine," from "Henry VIII," and "O mon beau rêve," from "Etienne Marcel."

Visiting Orchestras To Play Stravinsky

Igor Stravinsky's "Le Sacre du Printemps" will be heard for the first time in New York next Thursday evening, played by the Boston Symphony under Pierre Monteux. Mr. Monteux conducted the first performance of the original ballet with Diaghileff's Ballet Russe in Paris at the Theatre des Champs Elysees on May 29, 1913. What with seventeen rehearsals, the orchestra and dancers were able to keep on valiantly until the end, although nothing could be heard through the uproar from the audience. Finally, as missiles began to be thrown, the police intervened. Stravinsky, conspicuous by his height and his opera hat, managed to escape unrecognized, but the hat was smashed.

Richard Burgin, the concertmaster of the orchestra, will be the soloist on Thursday evening, and Alexander Siloti on Saturday afternoon, when the program will include the Beethoven Pastoral Symphony and four numbe from Debussy's incidental music t D'Annunzio's mystery play, "The Ma tyrdom of St. Sebastian." A later S vinsky work will be given here by th Philadelphia Orchestra on Tuesd evening, February 5, the "Symphoni for Wind Instruments," written in memory of Claude Debussy.

INFORMATION OBSCURED

10 Jan 26

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TIMES
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Monday

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THIS CLIPPING FROM
NEW YORK
TIMES

JAN 27 1924

SYMPHONY BACKERS TO ASSEMBLE HERE

Orchestra Chiefs of 13 Cities Will Attempt to Solve Problem of Huge Deficits.

INVITED BY C. H. MACKAY

Efforts to Be Made to Strengthen the Financial Situation in Various Communities.

Following visits to New York by three out-of-town orchestras and a fourth soon to play here, it has become known that a first meeting of financial backers of the great symphony organizations in thirteen American cities will be held here at the invitation of Clarence H. Mackay next Saturday. The meeting is for discussion, so the invitations explained, "of all matters of interest to American orchestras at this time." It is expected that the problem of the annual deficits will be taken up and plans laid to remedy the situation.

To Discuss Rival Bidding.

Next Saturday's discussion will be wholly free as to subject, taking whatever direction those present desire or suggest. It is certain that there will be talk of rival bidding for players and conductors, such as in the past has cost Eastern orchestras many men and $50,000 increases in their own budget for the faithful who remained, when some of the newer organizations were forming.

A report yesterday of $70,000 offered to a conductor, not far afield nor unknown here, to come to New York, was denied by all concerned. The man mentioned now receives over $40,000, which was the price the Metropolitan once paid to Toscanini, and it has been announced from his concert platform that Mr. Stokowski accepted Philadelphia's figure at a personal loss. He is at present, as are most other leaders, under binding contract for a term of years.

Mr. Mackay's guests are expected to consider how rival city orchestras may "live and let live" in future years. They will informally, in American parlance, "swap hard luck stories" and seek remedies for their difficulties in good American "big business" methods.

Mr. Mackay is the present Chairman of the Board of Directors of the Philharmonic Society, the oldest orchestra in this country and the third oldest in the world. He has been South since issuing the call for this informal conference to both the chief officers and practical business men of the other musical groups.

Final plans await his return to town Tuesday or Wednesday and no information of the semi-public meeting has been available at either his offices in the Postal Telegraph Company, those of the Philharmonic Society or the Mackay home at 3 East Seventy-fifth Street. From outside the city it was learned that the men accepting the invitation will meet informally as guests at dinner at Mr. Mackay's home on Saturday night.

Thirteen presiding officers of symphony organizations and thirteen business managers of their orchestras have accepted, according to report from some of their home towns. They will represent, in terms of concert hall box offices, $5,000,000 annual turnover, or nearly twice the gross business of the Metropolitan Opera House. Their common bond will be that each has an average annual deficit of $100,000 a season.

Some of Those to Attend.

Some of those who are expected or will send proxies if unable to attend are W. A. Clark Jr. of Los Angeles, who up to this year had paid $543,000 for the Los Angeles Philharmonic, and is still "carrying on" a six-figure deficit; Elbert I. Carpenter of Minneapolis, where also one man carries the chief financial load; Charles H. Hamill of Chicago, Mr. Murphy of Detroit, Mrs. Charles P. Taft of Cincinnati, John L. Severance of Cleveland and H. H. Flagler of the New York Symphony.

From Rochester, with its youngest of all the big orchestras, will come George Eastman, who has undertaken to run music with "big business" brains and experience. From Philadelphia is Alexander Van Rensselaer, acting in the absence of Edward Bok, largest donor of the recent endowment. Representing Boston is Judge Frederick P. Cabot, the successor of Major Higginson, now wrestling with $95,000 annual difference between expenses and income of the Boston Symphony.

With their chief there have been invited the business managers, who will dine in New York the same evening and will, in event of promising developments, remain to work out any plans adopted by the respective groups. The managers are W. H. Brennan, Boston; Arthur Judson, New York Philharmonic and Philadelphia; George Engles, New York Symphony; Mr. See, Rochester, Mrs. J. W. Darby, Cincinnati; Mrs. Adela Prentiss Hughes, Cleveland; W. E. Walter, Detroit; F. J. Wessels, Chicago; S. E. Macmillen, St. Louis; A. J. Gaines, Minneapolis; Caroline A. Smith, Los Angeles, and A. W. Widenham, San Francisco.

Four of the Middle West orchestras had been reported in the beginning of their current season as planning to "save themselves by a merger." That move, though it came to no definite action, led to much consideration of the common interests of rival touring orchestras having their home bases at Cleveland, Cincinnati, St. Louis and Detroit.

In the case of the New York Symphony Orchestra the need of begging orchestra funds in grudging driblets from a host of promising contributors led Harry Harkness Flagler some years ago to assume personally the entire financial responsibility, leaving to a Board of Directors only questions of artistic policy.

The older Philharmonic Society received $500,000 by bequest of Joseph Pulitzer, of which the [illegible] producing [illegible] hundred [illegible] year.

Mackay [illegible]

At the season's first [illegible] harmonic directors in [illegible] cent Astor last Fall, [illegible] Frederick A. Juilliard presiding, Chairman Mackay first indicated some of the problems he will now discuss with other orchestra heads. In his report then he emphasized "the great cost of maintaining a symphony orchestra, owing to the high standard demanded." Here, as well as in other cities, adequate financial returns could not be insured without an endowment fund, he said.

"Even with a full attendance at every concert," his report added, "there would still be a considerable deficit." There was a limit to what the public could be charged, he continued, and this had about been reached. Mr. Mackay mentioned the addition of $22,248 to this year's heavy budget through the new union schedule and a $15,000 bonus to a retiring conductor.

The Philharmonic, on Mr. Mackay's taking its chairmanship three years ago, combined with the then National Symphony Orchestra, from which both subscribers and players were recruited to the older band. In this present season's report he announced a further joining forces with the leading interests in the City Symphony Orchestra as "an added source of strength."

An understanding was reached between the Philharmonic and the American Orchestra Society whereby Mrs. E. H. Harriman, founder of that enterprise, is now Chairman of the Philharmonic's educational concerts.

Wallis to Speak in Church

THIS CLIPPING FROM THE
BROOKLYN
N. Y.
STANDARD UNION

JAN 27 192

Third Brooklyn Concert by Boston Orchestra on Frida

The third concert of the Boston Symphony Orchestra series in Brooklyn will be given at the Academy of Music next Friday night. Alexander Siloti, the famous Russian pianist, as soloist. Mr. will open the programme with Beethoven's "Pastoral" symphony (this master's most distinct "programme" music, describing his impre of scenes in the country.

The first orchestral suite from Ravel's "Daphnis and Chloe," score of the modern French school, and Dvorak's "Carnival" ove will follow. Mr. Siloti will play (with orchestra) Liszt's Dan Death," a paraphrase on the Dies Irae.

BROOKLYN, N.
N. Y.
CITIZEN

JAN 27 1924

Boston Symphony Program, Alexander Siloti Soloist

Alexander Siloti, the great Russian pianist, will be the soloist Friday evening, Feb. 1, at the Academy for the third Boston Symphony concert of the Brooklyn season. Pierre Monteux will open this concert with Beethoven's "Pastoral" Symphony No. 6, the most distinctly descriptive music which the master ever wrote. A notable score of the modern French school will be the first series of excerpts from Maurice Ravel's "Daphnis and Chloe," including Nocturne, Interlude, and War-like Dance. This score Pierre Monteux was the first to produce in Europe when he was at the head of Diaghileff's Ballet Russe. Dvorak's "Carnival" Overture will also be played.

The music in which Mr. *Siloti* will appear with the orchestra is Liszt's "Dance of Death," a paraphrase on the "Dies Irae," a score of astounding brilliance and dramatic qualities, of which Siloti, the great pupil of Liszt, is perhaps the most authentic living interpreter.

AN 27 1924

The Boston Symphony.

The following programs will be presented by the Boston Symphony Orchestra, Pierre Monteux conductor, on the occasion of its third visit here for a pair of concerts on Thursday evening and Saturday afternoon in Carnegie Hall.

At the Thursday concert Mr. Monteux will conduct for the first time in New York a concert variation of Stravinsky's ballet, "The Rites of Spring," a picture of pagan Russia, which is considered one of the most important scores of this Russian composer. The soloist will be Richard Burgin, the concert master of the orchestra, who will play the D minor violin concerto of Sibelius. The symphony, which will open the concert, will be the "Jupiter" of Mozart.

As soloist at the Saturday matinee concert Alexander Siloti, Russian pianist and Liszt pupil, will appear in Liszt's "Dance of Death," a paraphrase on the "Dies Irae." In the second number Mr. Monteux will conduct four symphonic numbers from Debussy's incidental music to D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." The numbers are "The Court of the Lilies," "Dance of Ecstasy," "The Passion" and "The Good Shepherd." The symphony which will open the list will be the "Pastoral" of Beethoven.

THIS CLIPPING FROM
NEW YORK
TIMES

JAN 27 1924

The Boston Symphony Orchestra has Alexander Siloti as soloist at the Academy on Friday night in a program from Beethoven, Ravel, Dvorak and Liszt.

Fritz Kreisler will give his annual recital in the Brooklyn Institute series at the Academy on Feb. 5.

Arthur B. Hunt lectures at the Brook-

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season, his fourth in New York (not counting his appearances with the Philharmonic eighteen years ago as one of a series of guest-conductors) and third with the Philharmonic, at that orchestra's next concert at the Metropolitan Opera House on Tuesday evening, with a program of Beethoven's Fifth Symphony and numbers by Cherubini, Strauss and Wagner.

Willem van Hoogstraten will end his first regular season with the Philharmonic with this afternoon's concert, with his wife, Elly Ney, as soloist in Beethoven's *"Emperor" concerto*, and the rest of the program devoted to Brahms. This will make forty-five concerts for his first Philharmonic season; thirty-three in Manhattan, two in Brooklyn and ten on tour; a total, including the forty-two concerts at the Lewisohn Stadium, of eighty-seven concerts under Mr. van Hoogstraten's direction since his arrival last July.

Mr. Mengelberg will conduct the sixth concert in the students' series Wednesday evening, with Albert Spalding as soloist in John Powell's violin concerto. This will be its first performance in its present form, as Mr. Powell had recently to rescore the work, owing to the loss of the original manuscript. The remaining students' concerts will be given on Wednesday evenings.

On Thursday evening Mr. Mengelberg will direct the second Philharmonic *membership* concert, for which admission is free to members of the society, at the Waldorf-Astoria, with a program devoted to the two Strausses. Richard Strauss's suite, "Le Bourgeois Gentilhomme," will be followed by Johann Strauss's overture to "Die Fledermaus" *and two waltzes*, "Tales from the Vienna Woods" and "Wiener Blut."

Symphony Society to End Beethoven Cycle

Walter Damrosch and the New York Symphony Orchestra will conclude the Beethoven Cycle this week, giving the Ninth Symphony, with the chorus of the Oratorio Society in the finale. The soloists will be Ruth Rodgers, soprano; Mabel Ritch, contralto; Richard Crooks, tenor, and Fred Patton, bass. Mr. Damrosch will conduct.

The Oratorio Society will open the program with the unaccompanied canon for six voices, "Helpful be, O Man, noble and good," arranged by Mr. Damrosch for solo voices and chorus, Albert Stoessel conducting. Harold Bauer will play Beethoven's last piano sonata, Op. 111, in C minor, which, Mr. Damrosch has said, is written in the same transcendental mood as the Ninth Symphony. There will be no postlude.

The New York Symphony will give its eighth Aeolian Hall concert this afternoon, with Pablo Casals as soloist in the Dvorak cello concerto in B minor. Blair Fairchild's Tableau Musi-

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ns Season This Ends Cycle

Orchestras Play Le

doun," will have its per at th concert. The m, "North and West," by n, fellow the American in Rome, will be given ne in A next Sunday, February 3, at Aeolian Hall Georges Enesco will be the soloist. This will be Mr. Damrosch's last appearance until the latter part of March, as the intervening concerts will be conducted by Bruno Walter. Mr. Damrosch will conclude this season's series of children's concerts at Carnegie Hall next Saturday morning, February 2.

Percy Grainger will be the soloist at this afternoon's concert of the State Symphony Orchestra at the Metropolitan Opera House in *the Grieg concerto*, while Mr. Stransky will *also* lead "Scheherazade" and Wagner numbers. A new work by an American composer, Bernard Rogers's prelude to "The Faithful," will be played by the State Symphony at the Metropolitan next Sunday afternoon, with Ossip Gabrilowitsch as soloist in the Schumann piano concerto. The symphony will be the Tchaikovsky "Pathetique."

The last Wednesday afternoon concert of the State Symphony this season, on February 6 at Carnegie Hall, will be devoted to Saint-Saëns, with three symphonic poems, "Phaeton," "Rouet d'Omphale" and "Danse Macabre," and the Second Symphony, in A minor, and the ballet music from "Samson et Dalila." Horace Britt, first cellist of the orchestra, will play the cello concerto, and Helen Stanley, soprano, will sing the arias "Catherine," from "Henry VIII," and "O mon beau rêve," from "Etienne Marcel."

Visiting Orchestras To Play Stravinsky

Igor Stravinsky's "Le Sacre du Printemps" will be heard for the first time in New York next Thursday evening, played by the Boston Symphony under Pierre Monteux. Mr. Monteux conducted the first performance of the original ballet with Diaghileff's Ballet Russe in Paris at the Theatre des Champs Elysees on May 29, 1913. What with seventeen rehearsals, the orchestra and dancers were able to keep on valiantly until the end, although nothing could be heard through the uproar from the audience. Finally, as missiles began to be thrown, the police intervened. Stravinsky, conspicuous by his height and his opera hat, managed to escape unrecognized, but the hat was smashed.

Richard Burgin, the concertmaster of the orchestra, will be the soloist on Thursday evening, and Alexander Siloti on Saturday afternoon, when the program will include the Beethoven Pastoral Symphony and four numbers from Debussy's incidental music to D'Annunzio's mystery play, "The Martyrdom of St. Sebastian." A later Stravinsky work will be given here by the Philadelphia Orchestra on Tuesday evening, February 5, the "Symphonies for Wind Instruments," written in memory of Claude Debussy.

[181]

INFORMATION OBSCURED

NEW YORK
HERALD

JAN 27 1924

Mistakes Made by Conductors in Framing Their Programs

Boston Symphony This Week to Play Stravinsky Last Instead of First When Hearers Are Fresh and Mentally Alert.

By W. J. HENDERSON.

M. PIERRE MONTEUX, conductor of the Boston Symphony Orchestra, is not a celebrated constructor of good programs. Next Thursday evening he will present for the first time in this city Igor Stravinsky's "Sacre du Printemps," but before permitting his audience to hear it he will do all and the best he can to surcharge every listener's mind with the "Jupiter" symphony of Mozart and a concerto for violin and orchestra, with Richard Burgin, concert master of the orchestra, as solo player.

M. Monteux's theory of the psychology of concert audiences is in accord with that held apparently by most of the other conductors. They are evidently of the opinion that novelties should be placed late in programs in order to hold the listeners in their seats. Or in the case of such a work as that of Stravinsky it may be that the eminent dispenser of sounds is afraid that after hearing it no one would believe it worth while to remain and enjoy a little quiet rest and refreshment in the shape of a Mozart symphony.

Or possibly, as Capt. Coffin's skipper who harnessed the whale to pull his ship remarked, "A marciful man is marciful to his beast," and M. Monteux wishes to give fearful persons an opportunity to escape before the "Consecration of Spring" breaks loose.

Serious Part of Program Should Come First.

But no matter what reason may be offered, a badly made program cannot be excused. The most serious part of a program of music should be the first part, performed when an audience is fresh, mentally alert, keen to receive and assimilate something new or satisfying. The lighter part of the entertainment should follow, just as salads follow the roasts. But conductors will probably continue to create program plans out of their own self-sufficient minds without due consideration of the minds of those who are to listen.

The first performance of the "Sacre du Printemps," which in its original form was a ballet, took place at the Theatre des Champs Elysees, Paris, on May 29, 1913, the actors being the members of the Diaghileff Ballet Russe, and the conductor M. Monteux.

There was a rumpus which must have stirred even M. Varese to greenest envy. The audience yelled and bawled. Even the fortissimo passages, which are generously provided by the distinguished composer, were drowned out. Missiles were thrown upon the stage. The police had to defend the right. Stravinsky, who is tall, nevertheless managed to escape unrecognized, but his priceless high hat was ignominiously smashed in the melee.

In spite of the riot there were four more performances in France and one in London. M. Monteux later produced the work in concert form. So perhaps next Friday morning we may be able to tell the world that on the previous evening "an enjoyable time was had by all."

Will Become Worth While.

The musical editor of THE NEW YORK HERALD, "doddering into the twilight of a misspent life," as William Winter once phrased it, intends to pursue the modern movement as long

ing drinks out of the musical lemons which have been handed to us in the course of the day.

And once and for all none of these things will be settled soon. Up to the present time only a very few of these modernists have made the impression of being worth while. They have simply seized upon a manner to conceal their own poverty of ideas. And some of them are not even honest. Their compositions reek with intellectual deceit. They select song texts and set them to music which palpably has nothing to do with them. And they are unmistakably doing this for the sheer sake of causing people to sit up.

Mr. Montague-Nathan in his "History of Russian Music" has a few words about Stravinsky's spring song. He says, "In this work Stravinsky has

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WORCESTER
MASS.
TELEGRAM

JAN 2 1924

contract with the orchestra at the end of the season. The subscription sale of seats is just closing and the public sale begins at Steinert's music store Friday, Feb. 1.

The program comprises four numbers. The opening is Beethoven's "Seventh Symphony in A Major," the second number is Richard Strauss' tone poem, "Death and Transfiguration," the third number is Debussey's two nocturne's "Clouds," and "Festivals" and the program closes with the always popular Wagner overture to "Tannhauser"

Mechanics Hall

After an absence of three year the Boston Symphony orchestra, 104 pieces, is coming back to Worcester to give a concert in Mechanics hall, Tuesday evening, Feb. 12. A program of remarkable interest and brilliance will be given and the concert will constitute the farewell appearance here to Pierre Monteux, its celebrated conductor, who is now completing his engagement as leader of the orchestra. No orchestra in the world has achieved greater things than this famous Boston institution and it has come to the pride of New England. Founded in 1881 by the late Maj. Henry L. Higginson, this organization, originally 60 pieces, has grown to an organization of over 100 pieces, has ranked as the leading orchestra in the United States and has been under the leadership of some of the master musical minds of the world.

For the Worcester concert there is a program of four numbers opening with Beethoven's "Seventh Symphony" in major, one of the grandest in conception and certainly the most impelling by its rythmic sweep of the immortal Nine. The divine Allegretto of this symphony is as famous as any measure of Beethoven. The German school will be represented by Richard Strausse's tone poem, "Death and Transfiguration." Debussey's two nocturnes, "Clouds" and "Festivals" will also be presented and the concert will close with Wagner's popular overture to "Tannhauser."

The public sale of seats goes on at Steinert's music store, Friday.

THIS CLIPPING FROM THE
WORCESTER
MASS.

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE
JAN 2 1924

BOSTON SYMPHONY ORCHESTRA

The return to Worcester after an absence of three years, of the Boston Symphony orchestra for one concert in Mechanics hall on Tuesday evening, Feb. 12, is unquestionably the musical event of the season. It is also the farewell appearance of Pierre Monteux, the popular conductor, who closes his engagement with the orchestra at the close of this season.

A subscription sale has been going on for the concert for two weeks and on Friday, there will be a public sale of seats at Steinert's music store. The interest taken and the demand for seats indicates that the orchestra will be greeted by a full house, and the program selected by Conductor Monteux is particularly attractive. It opens with Beethoven's Seventh symphony in A major, followed by Richard Strauss' tone poem, "Death and Transfiguration." The two nocturnes of Debussey, "Clouds" and "Festivals" is the third number. The program closes with Wagner's popular overture to Wagner's "Tannhauser."

THIS CLIPPING FROM THE
SALEM
MASS.
NEWS

JAN 30 1924

Complete Boston Symphony Orchestra Coming Here Feb. 17

Salem is responding splendidly to the enterprise which brings the full Boston Symphony orchestra of 104 musicians to the Empire theatre on Sunday afternoon, Feb. 17. Although the public sale of tickets does not begin until Saturday morning, Feb. 2, there have been enough reservations made to indicate a fine audience for the great orchestra when it comes here.

The fact that the full orchestra is coming here for the first time makes the concert notable. Salem has heard many of the individual players as soloists, in groups or ensemble, but this is the first time that the entire orchestra has come here. The management states very frankly that it hopes that this concert will be the first of a long series of annual concerts. There are many cities which have the Boston Symphony orcnestra visit them once a year, and Salem undoubtedly will be included in the list after this year.

There is extra interest in the orchestra this season because it is the final year for Pierre Monteux as conductor. In the five years that he has led this famous organization it has grown steadily in power and brilliance and has gone back to the high place it held in the years when Colonel Higginson backed it with unlimited money.

The soloist on the occasion is Miss Edith Thompson, a brilliant pianist. She appeared as soloist with the Boston Symphony in Lynn two years ago and her splendid work then is well recalled by the many Salem people who attended the concert. She is a great favorite throughout the North shore and for this occasion, at least, she is devoting all her time to making her Salem appearance even a finer thing than the very successful Lynn performance.

THIS CLIPPING FROM THE
WORCESTER
MASS.
TELEGRAM

JAN 1924

Mechanics Hall

The Boston symphony orchestra, 10 pieces, Pierre Monteux, conductor, comes to Worcester, Feb. 12, for one concert in Mechanics hall. It is the first appearance of the orchestra in three years, and it is the farewell appearance of Conductor Monteux with the orchastra, in Worcester for he closes his contract with the orchestra this season. The subscription sale of seats is just closing and the public sale opens Friday, Feb. 1, at Steinert's music store.

There is a splendid program prepared, the opening number being Beethoven's "Seventh Symphony" in A major. The second number is Richard Strauss's tone poem, "Death and Transfiguration" the third number closes with the popular Wagner overture "Tannhauser."

BRONX,
N. Y.
HOME NEWS

JAN 27 1924

Alexander Siloti, Russian pianist, will be heard as assisting artist with the Boston Symphony Orchestra in Brooklyn, and in Carnegie Hall, respectively, Feb. 1 and 2. He will play the Dance of Death, by Liszt.

HERALD
JAN 24

Tribune.

The extraordinary "Rite of Spring," by Stravinsky, will be performed tomorrow afternoon and Saturday evening at the Symphony concerts. When Mr. Monteux conducted this ballet at its first performance in Paris, there was a stormy scene. Some applauded wildly; some hissed fiercely. We shall hear what we shall hear. Today these "Pictures of Pagan Russia" are considered the greatest work of Stravinsky. There has been only one performance in this country, the one by the Philadelphia orchestra in Philadelphia. There was then no perturbation of nature; the moon did not veil her face, stars did not fall, nor was there earthquake shock. Beethoven's Pastoral (and ornithological) symphony will be played, and Mme. Freund, the Polish mezzo-soprano, of whom fine things have been said, will sing the beautiful Lament of Adriadne by old Monteverdi and three songs by Gustave Mahler.

ON SERA HEUREUX DE LE REVOIR ICI

M. Pierre Monteux sera à la salle Mechanics le 12 février prochain

Le public franco-américain de notre ville apprendra avec autant d'intérêt que de plaisir que M. Pierre Monteux qui vient de terminer ses cinq années comme directeur de l'orchestre symphonique de Boston, va venir donner un concert d'adieux au Mechanics Hall, le mardi soir 12 février prochain.

M. PIERRE MONTEUX
Directeur de l'orchestre symphonique de Boston

M. Pierre Monteux a dirigé l'orchestre symphonique ici à divers concerts de la Société Philharmonique, et il possède à Worcester un bon cercle d'amis ainsi que de nombreux admirateurs.

La dernière fois que M. Monteux est venu ici, c'était il y a trois ans.

Il viendra cette fois avec ses 104 musiciens; c'est dire que l'on peut s'attendre à quelque chose de tout à fait supérieur.

L'orchestre rendra notamment:

La "Symphonie No. 7 en A majeur", de Beethoven;

Le poëme musical "Mort et Transfiguration", de Strauss;

"Nuages" et "Festival", des "Nocturnes" de Debussy;

Et l'ouverture de "Tannhauser", de Wagner.

L'interprétation de ces beaux airs sous la direction de M. Pierre Monteux est tout simplement unique. Relativement aux Nocturnes, M. Monteux a été un intime collaborateur de Debussy dans la production initiale de ces œuvres.

Sous la direction de M. Pierre Monteux, l'orchestre symphonique de Boston a accompli de merveilleux progrès, et cela n'est guère étonnant, car M. Monteux avait déjà fait plusieurs tournées mondiales et avait dirigé les principaux orchestres de Paris ainsi que ceux de plusieurs autres capitales européennes.

Il est hors de doute que le public franco-américain se portera en foule au concert du 12 février, à la salle Mechanics.

Au grand regret de tous, M. Pierre Monteux retourne à Paris au printemps.

YOUNG PEOPLE'S CONCERTS

The second and last pair of young people's concerts this season by the Boston Symphony Orchestra, Mr. Monteux, conductor, will be given in Symphony hall on the afternoons of Monday and Tuesday, Jan. 28 and 29. The program comprises Humperdinck's Prelude to "Haensel and Gretel," the Minuet and Finale from Mozart's G minor Symphony, excerpts from the third act of "The Mastersingers," Debussy's Nocturne "Festivals" and Rossini's "William Tell" Overture. All tickets for these concerts have been distributed through the schools of Greater Boston.

[182]

NEW YORK
HERALD

JAN 27 1924

infested a conviction that, despite prevailing bias in favor of things they are, music is an art which st progress, and that its evolution, that of mankind, to whom it miners, is a natural condition of its exence." Having unloaded this pack of bromide, Mr. Montague-Nathan ceeds with suddenly awakened inlligence to inform us that "The owning of Springs" has been deribed as the ritual of an imaginary igion, but there is a touch of acality which connects the subject tter with the beliefs of pagan Rus It has two scenes, in which the s devoted to the sun god Yarilo r further particulars about this nity see Rimsky-Korsakov's "Snow iden") are celebrated. In setting s subject Stravinsky has turned his ck on everything in the nature of ventional music and has given us score which at the first hearing apars to confine itself to a rhythmical mentary on the stage movement. criticizing this work the mistake s made of suggesting that Strasky's music had gone back to an mental stage in an endeavor to proe an appropriate setting for the historic. In reality, of course, the vement was forward, in that music s used in a sphere to which it herto had been strange."

Awaits a Mighty Master.

All of which fills us with dazzling ightenment as to the artistic charer of this composition. What it ncipally does is once more to demstrate the futility of all literary deiption of music. The lyric art has ays defied the forcible embraces of rds, and it continues to preserve its stity in spite of the violent efforts the whole race of modern comers to subjugate it to the semitorical story, the legend or the m. Some day there will arise a hty master who will proclaim to world the true gospel of this lofti of the arts—that it needs no aid m literature or painting, vocal voration or pantomime, but that it is roud and independent creation of human mind, capable of forming uttering its own message of inparable beauty.

When that time comes, as come it ely will, the whole shop full of nikins and tinsel costumes and silly rary twaddle will be hurled viotly down a steep place into the sea. sic will be rid of the shams which re wrapped themselves about her ely limbs and she will once more e forth into the sunlight robed in her own naked beauty. The uglis and the posturings and the spouts and pretendings will all be gone music will be just music, heav maid, and nothing else.

ut we are far from that happy e just now. We shall have to lis to many strange sounds justified e marvelous meanings which are e found in the tales or the action ch they represent. For if you take y from the contemporaneous comr his story or his pantomime he s helpless as a baby without his carriage.

of Shaw's Joan

WORCESTER
MASS.
TELEGRAM

JAN 27 1924

Mechanics Hall

After an absence of three year the Boston Symphony orchestra, 10 pieces, is coming back to Worcester to give a concert in Mechanics hall, Tuesday evening, Feb. 12. A program of remarkable interest and brilliance will be given and the concert will constitute the farewell appearance here to Pierre Monteux, its celebrated conductor, who is now completing his engagement as leader of the orchestra. No orchestra in the world has achieved greater things than this famous Boston institution and it has come to the pride of New England. Founded in 1381 by the late Maj. Henry L. Higginson, this organization, originally 60 pieces, has grown to an organization of over 100 pieces, has ranked as the leading orchestra in the United States and has been under the leadership of some of the master musical minds of the world.

For the Worcester concert there is a program of four numbers opening with Beethoven's "Seventh Symphony" in major, one of the grandest in conception and certainly the most impelling by its rythmic sweep of the immortal Nine. The divine Allegretto of this symphony is as famous as any measure of Beethoven. The German school will be represented by Richard Strausse's tone poem, "Death and Transfiguration." Debussey's two nocturnes, "Clouds" and "Festivals" will also be presented and the concert will close with Wagner's popular overture to "Tannhauser."

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THIS CLIPPING FROM THE
WORCESTER
MASS.
POST

JAN 24

SYMPHONY CONCERT EVENT OF SEASON

Great Interest in Coming of Boston Orchestra

The return to Worcester after an absence of three years, of the Boston Symphony Orchestra for one concert in Mechanics Hall on the evening of Tuesday, Feb. 12, is unquestionably the musical event of the season. It is also the farewell appearance of Pierre Monteux, the popular conductor, who closes his engagement with the orchestra at the end of this season.

A subscription sale has been going on for the concert for two weeks and on Friday, Feb. 1, there will be a public sale of seats at Steinert's music store. The interest taken and the demand for seats indicates that the orchestra will be greeted by a full house, and the program selected by Conductor Monteux is particularly attractive. It opens with Beethoven's Seventh Symphony in A major, one of the grandest conception and certainly the most impelling by its rhythmic sweep of the immortal nine. The divine Allegretto of this symphony is as famous as any measures of Beethoven.

The second number is Richard Strauss' tone poem, "Death and Transfiguration." The score describes the agony of a man on his death bed. He finally succumbs and his soul, meeting God, is transfigured. The two nocturnes of Debussey, "Clouds" and "Festivals," is the third number and it will be given with all the significance of Debussey's music and style, for Conductor Monteux was a friend of this foremost French composers in the years which preceded his death, and thus learned first hand the significance of the composer's style. The program closes with Wagner's popular overture to Wagner's "Tannhauser."

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE

JAN 1924

BOSTON SYMPHONY COMING

The Boston Symphony orchestra, 104 pieces, Pierre Monteux, conductor, comes to Worcester Tuesday, Feb. 12, for a concert in Mechanics hall. It is the first appearance of the orchestra in Worcester for three years, and it is also the farewell appearance in this city of Conductor Monteux, who completes his contract with the orchestra at the end of the season. The subscription sale of seats is just closing and the public sale begins at Steinert's music store Friday, Feb. 1.

The program comprises four numbers. The opening is Beethoven's "Seventh Symphony in A Major," the second number is Richard Strauss' tone poem, "Death and Transfiguration," the third number is Debussey's two nocturne's "Clouds," and "Festivals" and the program closes with the always popular Wagner overture to "Tannhauser"

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE

JAN 21 1924

BOSTON SYMPHONY ORCHESTRA

The return to Worcester after an absence of three years, of the Boston Symphony orchestra for one concert in Mechanics hall on Tuesday evening, Feb. 12, is unquestionably the musical event of the season. It is also the farewell appearance of Pierre Monteux, the popular conductor, who closes his engagement with the orchestra at the close of this season.

A subscription sale has been going on for the concert for two weeks and on Friday, there will be a public sale of seats at Steinert's music store. The interest taken and the demand for seats indicates that the orchestra will be greeted by a full house, and the program selected by Conductor Monteux is particularly attractive. It opens with Beethoven's Seventh symphony in A major, followed by Richard Strauss' tone poem, "Death and Transfiguration." The two nocturnes of Debussey, "Clouds" and "Festivals" is the third number. The program closes with Wagner's popular overture to Wagner's "Tannhauser."

THIS CLIPPING FROM THE
SALEM
MASS.
NEWS

JAN 1924

Complete Boston Symphony Orchestra Coming Here Feb. 17

Salem is responding splendidly to the enterprise which brings the full Boston Symphony orchestra of 104 musicians to the Empire theatre on Sunday afternoon, Feb. 17. Although the public sale of tickets does not begin until Saturday morning, Feb. 2, there have been enough reservations made to indicate a fine audience for the great orchestra when it comes here.

The fact that the full orchestra is coming here for the first time makes the concert notable. Salem has heard many of the individual players as soloists, in groups or ensemble, but this is the first time that the entire orchestra has come here. The management states very frankly that it hopes that this concert will be the first of a long series of annual concerts. There are many cities which have the Boston Symphony orcnestra visit them once a year, and Salem undoubtedly will be included in the list after this year.

There is extra interest in the orchestra this season because it is the final year for Pierre Monteux as conductor. In the five years that he has led this famous organization it has grown steadily in power and brilliance and has gone back to the high place it held in the years when Colonel Higginson backed it with unlimited money.

The soloist on the occasion is Miss Edith Thompson, a brilliant pianist. She appeared as soloist with the Boston Symphony in Lynn two years ago and her splendid work then is well recalled by the many Salem people who attended the concert. She is a great favorite throughout the North shore and for this occasion, at least, she is devoting all her time to making her Salem appearance even a finer thing than the very successful Lynn performance.

THIS CLIPPING FROM THE
WORCESTER
MASS.
TELEGRAM

JAN 1924

Mechanics Hall

The Boston symphony orchestra, 10 pieces, Pierre Monteux, conductor, comes to Worcester, Feb. 12, for one concert in Mechanics hall. It is the first appearance of the orchestra in three years, and it is the farewell appearance of Conductor Monteux with the orchastra, in Worcester for he closes his contract with the orchestra this season. The subscription sale of seats is just closing and the public sale opens Friday, Feb. 1, at Steinert's music store.

There is a splendid program prepared, the opening number being Beethoven's "Seventh Symphony" in A major. The second number is Richard Strauss's tone poem, "Death and Transfiguration" the third number closes with the popular Wagner overture "Tannhauser."

BRONX,
N. Y.
HOME NEWS

JAN 24 1924

Alexander Siloti, Russian pianist, will be heard as assisting artist with the Boston Symphony Orchestra in Brooklyn, and in Carnegie Hall, respectively, Feb. 1 and 2. He will play the Dance of Death, by Liszt.

HERALD
JAN 24

The extraordinary "Rite of Spring," by Stravinsky, will be performed tomorrow afternoon and Saturday evening at the Symphony concerts. When Mr. Monteux conducted this ballet at its first performance in Paris, there was a stormy scene. Some applauded wildly; some hissed fiercely. We shall hear what we shall hear. Today these "Pictures of Pagan Russia" are considered the greatest work of Stravinsky. There has been only one performance in this country, the one by the Philadelphia orchestra in Philadelphia. There was then no perturbation of nature; the moon did not veil her face, stars did not fall, nor was there earthquake shock. Beethoven's Pastoral (and ornithological) symphony will be played, and Mme. Freund, the Polish mezzo-soprano, of whom fine things have been said, will sing the beautiful Lament of Adriadne by old Monteverdi and three songs by Gustave Mahler.

ON SERA HEUREUX DE LE REVOIR ICI

M. Pierre Monteux sera à la salle Mechanics le 12 février prochain

Le public franco-américain de notre ville apprendra avec autant d'intérêt que de plaisir que M. Pierre Monteux qui vient de terminer ses

M. PIERRE MONTEUX
Directeur de l'orchestre symphonique de Boston

cinq années comme directeur de l'orchestre symphonique de Boston, va venir donner un concert d'adieux au Mechanics Hall, le mardi soir 12 février prochain.

M. Pierre Monteux a dirigé l'orchestre symphonique ici à divers concerts de la Société Philharmonique, et il possède à Worcester un bon cercle d'amis ainsi que de nombreux admirateurs.

La dernière fois que M. Monteux est venu ici, c'était il y a trois ans.

Il viendra cette fois avec ses 104 musiciens; c'est dire que l'on peut s'attendre à quelque chose de tout à fait supérieur.

L'orchestre rendra notamment:

La "Symphonie No. 7 en A majeur", de Beethoven;

Le poëme musical "Mort et Transfiguration", de Strauss;

"Nuages" et "Festival", des "Nocturnes" de Debussy;

Et l'ouverture de "Tannhauser", de Wagner.

L'interprétation de ces beaux airs sous la direction de M. Pierre Monteux est tout simplement unique. Relativement aux Nocturnes, M. Monteux a été un intime collaborateur de Debussy dans la production initiale de ces œuvres.

Sous la direction de M. Pierre Monteux, l'orchestre symphonique de Boston a accompli de merveilleux progrès, et cela n'est guère étonnant, car M. Monteux avait déjà fait plusieurs tournées mondiales et avait dirigé les principaux orchestres de Paris ainsi que ceux de plusieurs autres capitales européennes.

Il est hors de doute que le public franco-américain se portera en foule au concert du 12 février, à la salle Mechanics.

Au grand regret de tous, M. Pierre Monteux retourne à Paris au printemps.

YOUNG PEOPLE'S CONCERTS

The second and last pair of young people's concerts this season by the Boston Symphony Orchestra, Mr. Monteux, conductor, will be given in Symphony hall on the afternoons of Monday and Tuesday, Jan. 28 and 29. The program comprises Humperdinck's Prelude to "Haensel and Gretel," the Minuet and Finale from Mozart's G minor Symphony, excerpts from the third act of "The Mastersingers," Debussy's Nocturne "Festivals" and Rossini's "William Tell" Overture. All tickets for these concerts have been distributed through the schools of Greater Boston.

[182]

PROVD JOUR JAN 20

"One of Greatest Symphonies" in Boston Orchestra Programme

Written for the Sunday Journal
BY WARREN STOREY SMITH.

Joyous and exultant as are many of its pages, a note of tragedy yet hangs over Schubert's C major Symphony, which the Boston Symphony Orchestra will play at its concert of next Tuesday evening, for by general admission one of the world's greatest symphonies, standing close to those of Beethoven, its composer was fated never to hear it played. Begun when Schubert had barely eight months of life before him, the Symphony was completed not long before his untimely death at the age of 31. It is said that the Symphony was tried out in rehearsal at Vienna during the composer's lifetime, but that it proved too difficult for the players and was consequently abandoned.

The first actual performance took place a decade later, at the instigation of Schumann, who at his first sight of the score became acutely sensible of the music's beauty and importance. In the course of a few years—in 18 to be exact—Mendelssohn attempted a performance with the Philharmonic Orchestra of London, but the members of the band laughed at the triplets in the last movement and Mendelssohn, much incensed, withdrew the piece. Meanwhile Habeneck, the famous French conductor of the time, had rehearsed the Symphony in Paris, but after trying the first movement the orchestra refused to go farther.

It is to Schumann that we owe the much-quoted characterization of this Symphony as of "Heavenly lengths." The proportions of the piece are indeed colossal; the final movement alone occupies 1159 bars, and the three preceding sections are planned upon the same heroic scale. Few conductors to-day would venture to play the Symphony without certain judicious excisions, although Felix Weingartner, as ardent a champion of the piece as Schumann himself, is not of this mind. "I cannot conceive," he has said, "how it is that there are still people so ill humored as to think this symphony so long, nay even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with the music. It produces on me the effect of a flight through a bright ether."

The music of Schubert forms a connecting link between the classicism of Beethoven and the romanticism of Schumann and his immediate followers. In its general design the C-major Symphony respects the traditions of the form; but in many a detail there is evidenced a freer spirit and a marked tendency toward a lyrical manner of expression.

Broadly speaking, Schubert's themes have not the severity of contour that distinguishes the melodies of Beethoven, and in many instances they might well be fitted to words and sung by voices, and not a little that has a truly heroic stride and sweep. The chief theme of the first movement, for example, is rhythmic rather than melodic, and the same propulsion characterizes the second subject of the Finale, with its four thumping reiterations of the same tone. In the Andante con moto, however, Schubert is again his essentially lyric self. Here, and also in the Trio of the Scherzo, the principal melody has almost the quality of a folksong. According to Schubert's English biographer, Edmondstone Duncan, the opening of the Scherzo is "intended humorously; but the trio, expressively played, might easily draw tears."

Not since February, 1911, has the Boston Orchestra played Schubert's great Symphony in Providence. And wholly new to these concerts are two of the other items on Tuesday's programme. Of these numbers one is Schumann's seldom-heard Concerto for the violoncello, to be played by Jean Bedetti, first 'cellist of the orchestra, and the other is a pair of movement from Ravel's suite, "Ma Mere l'Oye, or, to give the work its English title, "Mother Goose."

With the possible exception of Vincent d'Indy, no living French composer holds so high a place in the esteem of musicians the world over as does Maurice Ravel. Once considered a dangerous revolutionary, Ravel seems to-day a model of musical propriety and restraint, though there is in his music no hint of academic smugness. The first of the little pieces to be heard in Tuesday evening's concert, "Les Entretiens de la Belle et de la Bete," sets forth, as the title implies, a conversation between Beauty and the Beast. The words of the former, conveyed through a graceful waltz-melody, are answered by the latter in the gruff and cavernous voice of the double-bassoon. The second piece, "Laideronnette, Imperatrice des Pagodes," is a fascinating exercise in oriental coloring.

For resounding end to this concert comes Wagner's Overture to his romantic opera, "The Flying Dutchman," last played by Mr. Monteux in Providence on March 9, 1920. Though "The Flying Dutchman" was the first of Wagner's genuinely significant works for the stage, the Overture still remains unsurpassed in its particular field for all the more than 80 years that have passed since it was first set on paper. In later years, to be sure, Wagner revised the instrumentation and even recast the final passage, but in their essentials the first and second versions are the same. Other composers before and after him have endeavored to translate into music the fury and the exaltation of an ocean storm, but their efforts one and all pale beside those portions of the "Flying Dutchman" Overture in which Wagner depicts the play of the elements.

HER JAN 20

SYMPHONY PROGRAM

There will be two features of unusual interest at the next concerts of the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening, Jan. 25 and 26: the debut here of Marya Freund, the noted Polish singer, and the first performance of Stravinsky's remarkable "Rite of Spring." Stravinsky's ballet, which has been probably more often praised and more often attacked than any of his other works, was first performed in Paris under Mr. Monteux's direction, both in ballet and concert form. These occasions rivalled the Parisian premiere of "Tannhaeuser" in the disturbance and ultimate riot which were aroused. The score is called "A Tableau of Pagan Russia." It is divided into two parts: "Adoration of the Earth" and "The Sacrifice." There are dances in worship of spring by the "adolescents," which culminate in the choosing of one to be sacrificed. The chosen one dances until she drops from exhaustion. Madame Freund will sing with the orchestra an aria of Monteverdi and three songs of Mahler. The symphony will be the "Pastoral," No. 6, of Beethoven.

ZANGWILL TO LECTURE

WORCESTER TIMES JAN 22

MECHANICS HALL - WORCESTER
TUESDAY EVENING, FEB. 12
(104 Musicians)
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
... to W. H. Brennan, Manager, Symphony Hall, ... by Check, Filled in Order of Receipt.
... $2.00, $1.50 (No Tax)
... subscribed

WORLD JAN 20

Stravinsky's "Rites of Spring," By Boston Symphony Orchestra

Pierre Monteux, who was the intrepid pioneer in the introduction of Stravinsky's "Sacre du Printemps" in Paris (on which occasion a riot resulted in the calling in of the police), will perform the composer's orchestral suite from this score at the next pair of Boston Symphony concerts in Carnegie Hall, which are scheduled for Jan. 31 and Feb. 2. This will be the first performance in New York and will take place at the Thursday concert.

A feature of the Saturday concert will be Debussy's suite from his incidental music to d'Annunzio's mystery play, "The Martyrdom of Saint Sebastian."

The soloist at the Thursday concert will be Richard Burgin, the concertmaster of the orchestra, appearing in Sibleius's violin concerto. Mozart's Symphony in C major (K. 338) will also be played.

The soloist of the Saturday concert will be Alexander Giloti, who will appear in Liszt's "Dance Macabre." Besides the Debussy score, Beethoven's "Pastoral" Symphony will be played.

ROSENTHAL TO RETIRE

TRANS JAN 21

MUSIC OF DEBUSSY, MUSIC OF HARVARD, VARIOUSLY PLAYED

AGAIN THE PIECES FROM "SAINT SEBASTIAN"

Beauty in One, Power in Another—The Composer's Sense of the Theatre—Missing Choruses—The Pierian Sodality Progresses to Mozart, and Also to Mr. Ballentine—Return of Mitja Nikisch

DEBUSSY'S music to d'Annunzio's mystery-play, "The Martyrdom of Saint Sebastian," is designedly music for the theatre—summoning prelude, enhancing accompaniment, complementary postlude, to an action unfolded and poetized upon the stage. The composer would not have been the discriminating and conscientious artist that he was in 1910 and 1911, had he written in any other manner for any other end. The thought of an orchestral suite, assembled for the concert-hall, may hardly have crossed his mind. None the less, Monsieur Caplet, or some hand unsuspected, did well when he put together four such pieces; while to have brought them to Symphony Hall is equal credit to Mr. Monteux. Repeated at the Symphony Concert of Saturday evening, only one seemed lifeless and insignificant, so removed from place in the play, apart from the theatre. The brief pages that accompany Sebastian's miming of the march of Jesus to Calvary, suggested little but the phantoms of "Parsifal" that now haunt every such music. Debussy was no Wagnerite. It was his custom indeed to profess a mirthful scorn of most of his music-dramas. Yet face to face with a holy and anguished mystery, back come the Wagnerian progressions and colorings first bestowed upon the woe-ridden and pain-tortured Amfortas.

No doubt, also, these measures of Christian passion gained from the contrast of the omitted choruses mourning Adonais of pagan legend and cult. By all accounts, in fact, in the choral rather than in the symphonic music to d'Annunzio's play, Debussy rises higher; while nowhere else has he written for divided or massed human choirs. He fills a whole act with hymns of Paradise, ardent and ecstatic, prayerful and adoring, puissant and wondrous. They might have made exalted climax to the whole Suite. Yet so long as the Symphony Orchestra has no complementary chorus, we may not hear them. Perhaps, Mr. Kusevitzsky, who often uses a chorus at his concerts in Paris, will supply the lack.

The other three excerpts from the theatre-music quite justified transfer to the concert-hall, even though the programme-book was not as graphic as it should have been in preparatory description of the play. In particular, the Introduction to the Fourth Act, labelled in the Suite, "The Good Shepherd," is altogether worthy of Debussy's prime—a last gleam, almost, upon a horizon soon to dim. The martyrdom of the archer-saint draws near. A venerable priest of the new religion would bring him strength and solace. In him, Sebastian rapt sees, as in vision, the mystical presence of his gentle Lord. From the English horn, Debussy evokes a melody, fine-textured, low-voiced, of an ineffable compassion, dying upon the ear like a touch loved and consoling. The orchestra weaves a background of like serenity, pity, ecstasy, spun in as poignant strands. To one listener, at least, only the Introduction to the Third Act of "Tristan," likewise for English horn, contains its fellow in another beauty. . . . of Saint Sebastian. Nor need it be entombed with a dead play.

Harvard Music-Making

The Pierian Sodality as orchestra of Harvard is not yet the Glee Club as choir of the university. Yet within it a like ambition and a new diligence are beginning to blossom and bear fruit. Otherwise it would hardly have begun its "Boston Concert," Sunday afternoon in the Copley Theatre, with the First Movement of Mozart's Symphony in E-flat. At the outset, a pardonable excess of caution made the music move stiffly, sluggishly. Then the band and the conductor—Mr. Walter Piston—gained confidence and freedom. The music began to flow with a pleasing sense of phrase, euphony and accent in the strings, with less ease and surety in the wind choir, but with audible Mozartean clarity and pliancy. Often there was good tone, as the musicians say, clean and curving; once and again bright and balanced upon the ear; even with figures, ready with modulation; yet, as it seemed, reined over-much by Mr. Piston's careful pace.

Clearly in the string-choir, "The Pierian" flowers, by which merit Mr. Foote's Serenade for those voices fared better than the movement from the Symphony. The music is open and transparent; while through it no more than agreeable fancy and artifice play. It depends much upon shading of timbres and light interweaving of the parts. Again conductor and choir were cautious; but their pains left the music neither blurred nor stiffened. The listener heard its quality. Best of all went Mr. Ballentine's tone-poem in little, "By a Lake in Russia." By this time Mr. Piston and the orchestra had both gained confidence and freedom. They charactered the contrasting themes, the development of the one musingly, of the other in livelier mood. They caught the rhythms, pointed the progress of the music. Once more Mr. Ballentine's readiness of means and fancy in these short pieces praised him—the more for the gentle reticence that measures both.

Other musical abilities of the college also had place—in a Waltz for Orchestra by Mr. George Newell, now or recently a student; in Mr. Launtner's singing of the tenor air from Handel's oratorio, 'Jephtha's Daughter," of songs by Parisians and Mr. Goossens. The Waltz suggested Mr. Newell's becoming faith in modernist theory and practice; but the manner decidedly overlaid the matter of his music. Not once could Mr. Newell persuade himself into directness. Yet that quality is not least of Stravinsky's virtues. In pieces of Massenet, "Noël Paien"; of Szulc about a kiss; of Hahn about those "wings of love," Mr. Lautner sang expertly through the neat sentimental rhetoric. He succeeded well with the keen-edged declamation of Goossens, in Fortunio's song after de Musset; and surprisingly well with Debussy's fine-lined, half-melancholy "Romance." For the while, however, the simplicities of Handel, like the subtleties of Fauré, are beyond his powers. Missing were Mr. Thomson's promised Tangos. In all Harvard University, there was not money to pay for copied parts!

HER JAN 26

SYMPHONY PROGRAM

The next Boston Symphony concerts will be given a week from next Friday afternoon and Saturday evening, since the orchestra will play in New York and Brooklyn this week. The 14th program will include the Third Symphony of Brahms, Loeffler's "Pagan Poem" with Motte Lacroix as the soloist, and Strauss's Tone Poem, "Death and Transfiguration."

GLOBE JAN 20

Music Notes and Comment

The chief event of the week will be the first performances here of Stravinsky's "The Rites of Spring" at the Symphony concerts. This is a much-discussed score by one of the best-known modernist composers. It was first played in Paris in its original ballet form with Mr Monteux as conductor. He also led the first concert performance. The ballet from which the music to be heard here is taken dealt with pagan Russia. The score has two parts, called "Adoration of the Earth," and "The Sacrifice."' This music is sure to arouse controversy and protest as it has done all over the musical world for a decade. It has been slow in coming to our concert halls, partly because of the extraordinary difficulty of the music. The Boston Orchestra will give the first performances in New York at their next pair of concerts there. The Philadelphia Orchestra has played it in Philadelphia, last season.

This week's Symphony soloist, Marya Freund, is Polish, but well known in Paris. She has not sung here before.

Symphony Orchestra Endowment

The trustees of the Boston Symphony Orchestra, in appealing this season for funds to meet the deficit, estimated at $95,000 for this year alone, have printed the complete list of subscribers to the fund, the amounts of the deficits for several seasons past, and the total of the permanent endowment fund of the orchestra, to which contributions are always welcome.

This information, which has never before been made public in full, proves what some people have long suspected, that there is and will continue to be, until the income of the permanent endowment is sufficient to meet the annual deficits, a real danger that some day Boston will lose the Symphony Orchestra.

Since Maj Higginson gave up, after 36 years, what had been the sole financial responsibility for the Boston Symphony, its existence has depended upon the generosity of the present trustees and of a few people to whom they appealed or who volunteered aid. This season the publication of the names of the 300 contributors toward the deficit has brought in about 150 additional contributions, totaling at the last announcement $67,989.34 toward the desired $95,000. The sum needed will probably be made up, but there is no certainty that it will.

The endowment fund totals $146,003.52, plus $10,000 recently given in memory of Henry Lee Higginson. At least $3,000,000 would be needed to insure against a deficit which would need to be met by the present hand-to-mouth methods.

Every possible economy consistent with maintenance of the high standards of the orchestra seems to have been made already by the management. The deficit is plainly due to excess of salaries paid orchestra players and conductor over receipts from sale of tickets. To balance the budget on strictly business principles either the salaries ought to be lowered or the price of tickets raised.

HER JAN 2

SYMPHONY GIVES 13TH CONCERT

Stravinsky's "The Rite of Spring" Heard for the First Time Here

FAMILIAR PASTORAL BEAUTIFULLYPLAYED

By PHILIP HALE

The 13th concert of the Boston Symphony orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Beethoven, Pastoral Symphony; Monteverdi, Recitative and Lament of Ariadne; Mahler, Three Songs with orchestra: *"Primal Light," "Earthly Life," "Who thought out the little Song"* (Mme. Marya Freund, mezzo soprano); Stravinsky, "The Rite of Spring" (first time in Boston).

A finer performance of Beethoven's symphony is hardly imaginable. Too often the symphony is treated in a perfunctory manner, as if it were an old story that needed no care in the retelling. Then one is tempted to repeat the remark of a famous Boston woman, who, *told* by a friend that she was going into the country, said; "Kick a tree for me." Too often the audience dozes by Beethoven's brookside, and its thanksgiving after the storm is in recognition of the fact that the symhpony is nearing its end.

Yesterday the performance was so euphonious, the tempi were so judiciously taken, the phrasing and the nuances were so exquisite, that the symphony again became a thing of beauty. The *thunderstorm was not, as in times past, discreet, almost apologetic;* it was portrayed dramatically, *yet* without extravagant emphasis.

Beethoven has never had here so sympathetic an interpreter as Mr. Monteaux; nor has any conductor before him had so plastic, responsive and superb orchestra.

When Mme. Culp sang Ariadne's Lament at these concerts she used the accompaniment arranged by Respighi. It was for full orchestra. The arrangement yesterday was by Gustave Doret the Swiss composed, for strings and harp. Monteverdi was in the habit of employing many instruments, some of which are obsolete. *Mme. Freund* sang the old music with genuine feeling, with depressed rather than boisterous emotion. She displayed the intelligence and refinement of her art in the songs by Mahler, who had ingeniously orchestrated the accompaniments.

Stravinsky's "Rite of Spring" was not so terrible. So deliriously exciting and cacophonous as was feared. After Ernest Newman had heard this music several times, he wrote: "The Grand Guignol convulsions of it are losing what power they once had to make me sit up. . . . I found myself sitting as calmly through Stravinsky's terrific screaming and drum-pounding as I would if I were cradled in the heart of an earthquake and knew myself to be absolutely safe."

Much nonsense has *been* written about this composition by commentators, who have found *the music* symbolical, even phallic; *who have talked* about "the enormous and *terrible* shaping of the visible and invisible world through movement." Some have gone to Sir J. G. Frazer's "Golden Bough" for "explanation." Others quote Stravinsky as saying that the work is to be regarded as abstract music in all but name, a modern symphony. But "The Rite of Spring" was produced as a ballet, and in the score for concert use the explanatory sub-titles are retained.

And the music to be appreciated, liked or disliked with understanding, should be heard with the ballet on the stage. Otherwise much of it is without significance and irritatingly tiresome. There are beautiful pages in the first part, as the measures for flutes; there are impressive pages as "the entrance of the old man, the Celebrant; there are exciting, frenzied pages

Friday at 2:30 and Saturday at 8:15, Boston Symphony Orchestra, 13th program. "Pastoral Symphony," Beethoven; aria, Monteverde; three songs, Mahler; "Le Sacre du Printemps," Stravinsky (first time in Boston). Soloist, Marya Freund (first time in Boston.)

second part there seems to be a paucity of invention, a lack of imagination.

Perhaps these words could not justly be applied to the music of the second part if it were heard with the ballet in the theatre. In the concert hall there were, yesterday, musical moments of greatness, especially in the first part; there was interest in the extraordinary instrumentation; but too much of the music seemed noisily commonplace, too "physical." It is needless to say that Mr. Monteux, who conducted the first performances of the ballet in Paris, both in the theatre and as concert music, had rehearsed his virtuoso orchestra, so that in all probability there has never been so brilliant a rendering.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for Feb. 8, 9, is as follows: Brahms, Symphony No. 3, F major; Loeffler, "A Pagan Poem" (after Virgil: Motte Lacroix, pianist; Louis Speyer, English horn); Strauss, Tone Poem "Death and Transfiguration."

[183]

PROV JOUR JAN 20

"One of Greatest Symphonies" in Boston Orchestra Programme

Written for the Sunday Journal

BY WARREN STOREY SMITH.

Joyous and exultant as are many of its pages, a note of tragedy yet hangs over Schubert's C major Symphony, which the Boston Symphony Orchestra will play at its concert of next Tuesday evening, for by general admission one of the world's greatest symphonies, standing close to those of Beethoven, its composer was fated never to hear it played. Begun when Schubert had barely eight months of life before him, the Symphony was completed not long before his untimely death at the age of 31. It is said that the Symphony was tried out in rehearsal at Vienna during the composer's lifetime, but that it proved too difficult for the players and was consequently abandoned.

The first actual performance took place a decade later, at the instigation of Schumann, who at his first sight of the score became acutely sensible of the music's beauty and importance. In the course of a few years—in 18[illegible] to be exact—Mendelssohn attempted a performance with the Philharmonic Orchestra of London, but the members of the band laughed at the triplets in the last movement and Mendelssohn, much incensed, withdrew the piece. Meanwhile Habeneck, the famous French conductor of the time, had rehearsed the Symphony in Paris, but after trying the first movement the orchestra refused to go farther.

It is to Schumann that we owe the much-quoted characterization of this Symphony as of "Heavenly lengths." The proportions of the piece are indeed colossal; the final movement alone occupies 1159 bars, and the three preceding sections are planned upon the same heroic scale. Few conductors to-day would venture to play the Symphony without certain judicious excisions, although Felix Weingartner, as ardent a champion of the piece as Schumann himself, is not of this mind. "I cannot conceive," he has said, "how it is that there are still people so ill humored as to think this symphony too long, nay even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with the music. It produces on me the effect of a flight through a bright ether."

The music of Schubert forms a connecting link between the classicism of Beethoven and the romanticism of Schumann and his immediate followers. In its general design the C-major Symphony respects the traditions of the form; but in many a detail there is evidenced a freer spirit and a marked tendency toward a lyrical manner of expression.

Broadly speaking, Schubert's themes have not the severity of contour that distinguishes the melodies of Beethoven, and in many instances they might well be fitted to words and sung by voices, and not a little that has a truly heroic stride and sweep. The chief theme of the first movement, for example, is rhythmic rather than melodic, and the same propulsion characterizes the second subject of the Finale, with its four thumping reiterations of the same tone. In the Andante con moto, however, Schubert is again his essentially lyric self. Here, and also in the Trio of the Scherzo, the principal melody has almost the quality of a folk-song. According to Schubert's English biographer, Edmondstone Duncan, the opening of the Scherzo is "intended humorously; but the trio, expressively played, might easily draw tears."

Not since February, 1911, has the Boston Orchestra played Schubert's great Symphony in Providence. And wholly new to these concerts are two of the other items on Tuesday's programme. Of these numbers one is Schumann's seldom-heard Concerto for the violoncello, to be played by Jean Bedetti, first 'cellist of the orchestra, and the other is a pair of movement from Ravel's suite, "Ma Mere l'Oye, or, to give the work its English title, "Mother Goose."

With the possible exception of Vincent d'Indy, no living French composer holds so high a place in the esteem of musicians the world over as does Maurice Ravel. Once considered a dangerous revolutionary, Ravel seems to-day a model of musical propriety and restraint, though there is in his music no hint of academic smugness. The first of the little pieces to be heard in Tuesday evening's concert, "Les Entretiens de la Belle et de la Bete," sets forth, as the title implies, a conversation between Beauty and the Beast. The words of the former, conveyed through a graceful waltz-melody, are answered by the latter in the gruff and cavernous voice of the double-bassoon. The second piece, "Laideronnette, Imperatrice des Pagodes," is a fascinating exercise in oriental coloring.

For resounding end to this concert comes Wagner's Overture to his romantic opera, "The Flying Dutchman," last played by Mr. Monteux in Providence on March 9, 1920. Though "The Flying Dutchman" was the first of Wagner's genuinely significant works for the stage, the Overture still remains unsurpassed in its particular field for all the more than 80 years that have passed since it was first set on paper. In later years, to be sure, Wagner revised the instrumentation and even recast the final passage, but in their essentials the first and second versions are the same. Other composers before and after him have endeavored to translate into music the fury and the exaltation of an ocean storm, but their efforts one and all pale beside those portions of the "Flying Dutchman" Overture in which Wagner depicts the play of the elements.

TRANS JAN 21

MUSIC OF DEBUSSY, MUSIC OF HARVARD, VARIOUSLY PLAYED

AGAIN THE PIECES FROM "SAINT SEBASTIAN"

Beauty in One, Power in Another—The Composer's Sense of the Theatre—Missing Choruses—The Pierian Sodality Progresses to Mozart, and Also to Mr. Ballentine—Return of Mitja Nikisch

DEBUSSY'S music to d'Annunzio's mystery-play, "The Martyrdom of Saint Sebastian," is designedly music for the theatre—summoning prelude, enhancing accompaniment, complementary postlude, to an action unfolded and poetized upon the stage. The composer would not have been the discriminating and conscientious artist that he was in 1910 and 1911, had he written in any other manner for any other end. The thought of an orchestral suite, assembled for the concert-hall, may hardly have crossed his mind. None the less, Monsieur Caplet, or some hand unsuspected, did well when he put together four such pieces; while to have brought them to Symphony Hall is equal credit to Mr. Monteux. Repeated at the Symphony Concert of Saturday evening, only one seemed lifeless and insignificant, so removed from place in the play, apart from the theatre. The brief pages that accompany Sebastian's miming of the march of Jesus to Calvary, suggested little but the phantoms of "Parsifal" that now haunt every such music. Debussy was no Wagnerite. It was his custom indeed to profess a mirthful scorn of most of his music-dramas. Yet face to face with a holy and anguished mystery, back come the Wagnerian progressions and colorings first bestowed upon the woe-ridden and pain-tortured Amfortas.

No doubt, also, these measures of Christian passion gained from the contrast of the omitted choruses mourning Adonais of pagan legend and cult. By all accounts, in fact, in the choral rather than in the symphonic music to d'Annunzio's play, Debussy rises higher; while nowhere else has he written for divided or massed human choirs. He fills a whole act with hymns of Paradise, ardent and ecstatic, prayerful and adoring, puissant and wondrous. They might have made exalted climax to the whole Suite. Yet so long as the Symphony Orchestra has no complementary chorus, we may not hear them. Perhaps, Mr. Kusevitzsky, who often uses a chorus at his concerts in Paris, will supply the lack.

The other three excerpts from the theatre-music quite justified transfer to the concert-hall, even though the programme-book was not as graphic as it should have been in preparatory description of the play. In particular, the Introduction to the Fourth Act, labelled in the Suite, "The Good Shepherd," is altogether worthy of Debussy's prime—a last gleam, almost, upon a horizon soon to dim. The martyrdom of the archer-saint draws near. A venerable priest of the new religion would bring him strength and solace. In him, Sebastian rapt sees, as in vision, the mystical presence of his gentle Lord. From the English horn, Debussy evokes a melody, fine-textured, low-voiced, of an ineffable compassion, dying upon the ear like a touch loved and consoling. The orchestra weaves a background of like serenity, pity, ecstasy, spun in as poignant strands. To one listener, at least, only the Introduction to the Third Act of "Tristan," likewise for English horn, contains its fellow in another beauty. . . .

of Saint Sebastian. Nor need it be entombed with a dead play.

Harvard Music-Making

The Pierian Sodality as orchestra of Harvard is not yet the Glee Club as choir of the university. Yet within it a like ambition and a new diligence are beginning to blossom and bear fruit. Otherwise it would hardly have begun its "Boston Concert," Sunday afternoon in the Copley Theatre, with the First Movement of Mozart's Symphony in E-flat. At the outset, a pardonable excess of caution made the music move stiffly, sluggishly. Then the band and the conductor—Mr. Walter Piston—gained confidence and freedom. The music began to flow with a pleasing sense of phrase, euphony and accent in the strings, with less ease and surety in the wind choir, but with audible Mozartean clarity and pliancy. Often there was good tone, as the musicians say, clean and curving; once and again bright and balanced upon the ear; even with figures, ready with modulation; yet, as it seemed, reined over-much by Mr. Piston's careful pace.

Clearly in the string-choir, "The Pierian" flowers, by which merit Mr. Foote's Serenade for those voices fared better than the movement from the Symphony. The music is open and transparent; while through it no more than agreeable fancy and artifice play. It depends much upon shading of timbres and light interweaving of the parts. Again conductor and choir were cautious; but their pains left the music neither blurred nor stiffened. The listener heard its quality. Best of all went Mr. Ballentine's tone-poem in little, "By a Lake in Russia." By this time Mr. Piston and the orchestra had both gained confidence and freedom. They charactered the contrasting themes, the development of the one musingly, of the other in livelier mood. They caught the rhythms, pointed the progress of the music. Once more Mr. Ballentine's readiness of means and fancy in these short pieces praised him—the more for the gentle reticence that measures both.

Other musical abilities of the college also had place—in a Waltz for Orchestra by Mr. George Newell, now or recently a student; in Mr. Launtner's singing of the tenor air from Handel's oratorio, 'Jephtha's Daughter," of songs by Parisians and Mr. Goossens. The Waltz suggested Mr. Newell's becoming faith in modernist theory and practice; but the manner decidedly overlaid the matter of his music. Not once could Mr. Newell persuade himself into directness. Yet that quality is not least of Stravinsky's virtues. In pieces of Massenet, "Noël Païen"; of Szulc about a kiss; of Hahn about those "wings of love," Mr. Lautner sang expertly through the neat sentimental rhetoric. He succeeded well with the keen-edged declamation of Goossens, in Fortunio's song after de Musset; and surprisingly well with Debussy's fine-lined, half-melancholy "Romance." For the while, however, the simplicities of Handel, like the subtleties of Fauré, are beyond his powers. Missing were Mr. Thompson's promised Tangos. In all Harvard University, there was not money to pay for copied parts!

HER JAN 2

SYMPHONY GIVES 13TH CONCERT

Stravinsky's "The Rite of Spring" Heard for the First Time Here

FAMILIAR PASTORAL BEAUTIFULLYPLAYED

By PHILIP HALE

The 13th concert of the Boston Symphony orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Beethoven, Pastoral Symphony; Monteverdi, Recitative and Lament of Ariadne; Mahler, Three Songs with orchestra: *"Primal Light," "Earthly Life," "Who thought out the little Song"* (Mme. Marya Freund, mezzo soprano); Stravinsky, "The Rite of Spring" (first time in Boston).

A finer performance of Beethoven's symphony is hardly imaginable. Too often the symphony is treated in a perfunctory manner, as if it were an old story that needed no care in the retelling. Then one is tempted to repeat the remark of a famous Boston woman, who, told by a friend that she was going into the country, said; "Kick a tree for me." Too often the audience dozes by Beethoven's brookside, and its thanksgiving after the storm is in recognition of the fact that the symphony is nearing its end.

Yesterday the performance was so euphonious, the tempi were so judiciously taken, the phrasing and the nuances were so exquisite, that the symphony again became a thing of beauty. The *thunderstorm* was not, as in *times past, discreet*, almost *apologetic;* it was portrayed dramatically, yet without extravagant emphasis.

Beethoven has never had here so sympathetic an interpreter as Mr. Monteaux; nor has any conductor before him had so plastic, responsive and superb orchestra.

When Mme. Culp sang Ariadne's Lament at these concerts she used the accompaniment arranged by *Respighi*. It was for full orchestra. The arrangement yesterday was by Gustave Doret, the Swiss composed, for strings and harp. Monteverdi was in the habit of employing many instruments, some of which are obsolete. *Mme. Freund* sang the old music with genuine feeling, with depressed rather than boisterous emotion. She displayed the intelligence and refinement of her art in the songs by Mahler, who had ingeniously orchestrated the accompaniments.

Stravinsky's "Rite of Spring" was not so terrible. So deliriously exciting and cacophonous as was feared. After Ernest Newman had heard this music several times, he wrote: "The Grand Guignol convulsions of it are losing what power they once had to make me sit up. . . . I found myself sitting as calmly through Stravinsky's terrific screaming and drum-pounding as I would if I were cradled in the heart of an earthquake and knew myself to be absolutely safe."

Much nonsense has *been written* about this composition by commentators, who have found *the music* symbolical, even phallic; *who have talked* about "the enormous and *terrible* shaping of the visible and invisible world through movement." Some have gone to Sir J. G. Frazer's "Golden Bough" for "explanation." Others quote Stravinsky as saying that the work is to be regarded as abstract music in all but name, a modern symphony. But "The Rite of Spring" was produced as a ballet, and in the score for concert use the explanatory sub-titles are retained.

And the music to be appreciated, liked or disliked with understanding, should be heard with the ballet on the stage. Otherwise much of it is without significance and irritatingly tiresome. There are beautiful pages in the first part, as the measures for flutes; there are impressive pages as "the entrance of the old man, the Celebrant; there are exciting, frenzied pages as in [illegible] second part there seems to be a paucity of invention, a lack of imagination.

Perhaps these words could not justly be applied to the music of the second part if it were heard with the ballet in the theatre. In the concert hall there were, yesterday, musical moments of greatness, especially in the first part; there was interest in the extraordinary instrumentation; but too much of the music seemed noisily commonplace, too "physical." It is needless to say that Mr. Monteux, who conducted the first performances of the ballet in Paris, both in the theatre and as concert music, had rehearsed his virtuoso orchestra, so that in all probability there has never been so brilliant a rendering.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for Feb. 8, 9, is as follows: Brahms, Symphony No. 3, F major; Loeffler, "A Pagan Poem" (after Virgil: Motte Lacroix, pianist; Louis Speyer, English horn); Strauss, Tone Poem "Death and Transfiguration."

Friday at 2:30 and Saturday at 8:15, Boston Symphony Orchestra, 13th program. "Pastoral Symphony," Beethoven; aria, Monteverde; three songs, Mahler; "Le Sacre du Printemps," Stravinsky (first time in Boston). Soloist, Marya Freund (first time in Boston.)

HER JAN 20

SYMPHONY PROGRAM

There will be two features of unusual interest at the next concerts of the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening, Jan. 25 and 26: the debut here of Marya Freund, the noted Polish singer, and the first performance of Stravinsky's remarkable "Rite of Spring." Stravinsky's ballet, which has been probably more often praised and more often attacked than any of his other works, was first performed in Paris under Mr. Monteux's direction, both in ballet and concert form. These occasions rivalled the Parisian premiere of "Tannhaeuser" in the disturbance and ultimate riot which were aroused. The score is called "A Tableau of Pagan Russia." It is divided into two parts: "Adoration of the Earth" and "The Sacrifice." There are dances in worship of spring by the "adolescents," which culminate in the choosing of one to be sacrificed. The chosen one dances until she drops from exhaustion. Madame Freund will sing with the orchestra an aria of Monteverdi and three songs of Mahler. The symphony will be the "Pastoral," No. 6, of Beethoven.

ZANGWILL TO LECTURE

WO[illegible]

Stravinsky's "Rites of Spring," By Boston Symphony Orchestra

Pierre Monteux, who was the intrepid pioneer in the introduction of Stravinsky's "Sacre du Printemps" in Paris (on which occasion a riot resulted in the calling in of the police), will perform the composer's orchestral suite from this score at the next pair of Boston Symphony concerts in Carnegie Hall, which are scheduled for Jan. 31 and Feb. 2. This will be the first performance in New York and will take place at the Thursday concert.

A feature of the Saturday concert will be Debussy's suite from his incidental music to d'Annunzio's mystery play, "The Martyrdom of Saint Sebastian."

The soloist at the Thursday concert will be Richard Burgin, the concertmaster of the orchestra, appearing in Sibleius's violin concerto. Mozart's Symphony in C major (K. 338) will also be played.

The soloist of the Saturday concert will be Alexander Giloti, who will appear in Liszt's "Dance Macabre." Besides the Debussy score, Beethoven's "Pastoral" Symphony will be played.

ROSENTHAL TO RETIRE

WEBSTER TIMES JAN 22

MECHANICS HALL - WORCESTER

TUESDAY EVENING, FEB. 12

(104 Musicians)

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

MAIL ORDERS to W. H. Brennan, Manager, Symphony Hall, Boston, Accompanied by Check, Filled in Order of Receipt. [illegible] $2.50, $2.00, $1.50 (No Tax)

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GLOBE JAN 20

Music Notes and Comment

The chief event of the week will be the first performances here of Stravinsky's "The Rites of Spring" at the Symphony concerts. This is a much-discussed score by one of the best-known modernist composers. It was first played in Paris in its original ballet form with Mr Monteux as conductor. He also led the first concert performance. The ballet from which the music to be heard here is taken dealt with pagan Russia. The score has two parts, called "Adoration of the Earth," and "The Sacrifice."' This music is sure to arouse controversy and protest as it has done all over the musical world for a decade. It has been slow in coming to our concert halls, partly because of the extraordinary difficulty of the music. The Boston Orchestra will give the first performances in New York at their next pair of concerts there. The Philadelphia Orchestra has played it in Philadelphia, last season.

This week's Symphony soloist, Marya Freund, is Polish, but well known in Paris. She has not sung here before.

Symphony Orchestra Endowment

The trustees of the Boston Symphony Orchestra, in appealing this season for funds to meet the deficit, estimated at $95,000 for this year alone, have printed the complete list of subscribers to the fund, the amounts of the deficits for several seasons past, and the total of the permanent endowment fund of the orchestra, to which contributions are always welcome.

This information, which has never before been made public in full, proves what some people have long suspected, that there is and will continue to be, until the income of the permanent endowment is sufficient to meet the annual deficits, a real danger that some day Boston will lose the Symphony Orchestra.

Since Maj Higginson gave up, after 36 years, what had been the sole financial responsibility for the Boston Symphony, its existence has depended upon the generosity of the present trustees and of a few people to whom they appealed or who volunteered aid. This season the publication of the names of the 300 contributors toward the deficit has brought in about 150 additional contributions, totaling at the last announcement $67,989.34 toward the desired $95,000. The sum needed will probably be made up, but there is no certainty that it will.

The endowment fund totals $146,003.52, plus $10,000 recently given in memory of Henry Lee Higginson. At least $3,000,000 would be needed to insure against a deficit which would need to be met by the present hand-to-mouth methods.

Every possible economy consistent with maintenance of the high standards of the orchestra seems to have been made already by the management. The deficit is plainly due to excess of salaries paid orchestra players and conductor over receipts from sale of tickets. To balance the budget on strictly business principles either the salaries ought to be lowered or the price of tickets raised.

HER [illegible] JAN 26

SYMPHONY PROGRAM

The next Boston Symphony concerts will be given a week from next Friday afternoon and Saturday evening, since the orchestra will play in New York and Brooklyn this week. The 14th program will include the Third Symphony of Brahms, Loeffler's "Pagan Poem" with Motte Lacroix as the soloist, and Strauss's Tone Poem, "Death and Transfiguration."

PROVDJOUR JAN 20

"One of Greatest Symphonies" in Boston Orchestra Programme

Written for the Sunday Journal

BY WARREN STOREY SMITH.

Joyous and exultant as are many of its pages, a note of tragedy yet hangs over Schubert's C major Symphony, which the Boston Symphony Orchestra will play at its concert of next Tuesday evening, for by general admission one of the world's greatest symphonies, standing close to those of Beethoven, its composer was fated never to hear it played. Begun when Schubert had barely eight months of life before him, the Symphony was completed not long before his untimely death at the age of 31. It is said that the Symphony was tried out in rehearsal at Vienna during the composer's lifetime, but that it proved too difficult for the players and was consequently abandoned.

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It is to Schumann that we owe the much-quoted characterization of this Symphony as of "Heavenly lengths." The proportions of the piece are indeed colossal; the final movement alone occupies 1159 bars, and the three preceding sections are planned upon the same heroic scale. Few conductors to-day would venture to play the Symphony without certain judicious excisions, although Felix Weingartner, as ardent a champion of the piece as Schumann himself, is not of this mind. "I cannot conceive," he has said, "how it is that there are still people so ill humored as to think this symphony too long, nay even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with the music. It produces on me the effect of a flight through a bright ether."

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ZANGWILL TO LECTURE

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The other three excerpts from the theatre-music quite justified transfer to the concert-hall, even though the programme-book was not as graphic as it should have been in preparatory description of the play. In particular, the Introduction to the Fourth Act, labelled in the Suite, "The Good Shepherd," is altogether worthy of Debussy's prime—a last gleam, almost, upon a horizon soon to dim. The martyrdom of the archer-saint draws near. A venerable priest of the new religion would bring him strength and solace. In him, Sebastian rapt sees, as in vision, the mystical presence of his gentle Lord. From the English horn, Debussy evokes a melody, fine-textured, low-voiced, of an ineffable compassion, dying upon the ear like a touch loved and consoling. The orchestra weaves a background of like serenity, pity, ecstasy, spun in as poignant strands. To one listener, at least, only the Introduction to the Third Act of "Tristan," likewise for English horn, contains its fellow in another beauty . . . of Saint Sebastian. Nor need it be entombed with a dead play.

Harvard Music-Making

The Pierian Sodality as orchestra of Harvard is not yet the Glee Club as choir of the university. Yet within it a like ambition and a new diligence are beginning to blossom and bear fruit. Otherwise it would hardly have begun its "Boston Concert," Sunday afternoon in the Copley Theatre, with the First Movement of Mozart's Symphony in E-flat. At the outset, a pardonable excess of caution made the music move stiffly, sluggishly. Then the band and the conductor—Mr. Walter Piston—gained confidence and freedom. The music began to flow with a pleasing sense of phrase, euphony and accent in the strings, with less ease and surety in the wind choir, but with audible Mozartean clarity and pliancy. Often there was good tone, as the musicians say, clean and curving; once and again bright and balanced upon the ear; even with figures, ready with modulation; yet, as it seemed, reined over-much by Mr. Piston's careful pace.

Clearly in the string-choir, "The Pierian" flowers, by which merit Mr. Foote's Serenade for those voices fared better than the movement from the Symphony. The music is open and transparent; while through it no more than agreeable fancy and artifice play. It depends much upon shading of timbres and light interweaving of the parts. Again conductor and choir were cautious; but their pains left the music neither blurred nor stiffened. The listener heard its quality. Best of all went Mr. Ballentine's tone-poem in little, "By a Lake in Russia." By this time Mr. Piston and the orchestra had both gained confidence and freedom. They charactered the contrasting themes, the development of the one musingly, of the other in livelier mood. They caught the rhythms, pointed the progress of the music. Once more Mr. Ballentine's readiness of means and fancy in these short pieces praised him—the more for the gentle reticence that measures both.

Other musical abilities of the college also had place—in a Waltz for Orchestra by Mr. George Newell, now or recently a student; in Mr. Launtner's singing of the tenor air from Handel's oratorio, 'Jephtha's Daughter," of songs by Parisians and Mr. Goossens. The Waltz suggested Mr. Newell's becoming faith in modernist theory and practice; but the manner decidedly overlaid the matter of his music. Not once could Mr. Newell persuade himself into directness. Yet that quality is not least of Stravinsky's virtues. In pieces of Massenet, "Noël Paien"; of Szulc about a kiss; of Hahn about those "wings of love," Mr. Lautner sang expertly through the neat sentimental rhetoric. He succeeded well with the keen-edged declamation of Goossens, in Fortunio's song after de Musset; and surprisingly well with Debussy's fine-lined, half-melancholy "Romance." For the while, however, the simplicities of Handel, like the subtleties of Fauré, are beyond his powers. Missing were Mr. Thompson's promised Tangos. In all Harvard University, there was not money to pay for copied parts!

HER JAN 26

SYMPHONY PROGRAM

The next Boston Symphony concerts will be given a week from next Friday afternoon and Saturday evening, since the orchestra will play in New York and Brooklyn this week. The 14th program will include the Third Symphony of Brahms, Loeffler's "Pagan Poem" with Motte Lacroix as the soloist, and Strauss's Tone Poem, "Death and Transfiguration."

GLOBE JAN 20

Music Notes and Comment

The chief event of the week will be the first performances here of Stravinsky's "The Rites of Spring" at the Symphony concerts. This is a much-discussed score by one of the best-known modernist composers. It was first played in Paris in its

let form with Mr Monteux

tor. He also led the first

formance. The ballet from

music to be heard here is

with pagan Russia. The sco

parts, called "Adoration of t

and "The Sacrifice."' This

sure to arouse controversy and protest as it has done all over the musical world for a decade. It has been slow in coming to our concert halls, partly because of the extraordinary difficulty of the music. The Boston Orchestra will give the first performances in New York at their next pair of concerts there. The Philadelphia Orchestra has played it in Philadelphia, last season.

This week's Symphony soloist, Marya Freund, is Polish, but well known in Paris. She has not sung here before.

Symphony Orchestra Endowment

The trustees of the Boston Symphony Orchestra, in appealing this season for funds to meet the deficit, estimated at $95,000 for this year alone, have printed the complete list of subscribers to the fund, the amounts of the deficits for several seasons past, and the total of the permanent endowment fund of the orchestra, to which contributions are always welcome.

This information, which has never before been made public, what some

One of the marvels of present day civilization, to be ranked with the radio, is the persistence of "Abie's Irish Rose" all over the country, so that some day a theatre somewhere may possibly be decorated with a brass tablet reading, "This is the only house where 'Abie's Irish Rose' played for one

have, however, been the sole financial responsibility for the Boston Symphony, its existence has depended upon the generosity of the present trustees and of a few people to whom they appealed or who volunteered aid. This season the publication of the names of the 300 contributors toward the deficit has brought in about 150 additional contributions, totaling at the last announcement $67,989.34 toward the desired $95,000. The sum needed will probably be made up, but there is no certainty that it will.

The endowment fund totals $146,003.52, plus $10,000 recently given in memory of Henry Lee Higginson. At least $3,000,000 would be needed to insure against a deficit which would need to be met by the present hand-to-mouth methods.

Every possible economy consistent with maintenance of the high standards of the orchestra seems to have been made already by the management. The deficit is plainly due to excess of salaries paid orchestra players and conductor over receipts from sale of tickets. To balance the budget on strictly business principles either the salaries ought to be lowered or the price of tickets raised.

HER JAN 2

SYMPHONY GIVES 13TH CONCERT

Stravinsky's "The Rite of Spring" Heard for the First Time Here

FAMILIAR PASTORAL BEAUTIFULLYPLAYED

By PHILIP HALE

The 13th concert of the Boston Symphony orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Beethoven, Pastoral Symphony; Monteverdi, Recitative and Lament of Ariadne; Mahler, Three Songs with orchestra: "Primal Light," "Earthly Life," "Who thought out the little Song" (Mme. Marya Freund, mezzo soprano); Stravinsky, "The Rite of Spring" (first time in Boston).

A finer performance of Beethoven's symphony is hardly imaginable. Too often the symphony is treated in a perfunctory manner, as if it were an old story that needed no care in the retelling. Then one is tempted to repeat the remark of a famous Boston woman, who, told by a friend that she was going into the country, said; "Kick a tree for me." Too often the audience dozes by Beethoven's brookside, and its thanksgiving after the storm is in recognition of the fact that the symphony is nearing its end.

Yesterday the performance was so euphonious, the tempi were so judiciously taken, the phrasing and the nuances were so exquisite, that the symphony again became a thing of beauty. The thunderstorm was not, as in times past, discreet, almost apologetic; it was portrayed dramatically, yet without extravagant emphasis.

Beethoven has never had here so sympathetic an interpreter as Mr. Monteux; nor has any conductor before him had so plastic, responsive and superb orchestra.

When Mme. Culp sang Ariadne's Lament at these concerts she used the accompaniment arranged by Respighi. It was for full orchestra. The arrangement yesterday was by Gustave Doret, the Swiss composed, for strings and harp. Monteverdi was in the habit of employing many instruments, some of which are obsolete. Mme. Freund sang the old music with genuine feeling, with depressed rather than boisterous emotion. She displayed the intelligence and refinement of her art in the songs by Mahler, who had ingeniously orchestrated the accompaniments.

Stravinsky's "Rite of Spring" was not so terrible. So deliriously exciting and cacophonous as was feared. After Ernest Newman had heard this music several times, he wrote: "The Grand Guignol convulsions of it are losing what power they once had to make me sit up. . . . I found myself sitting as calmly through Stravinsky's terrific screaming and drum-pounding as I would if I were cradled in the heart of an earthquake and knew myself to be absolutely safe."

Much nonsense has been written about this composition by commentators, who have found the music symbolical, even phallic; who have talked about "the enormous and terrible shaping of the visible and invisible world through movement." Some have gone to Sir J. G. Frazer's "Golden Bough" for "explanation." Others quote Stravinsky as saying that the work is to be regarded as abstract music in all but name, a modern symphony. But "The Rite of Spring" was produced as a ballet, and in the score for concert use the explanatory sub-titles are retained.

And the music to be appreciated, liked or disliked with understanding, should be heard with the ballet on the stage. Otherwise much of it is without significance and irritatingly tiresome. There are beautiful pages in the first part, as the measures for flutes; there are impressive pages as "the entrance of the old man, the Celebrant; there are exciting, frenzied pages as in "The Dance of the Earth." The second part, "The Sacrifice," we found for the most part dull, exasperating with its succession of pauses and resumptions, its repetitions of trivial measures, while the ending, "The Sacrificial Dance of the Chosen One," is disappointing. In this second part there seems to be a paucity of invention, a lack of imagination.

Perhaps these words could not justly be applied to the music of the second part if it were heard with the ballet in the theatre. In the concert hall there were, yesterday, musical moments of greatness, especially in the first part; there was interest in the extraordinary instrumentation; but too much of the music seemed noisily commonplace, too "physical." It is needless to say that Mr. Monteux, who conducted the first performances of the ballet in Paris, both in the theatre and as concert music, had rehearsed his virtuoso orchestra, so that in all probability there has never been so brilliant a rendering.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for Feb. 8, 9, is as follows: Brahms, Symphony No. 3, F major; Loeffler, "A Pagan Poem" (after Virgil: Motte Lacroix, pianist; Louis Speyer, English horn); Strauss, Tone Poem "Death and Transfiguration."

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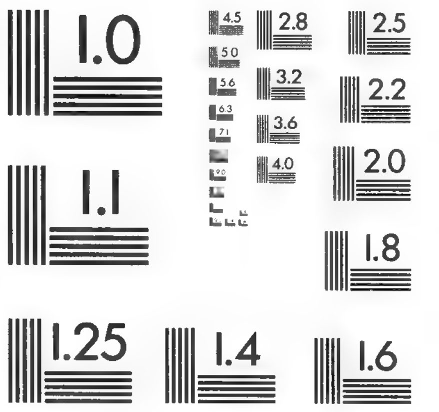

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GLOBE JAN 26

DERN CLASSIC AT SYMPHONY CONCERT

Stravinsky's "Le Sacre" for First Time Here

Daring Music Wins Cordial and Prolonged Applause

Stravinsky's "Le Sacre du Printemps," described by its subtitle "A Picture of Pagan Russia," and first performed with ballet in Paris in 1913 with Mr Monteux conducting, was played for the first time in Boston and the second time in America yesterday afternoon. No music more startling to timid ears has been heard here since Schienberg's Five Orchestral Pieces, in 1914. Those who feel with the writer that this music, whether or not one likes or approves of it as a whole, plainly marks a turning point in the history of music, have been battering in what turned out to be open doors in defense of Mr Monteux's inclusion of it on the program. For it was received with loud and prolonged applause from a number so large that one was not sure it was not a majority of those present. Mr Monteux was recalled again and again, even after he had bade the orchestra share the applause with him. Finally the players began applauding him, because this music is inhumanly difficult to conduct and he had given a thrilling performance.

The few irate conservatives who departed during the pause between the first and second sections of "Le Sacre" ought to have heard the rest of it, if only to be quite sure that they want no more Stravinsky. Nothing else in Mr Monteux's conductorship has been so worthy of unstinted praise as this performance of "Le Sacre," which will be remembered for years to come as a musical landmark.

Stravinsky in writing this music had evidently made up his mind that the whole language of music evolved and employed by composers for three centuries past was not capable of further use as it stood. This he has in common with all except Pizzetti among important living composers. Instead of trying to invent an entire new musical system as Schoenberg, Skriabin, and latterly, if press comment may be trusted, Hindemith have done, Stravinsky has sought moods and feelings hitherto ruled out of music, and in the matter of means of expression contented himself with using unresolved dissonances in two beys at once and combining as many as four different and vigorous rhythms, none of which can be written out without constant changes of time signature. He does not abandon the major and minor scale, which means that he is still within the limits of the orthodox musical system.

The composer himself has made short work of the rhapsodical commentators on the piece. "Pagan Russia," according to him, was an after thought. He had imagined ruthless, primitive, vigorous music and wanted to invent a title for it. Had he been an American he might have called it "The Snake Dance in the Stadium" or "Armistice Day."

The program does not matter, nor does this music suffer from the absence of the illustrative action of the ballet. It is logically and powerfully imagined, and worked out for orchestra with superlative ingenuity and adroitness of technique. A young composer might as well hope to imitate Wagner, Beethoven or Mozart as imitate Stravinsky. This music ought to be played again this season.

In Beethoven's "Pastoral" symphony the rather trivial thunder storm was unusually effectively played and much of the glory of the rest of the masterpiece obscured by a routine performance. This piece is sui generis. There will never be anything else like it. Mme Marya Freund, the soloist, sang Monteverde's poignant "Lament of Ariadne" and three fine Mahler songs tastefully, but with more musicianship than beauty of tone.

P. R.

TRANS JAN 26

Monday evening, Feb. 4, in Symphony Hall, the third of the supplementary concerts by the Symphony Orchestra, for the pleasure of a public now firmly won. It prefers programmes of "standard pieces"; it likes soloists; it is disinclined to the lengthier and more exacting series of "regular concerts"; yet it is content with no inferior piece of performance. Claudio Arrau, a rising South American, will be the assisting pianist. The programme traverses Mozart's "Jupiter Symphony"; Charpentier's pictorial "Italian Impressions"; Chopin's Concerto in F minor for Piano and Orchestra.

HER JAN 26

ONE SCHNEEVOIGHT

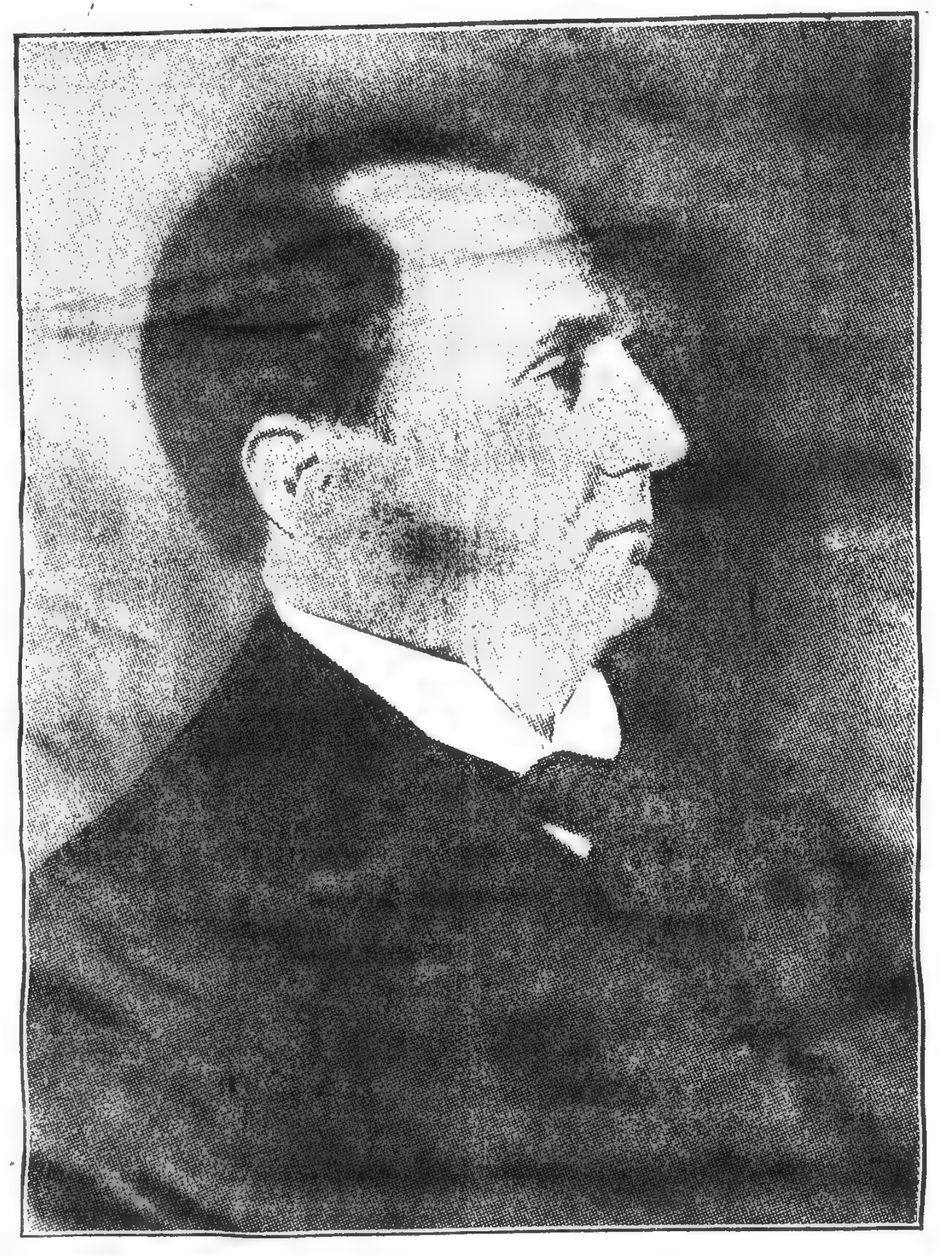
Georg Schneevoight, who will appear as guest conductor of the Boston Symphony orchestra for a pair of concerts, was born at Wiborg, Finland, on Nov. 8, 1872. He studied music at Helsingfors, Sonderhausen, Leipsic, Dresden, Brussels. From 1894 to 1899 he taught the violoncello at the Helsingfors Conservatory and was a member of the Philharmonic orchestra. Since 1901 he has conducted, as a guest, in many European cities.

The engagement of "guest" conductors is, as a rule, to be deplored. As Mr. Monteux, to the regret of the audience, will leave Boston at the end of this season, his absence from the conductor's stand for even one concert will be mourned.

TRANS JAN 23

Another Guest-Conductor Comes to the Symphony Orchestra

Schneevoigt, the Finn, at the Concerts of March 7 and 8



(By Courtesy of The Musical Courier)

Georg Schneevoigt

THE happy precedent of last winter is to be renewed at the Symphony Concerts. For a second time, by invitation of The Trustees, in which Mr. Monteux joins, the Symphony Orchestra will entertain a Guest-conductor—Georg Schneevoigt, of Helsingfors, capital city of Finland. He is on his way to the United States in response to several such invitations. To Boston he will come for the Symphony Concerts of Friday afternoon, March 7, and Saturday evening, March 8—in a programme yet to be chosen.

Mr. Schneevoigt, a Finn by birth as well by residence, is in the prime of the arly fifties. He was schooled as a musician in Brussels and Dresden. He rose from violoncello-player to conductor, practising his profession at Riga, Munich and Helsingfors through long terms and in incidental visits to Scandinavian and German cities. For four years past, Western Europe has discovered his powers at the symphony concerts of Scheveningen, the international watering-place a few miles from The Hague, in summer a capital of various music. First performances, under Mr. Schneevoigt's hand in Helsingfors, of Sibelius's music had spread his name westward. Scheveningen then confirmed his quality. Now Boston and other American cities are to taste it.

H. T. P.

SCHNEEVOIGT TO WIELD BATON HERE

Finn Musician to Conduct Symphony March 7-8

Georg Schneevoigt, the Finnish conductor, has accepted the invitation of Judge Frederick P. Cabot, representing the trustees of the Boston Symphony orchestra, to be guest conductor at concerts in Symphony hall, March 7 and 8. Mr. Monteux has been invited by the directors of the People's Symphony orchestra to appear as guest conductor. Since he will be released from rehearsals and concerts of the Boston Symphony orchestra in the first week of March, Mr. Monteux has accepted this invitation, with the concurrence of the trustees, for the ensuing Sunday. The concert will be given in the St. James Theatre on March 9.

Mr. Schneevoigt expects soon to sail for America. He has long been prominent in Helsingfors, and likewise in Norway and Sweden, where, as conductor of the Stockholm and Christiania Symphony orchestras for many seasons, he has given a musical importance to the Scandinavian cities. In the last four seasons he has attracted attention by concerts in the Kurhaus in Scheveningen, Holland. He has maintained symphonic standards in all his programs and yet drawn crowds in the summer season when popular concerts are the general rule.

TRANS JAN 26

Milestone of Music, Masterpiece in Kind

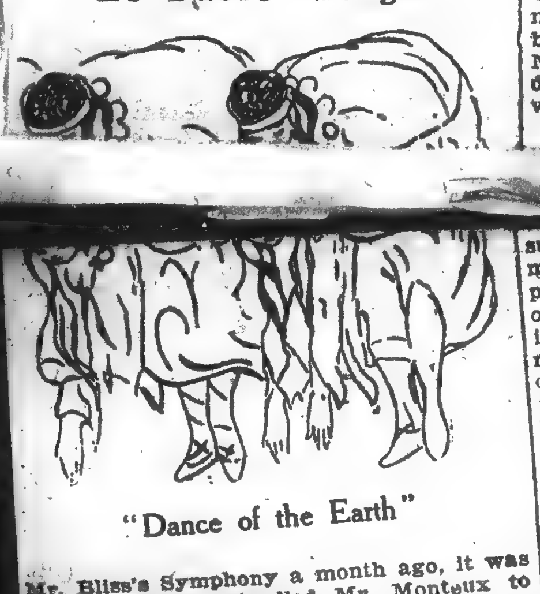
Stravinsky's "Rite of Spring" for the First Time in Boston---Record and Reception---Exceptional Honors to Mr. Monteux---Course and Purport of the Piece---Procedure and Outcome---New Powers Released, New Vistas Opened

FIRST of all let the record be written as accurately and briefly as it may. For it is believable that a future historian of the Boston Orchestra, continuing Mr. Howe's chronicle and recounting the conductorship of Pierre Monteux, will note in particular the Symphony Concert of Friday, Jan. 25, 1924. Then and there, he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time; that had become beacon and goal to a whole generation of composers up and down the European and American earth. That masterpiece, he may continue, was Stravinsky's "Rite of Spring"—not in its earlier and natural guise as ballet-pantomime of the theatre; but in its second and necessary incarnation as tone-poem of the concert-hall. It was so played—he is bound to add—because through ten years that same Pierre Monteux had believed in this music and treasured it. A man of faith and courage, devotion and diligence, he at last brought it to performance in the city where he had rounded and crowned his career. Out of himself and out of an orchestra that through weeks of preparation had worked eagerly and unsparingly, he achieved a performance that summoned the body and voice, the movement, the color, the veritable life and being of Stravinsky's music. More, as the chronicle may end, when the audience was applauding and re-applauding Mr. Monteux, and he had bidden the band rise as well, his men turned upon him and with common and hearty impulse clapped him as the hero and master of the day.

A foot-note upon those imaginary pages may also contain minutiæ of the afternoon. In the subscribers' seats sat the usual audience; but even a heralded occasion could not fill all the places now mistakenly reserved for chance comers. This company heard with no little pleasure, answered with no small applause, a performance of Beethoven's "Pastoral Symphony," exceptionally fine-textured and radiant in tone, animated and resilient in progress, smiling with the lively or the gentle moods, the sport or the sentiment, of the music. It also listened with interest to Mme. Marya Freund, newcoming singer, as her wine-dark tones flowed through an ancient air of Monteverdi and three songs from Mahler in simple or sublimated mood. Since Mme. Freund is a singer less of lavish and sensuous voice than of finely imagined and artfully colored tones; since she more cultivates a penetrating finesse than a power outpoured, her hearers betrayed no excitement.

Though the fame and the nature of the music must have been widespread, few departed on the verge of "The Rite of Spring." No more did any square themselves as for an ordeal. . . . In the concert-room, as in the theatre, the piece falls into two parts or scenes. Through the first, music and performance, curiosity and excitement, satisfaction or surprise held the whole hall intent. Obviously, many had not anticipated Mr. Monteux's pause between the two divisions. For an instant a gap of silence. Then, from every quarter of the hall applause began to rattle. Simultaneously, and likewise from all parts of the house, some seventy or eighty—less than a hundred at the utmost—went their ways. Of these, a few moved to the doors with that air of scornful superiority and released resentment which, no doubt, is as comforting to spirits in stress as it is amusing to detached eyes. Toward the climax of the second part of "The Rite," through measures that depend beyond any others upon stage-action and stage-picture, there were signs of restless hearers, and incidental departures. Quickly came the end—and therewith such a burst of applause, on all sides and from many hands, as no modernist music has hitherto won in Symphony Hall. Compared with the thin patter that approved Mr. Bliss's Symphony a month ago, it was an ovation. It recalled Mr. Monteux to the platform; brought the orchestra to its feet; held the conductor fast between clapping band and clapping audience. Once more Stravinsky had prevailed and Pierre Monteux had been his voice. With reason, the composer wrote "the homage" elsewhere set upon this record.

"Le Sacre" Staged



"Dance of the Earth"

Before such music as "The Rite of Spring," it seems the office of the reviewer even in a daily newspaper, to put by both antipathies and enthusiasms; to listen with willing ear and open mind; to waive away pre-conceptions or illusions; to discover, so far as he may, the purpose of the composer, the means employed, the degree of fulfilment. So doing, the reviewer will record his impressions of the piece; while through them he may be fortunate enough to adumbrate the mind, the spirit, the handiwork and the specific achievement of the composer in the music in hand. The reviewer, again, should be neither defender nor prosecutor. Yet he would be less than human—and so unfit for the job—did not his impressions disclose his predilections. A stone-man could hardly be indifferent before "The Rite of Spring: Scenes, in Two Parts, from Pagan Russia. Scenario by Nicholas Roerich; Music by Igor Stravinsky; Choreography by Vaslav Nijinsky; Produced for the First Time at the Théatre des Champs-Elysées at Paris on May 29, 1913."

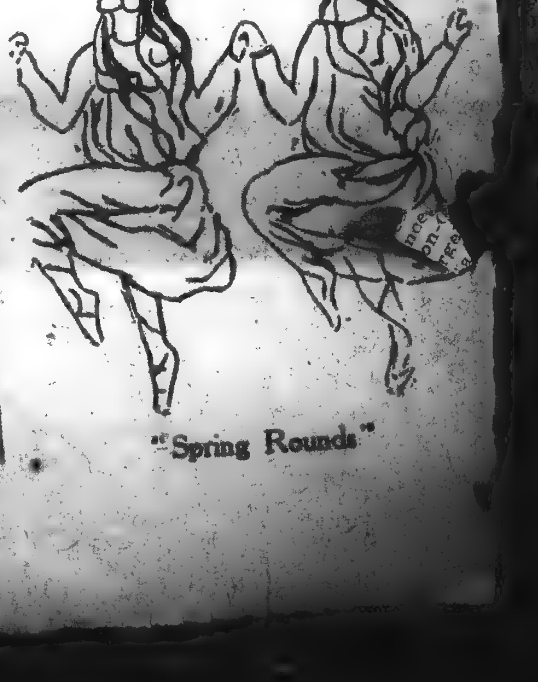
By the equal evidence of page and performance Stravinsky has written both a self-contained and an objective music. It is self-contained, because, heard apart from all suggestions of scenario or programme-labels, it remains a unified, close knit, steadily advancing, fully culminated design. It is bound together by recurring and interwoven motivs, used not as integers in a Wagnerian system; but in accord with the composer's imaginative need and will. It is also compact with reiterated, recurring, steadily intensified rhythms. The tonal structure is further buttressed by great piles and pillars of chords. Furthermore; if the hearer once surrenders himself, at the outset, to the course of this music, it bears him forward as upon some broad, mighty, darkling current. Scrutinize it closely on the pages of the score, listen to it intently in the concert-hall, and it generates itself from itself—in strength upon strength.

In "The Rite of Spring" Stravinsky has also written an intensely objective music. It may now please him to say that the scenario of Roerich, the picturing and the action of the whole ballet, were an afterthought—a convenient vehicle for a music already self-sustained. If so, the excellent Roerich (whose testimony would be interesting in these matters) must have possessed a faculty of supernatural divination when he so mated outer stage-scheme to inner substance and spirit. The scenario lays the scene in a primitive and pagan Russia; while, before or after that fact, Stravinsky has written a music often savage in matter, brutal in march, primordial in suggestion. The scenario invokes the dark and dread suggestion of the vastness, the mystery, the fatalistic puissance of nature upon primitive spirits. Time and again, of such imagery and import happened, or was designed, to be Stravinsky's music. Pages upon pages rip with the thrusts, rain with the blows, upleap with the iterations of a fierce and frenzied energy. Of such, by a fortunate coincidence, is many a rite of this spring-sacrifice.

The music softens and charms, folk-like; while somehow the scenario chances to flow into "Rounds of Spring" and "Mystical Circles." Stravinsky wrote measures of mystery, now palpitating and piercing, again sombre and boding. They prelude the two divisions of "The Rite." They also lift the curtain, in a marvel of illusion, upon Roerich's pagan world, leaping from stupors of dread into frenzies of elation. Either division of the ballet ends in such furies of tumult, such tempest of motion. Call the music fortunate in the complementary scenario; the scenario thrice-blessed with the self-determined music. Neither alternative diminishes the stripped directness, the seething objectivity, of Stravinsky's measures.

Embarked upon these courses, Stravinsky summons every essential or enha means, old or new. With either, as the painters would say, his handling is all his own. As he forswears the intricate and—in any other hands—rigid system of Wagner's motivs, introducing, labelling and recurring, so he discards the Wagnerian and the Straussian complexity of counterpoint, luxuriance of harmony, thick-textured instrumentation, prepared transition, climax long up-surging. Into his own metal he converts at will and need whatever they have infused into the substance or wrought upon the surface of music universal. Similarly Stravinsky eschews the courses of Debussy and the subsequent coteries of impressionists. He flouts evanescence and iridescence. He will have none of delicate and titillating dissonance. His canvas is coarse beside Debussyan tapestries, silken and fine-spun. His instrumental colors flare naked and primary; not in delicate fusions or contrasts of tints and demi-tints. Yet to those very impressionists and to Debussy writing for the theatre or in puissant mood, Stravinsky's uppiled and juxtaposed chords, his binding and compelling rhythms, owe not a little. He would not prevail as he does, did he not link the new ways with the old. He receives the torch, not to extinguish it but to blow it into fresher, brighter blaze.

"Le Sacre" Staged



"Spring Rounds"

For his own part, of his own genius—for it is time to use that rare and spacious word—Stravinsky, in "The Rite of Spring," attains a power of rhythm above any that music, before him, knows. It can be monstruously brutal, fierce and savage. It can pound and crunch until the ear and the spirit first resent and then thrill to such tremendous, reiterated, yet ever-changing impact. Of such were the paroxysms of "Le Sacre." Again this rhythm can whirr as though the darkling forces of nature were in mysterious, insinuating and insistent under-motion. Yet again, and this rhythm leaps, as though less an impulse than a vertigo had mounted from the earth into those that would renew by their rites its fertility, as though the summoned sap of spring had fermented [illegible] the instant into the headies [illegible] And this rhythm [illegible] bright, as gracious [illegible] dancing virgins through [illegible] beats.

A new world of rhythmic [illegible] pours from "Le Sacre" upon m[illegible] new world of the power of ch[illegible] them as Stravinsky uprears the[illegible] upon mass. Hear them as he stre[illegible] like monoliths along the path of his music. Hear them as like battle-axes they cleave measures and pages into dissonance. Again there is no doubting. Stravinsky, so imagining, so employing, chords, has vested tones with a new power. Observe again his abrupt transitions, bare and acrid harmonies, rending dissonances. They are not arbitrary, or fantastic, or mannered, or ostentatious, as in some sterile modernists and the pretending pseudo-modernists. Rather, they seem the inevitable turn of the musical thought, the foreordained progress of the musical design, the method that summons the mood, the stroke that conveys the imagery.

Even so with Stravinsky's juxtaposed and superposed keys, not usually in such unchaste relationships. Gradually he leads his music from accustomed voice into this polytony. Thereby the thought, the imagining, the whole quality and process of the measures become more sharply characterized. Writing in this recent fashion, Stravinsky is following a necessity of his design and speech—not whirling a new and screaming toy under the shocked noses—or rather ears—of his orthodox elders.

Listen, finally, to the play of Stravinsky's [illegible] voices through the lengths and breadths, the depths and heights, of "The Rite." At moments, indeed, he holds them tight in choirs or groups that he may so wield their compacted power. Far oftener, he parts them; isolates them for the fraction of an instant; strips them to the quick; makes play with their individual and essential quality until the ear and the imagination receive a sensation, an impulse veritably strange, penetrating and exciting. Stravinsky wings the power, deepens the intensity of his orchestral voices; from them wrings new secrets. He masses them in "Le Sacre"—and overwhelms. He individualizes them in "Le Sacre"—and pierces. The imagery and the practice of instrumentation are no longer as Rimsky-Korsakov and Richard Strauss left them.

The ultimate tests, the deep-seated and mulating pleasures, of music are its uty or its power or both within it comngled; its self-contained integrity of ought, emotion and progress; its enhan g illusion of sensations and images oute itself. To every one of these criteria The Rite of Spring" answers full, firm and ear. Beauty haunts those mysterious predings; exhales from those mystical rounds" and dances; brightens the course f the lighter rites. From measure upon easure also springs that sense of a glamous and piercing instant which is beauty nged and swift. For power what is "Le cre' for page upon page, but the very springing and outflinging of it, now sav and frenzied, now solemn, sombre, sterious; yet again ecstasies of energy, athomable, irresistible? By twenty fs "The Rite" is a self-generated, selftained music. By a hundred, it projects vivifies the outer semblance, the inner it of these "Two Scenes of Pagan Rus glorifying the earth and the powers ature, renewing the annual sacrifice of world fertilized and energized by the ng. We of the early twentieth century ansitional but not unblessed time in arts—have had from Wagner our roic music; from Strauss our realistic ic, with the romantic blended; from De our music of dream visioned until its glamor is poignant. Now from Stravinsky outleaps our music of the energy, the zest, the glow, of life. In him, in "Le Sacre" above all his other pieces, this life-force is transmuted and enkindled into tones. Enlarged, intensified, again stands music—waiting the next and glorious comer.

It has been the fortune of some of us whose daily stint is to write of music and the theatre, to sit before Debussy's "Pelléas and Mélisande" as new opera; before Musorgsky's "Boris Godunov" as discovered op ra in the Western world; before Strauss's "Don Quixote" as new tone-poem—and to know intuitively and assuredly that we were in presence of a masterpiece. Yesterday, before Stravinsky's "Rite of Spring," that sensation, faith and exaltation returned. The bringers were Pierre Monteux and the Boston Symphony Orchestra.

H. T. P.

The Pace Quickens

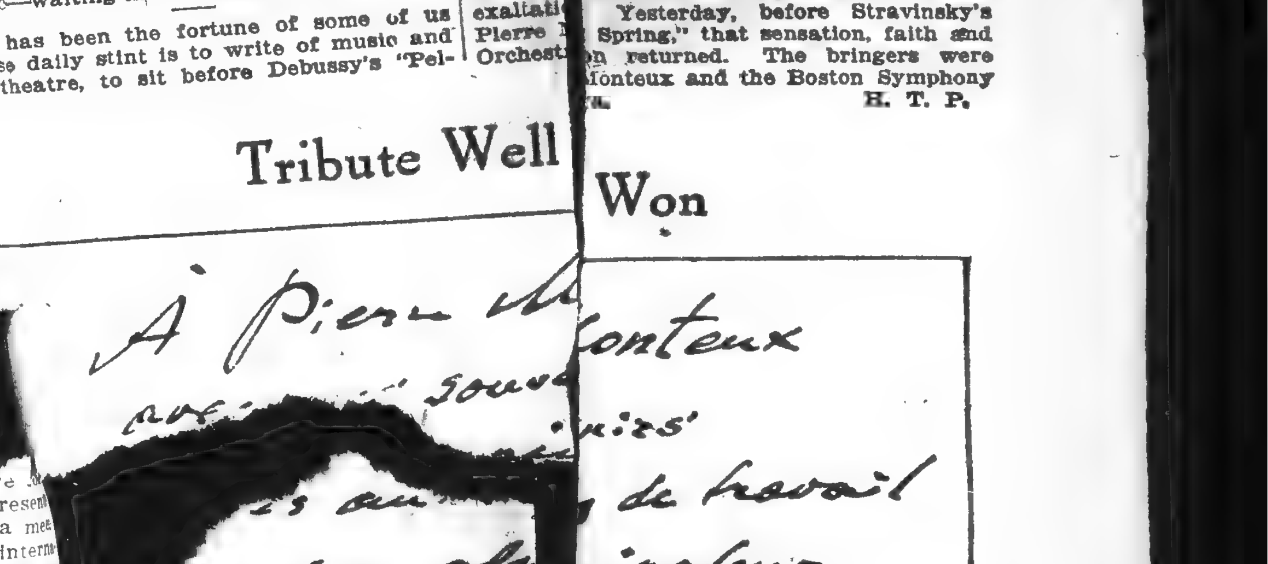
$10,000 Added Within a Week to the Guarantee Fund for the Symphony Orchestra

BY $10,000 the Guarantee Fund for the current expenses of the Symphony Concerts has mounted during the past week. On Friday, Jan. 18, it stood at $68,479.34. Yesterday it had risen to $78,884.34. Though new subscribers have been few, they have also been generous. These names are:

Badger, Dr. and Mrs. George S. C.
Beckwith, Mrs. Daniel, Providence.
Cochran, Mrs. Edwin Paul, New Haven.
Frost, Horace W.
Hornblower, Henry.
Hornblower, Mrs. Henry.
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry.

With such an increase, the prospects for the final rounding of the Guarantee Fund brighten. Approximately $95,000 is necessary as insurance against the probable deficit for the present working year. In round figures $16,000 more should be pledged. A fortnight more of subscriptions like those here recorded and the trick is turned. The more generous the guarantors, the more will their good work praise them. The more numerous they are, the closer come the Symphony Concerts to those that hear them.

Tribute Well Won



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Igor Strawinsky
Paris 10 juin 22

Stravinsky Salutes Monteux

Inscription Below a Recent Photograph

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INFORMATION OBSCURED

JAN 26

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GLOBE JAN 26

MODERN CLASSIC AT SYMPHONY CONCERT

Stravinsky's "Le Sacre" for First Time Here

Daring Music Wins Cordial and Prolonged Applause

Stravinsky's "Le Sacre du Printemps," described by its subtitle "A Picture of Pagan Russia," and first performed with ballet in Paris in 1913 with Mr Monteux conducting, was played for the first time in Boston and the second time in America yesterday afternoon. No music more startling to timid ears has been heard here since Schienberg's Five Orchestral Pieces, in 1914. Those who feel with the writer that this music, whether or not one likes or approves of it as a whole, plainly marks a turning point in the history of music, have been battering in what turned out to be open doors in defense of Mr Monteux's inclusion of it on the program.

For it was received with loud and prolonged applause from a number so large that one was not sure it was not a majority of those present. Mr Monteux was recalled again and again, even after he had bade the orchestra share the applause with him. Finally the players began applauding him, because this music is inhumanly difficult to conduct and he had given a thrilling performance.

The few irate conservatives who departed dur'ng the pause between the first and second sections of "Le Sacre" ought to have heard the rest of it, if only to be quite sure that they want no more Stravinsky. Nothing else in Mr Monteux's conductorship has been so worthy of unstinted praise as this performance of "Le Sacre," which will be remembered for years to come as a musical landmark.

Stravinsky in writing this music had evidently made up his mind that the whole language of music evolved and employed by composers for three centuries past was not capable of further use as it stood. This he has in common with all except Pizzetti among important living composers. Instead of trying to invent an entire new musical system as Schoenberg, Skriabin, and latterly, if press comment may be trusted, Hindemith have done, Stravinsky has sought moods and feelings hitherto ruled out of music, and in the matter of means of expression contented himself with using unresolved dissonances in two keys at once and combining as many as four different and vigorous rhythms, none of which can be written out without constant changes of time signature. He does not abandon the major and minor scale, which means that he is still within the limits of the orthodox musical system.

The composer himself has made short work of the rhapsodical commentators on the piece. "Pagan Russia," according to him, was an after thought. He had imagined ruthless, primitive, vigorous music and wanted to invent a title for it. Had he been an American he might have called it "The Snake Dance in the Stadium" or "Armistice Day."

The program does not matter, nor does this music suffer from the absence of the illustrative action of the ballet. It is logically and powerfully imagined, and worked out for orchestra with superlative ingenuity and adroitness of technique. A young composer might as well hope to imitate Wagner, Beethoven or Mozart as imitate Stravinsky. This music ought to be played again here this season.

In Beethoven's "Pastoral" symphony the rather trivial thunder storm was unusually effectively played and much of the glory of the rest of the masterpiece obscured by a routine performance. This piece is sui generis. There will never be anything else like it. Mme Marya Freund, the soloist, sang Monteverde's poignant "Lament of Ariadne" and three fine Mahler songs tastefully, but with more musicianship than beauty of tone.

P. R.

TRANS JAN 26

Monday evening, Feb. 4, in Symphony Hall, the third of the supplementary concerts by the Symphony Orchestra, for the pleasure of a public now firmly won. It prefers programmes of "standard pieces"; it likes soloists; it is disinclined to the lengthier and more exacting series of "regular concerts"; yet it is content with no inferior piece of performance. Claudio Arrau, a rising South American, will be the assisting pianist. The programme traverses Mozart's "Jupiter Symphony"; Charpentier's pictorial "Italian Impressions"; Chopin's Concerto in F minor for Piano and Orchestra.

HER JAN 26

ONE SCHNEEVOIGHT

Georg Schneevoight, who will appear as guest conductor of the Boston Symphony orchestra for a pair of concerts, was born at Wiborg, Finland, on Nov. [illegible], 1872. He studied music at Helsingfors, Sonderhausen, Leipsic, Dresden, Brussels. From 1891 to 1899 he taught the violoncello at the Helsingfors Conservatory and was a member of the Philharmonic orchestra. Since 1901 he has conducted, as a guest, in many European cities.

The engagement of "guest" conductors is, as a rule, to be deplored. As Mr. Monteux, to the regret of the audience, will leave Boston at the end of this season, his absence from the conductor's stand for even one concert will be mourned.

TRANS JAN 23

Another Guest-Conductor Comes to the Symphony Orchestra

Schneevoigt, the Finn, at the Concerts of March 7 and 8

(By Courtesy of The Musical Courier)

Georg Schneevoigt

THE happy precedent of last winter is to be renewed at the Symphony Concerts. For a second time, by invitation of The Trustees, in which Mr. Monteux joins, the Symphony Orchestra will entertain a Guest-conductor—Georg Schneevoigt, of Helsingfors, capital city of Finland. He is on his way to the United States in response to several such invitations. To Boston he will come for the Symphony Concerts of Friday afternoon, March 7, and Saturday evening, March 8—in a programme yet to be chosen.

Mr. Schneevoigt, a Finn by birth as well by residence, is in the prime of the early fifties. He was schooled as a musician in Brussels and Dresden. He rose from violoncello-player to conductor, practising his profession at Riga, Munich and Helsingfors through long terms and in incidental visits to Scandinavian and German cities. For four years past, Western Europe has discovered his powers at the symphony concerts of Scheveningen, the international watering-place a few miles from The Hague, in summer a capital of various music. First performances, under Mr. Schneevoigt's hand in Helsingfors, of Sibelius's music had spread his name westward. Scheveningen then confirmed his quality. Now Boston and other American cities are to taste it.

H. T. P.

SCHNEEVOIGT TO WIELD BATON HERE

Finn Musician to Conduct Symphony March 7-8

Georg Schneevoigt, the Finnish conductor, has accepted the invitation of Judge Frederick P. Cabot, representing the trustees of the Boston Symphony orchestra, to be guest conductor at concerts in Symphony hall, March 7 and 8. Mr. Monteux has been invited by the directors of the People's Symphony orchestra to appear as guest conductor. Since he will be released from rehearsals and concerts of the Boston Symphony orchestra in the first week of March, Mr. Monteux has accepted this invitation, with the concurrence of the trustees, for the ensuing Sunday. The concert will be given in the St. James Theatre on March 9.

Mr. Schneevoigt expects soon to sail for America. He has long been prominent in Helsingfors, and likewise in Norway and Sweden, where, as conductor of the Stockholm and Christiania Symphony orchestras for many seasons, he has given a musical importance to the Scandinavian cities. In the last four seasons he has attracted attention by concerts in the Kurhaus in Scheveningen, Holland. He has maintained symphonic standards in all his programs and yet drawn crowds in the summer season when popular concerts are the general rule.

TRANS JAN 26

Milestone of Music, Masterpiece in Kind

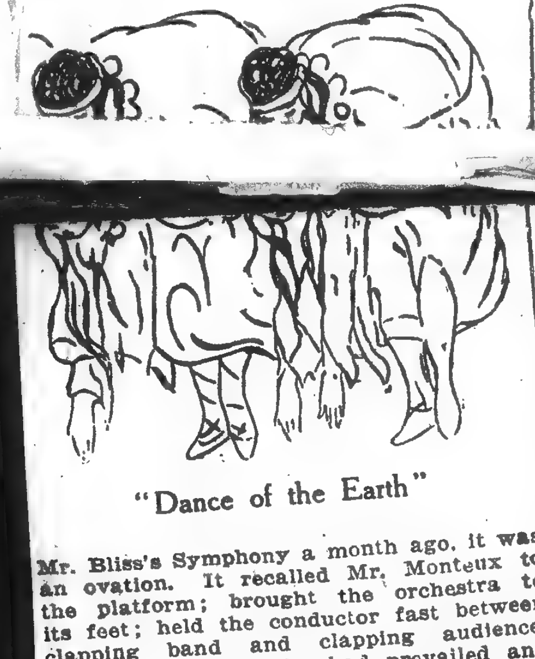
Stravinsky's "Rite of Spring" for the First Time in Boston---Record and Reception---Exceptional Honors to Mr. Monteux---Course and Purport of the Piece---Procedure and Outcome---New Powers Released, New Vistas Opened

FIRST of all let the record be written as accurately and briefly as it may. For it is believable that a future historian of the Boston Orchestra, continuing Mr. Howe's chronicle and recounting the conductorship of Pierre Monteux, will note in particular the Symphony Concert of Friday, Jan. 25, 1924. Then and there, he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time; that had become beacon and goal to a whole generation of composers up and down the European and American earth. That masterpiece, he may continue, was Stravinsky's "Rite of Spring"—not in its earlier and natural guise as ballet-pantomime of the theatre; but in its second and necessary incarnation as tone-poem of the concert-hall. It was so played—he is bound to add—because through ten years that same Pierre Monteux had believed in this music and treasured it. A man of faith and courage, devotion and diligence, he at last brought it to performance in the city where he had rounded and crowned his career. Out of himself and out of an orchestra that through weeks of preparation had worked eagerly and unsparingly, he achieved a performance that summoned the body and voice, the movement, the color, the veritable life and being of Stravinsky's music. More, as the chronicle may end, when the audience was applauding and re-applauding Mr. Monteux, and he had bidden the band rise as well, his men turned upon him and with common and hearty impulse clapped him as the hero and master of the day.

A foot-note upon those imaginary pages may also contain minutiæ of the afternoon. In the subscribers' seats sat the usual audience; but even a heralded occasion could not fill all the places now mistakenly reserved for chance comers. This company heard with no little pleasure, answered with no small applause, a performance of Beethoven's "Pastoral Symphony," exceptionally fine-textured and radiant in tone, animated and resilient in progress, smiling with the lively or the gentle moods, the sport or the sentiment, of the music. It also listened with interest to Mme. Marya Freund, newcoming singer, as her wine-dark tones flowed through an ancient air of Monteverdi and three songs from Mahler in simple or sublimated mood. Since Mme. Freund is a singer less of lavish and sensuous voice than of finely imagined and artfully colored tones; since she more cultivates a penetrating finesse than a power outpoured, her hearers betrayed no excitement.

Though the fame and the nature of the music must have been widespread, few departed on the verge of "The Rite of Spring." No more did any square themselves as for an ordeal. . . . In the concert-room, as in the theatre, the piece falls into two parts or scenes. Through the first, music and performance, curiosity and excitement, satisfaction or surprise held the whole hall intent. Obviously, many had not anticipated Mr. Monteux's pause between the two divisions. For an instant a gap of silence. Then, from every quarter of the hall applause began to rattle. Simultaneously, and likewise from all parts of the house, some seventy or eighty—less than a hundred at the utmost—went their ways. Of these, a few moved to the doors with that air of scornful superiority and released resentment which, no doubt, is as comforting to spirits in stress as it is amusing to detached eyes. Toward the climax of the second part of "The Rite," through measures that depend beyond any others upon stage-action and stage-picture, there were signs of restless hearers, and incidental departures. Quickly came the end—and therewith such a burst of applause, on all sides and from many hands, as no modernist music has hitherto won in Symphony Hall. Compared with the thin patter that approved Mr. Bliss's Symphony a month ago, it was an ovation. It recalled Mr. Monteux to the platform; brought the orchestra to its feet; held the conductor fast between clapping band and clapping audience. Once more Stravinsky had prevailed and Pierre Monteux had been his voice. With reason, the composer wrote "the homage" elsewhere set upon this record.

"Le Sacre" Staged



"Dance of the Earth"

Before such music as "The Rite of Spring," it seems the office of the reviewer, even in a daily newspaper, to put by both antipathies and enthusiasms; to listen with willing ear and open mind; to waive away pre-conceptions or illusions; to discover, so far as he may, the purpose of the composer, the means employed, the degree of fulfilment. So doing, the reviewer will record his impressions of the piece; while through them he may be fortunate enough to adumbrate the mind, the spirit, the handiwork and the specific achievement of the composer in the music in hand. The reviewer, again, should be neither defender nor prosecutor. Yet he would be less than human—and so unfit for the job—did not his impressions disclose his predilections. A stone-man could hardly be indifferent before "The Rite of Spring: Scenes, in Two Parts, from Pagan Russia. Scenario by Nicholas Roerich: Music by Igor Stravinsky; Choreography by Vaslav Nijinsky; Produced for the First Time at the Théatre des Champs-Elysées at Paris on May 29, 1913."

By the equal evidence of page and performance Stravinsky has written both a self-contained and an objective music. It is self-contained, because, heard apart from all suggestions of scenario or programme-labels, it remains a unified, close knit, steadily advancing, fully culminated design. It is bound together by recurring and interwoven motivs, used not as integers in a Wagnerian system; but in accord with the composer's imaginative need and will. It is also compact with reiterated, recurring, steadily intensified rhythms. The tonal structure is further buttressed by great piles and pillars of chords. Furthermore; if the hearer once surrenders himself, at the outset, to the course of this music, it bears him forward as upon some broad, mighty, darkling current. Scrutinize it closely on the pages of the score, listen to it intently in the concert-hall, and it generates itself from itself—in strength upon strength.

In "The Rite of Spring" Stravinsky has also written an intensely objective music. It may now please him to say that the scenario of Roerich, the picturing and the action of the whole ballet, were an afterthought—a convenient vehicle for a music already self-sustained. If so, the excellent Roerich (whose testimony would be interesting in these matters) must have possessed a faculty of supernatural divination when he so mated outer stage-scheme to inner substance and spirit. The scenario lays the scene in a primitive and pagan Russia; while, before or after that fact, Stravinsky has written a music often savage in matter, brutal in march, primordial in suggestion. The scenario invokes the dark and dread suggestion of the vastness, the mystery, the fatalistic puissance of nature upon primitive spirits. Time and again, of such imagery and import happened, or was designed, to be Stravinsky's music. Pages upon pages rip with the thrusts, rain with the blows, upleap with the iterations of a fierce and frenzied energy. Of such, by a fortunate coincidence, is many a rite of this spring-sacrifice.

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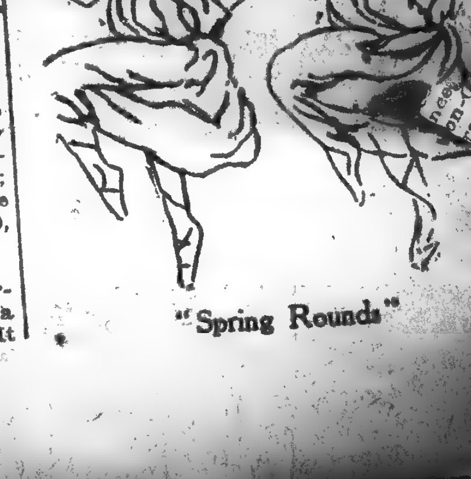
The music softens and charms, folk-like; while somehow the scenario chances to flow into "Rounds of Spring" and "Mystical Circles." Stravinsky wrote measures of mystery, now palpitating and piercing, again sombre and boding. They prelude the two divisions of "The Rite." They also lift the curtain, in a marvel of illusion, upon Roerich's pagan world, leaping from stupors of dread into frenzies of elation. Either division of the ballet ends in such furies of tumult, such tempest of motion. Call the music fortunate in the complementary scenario; the scenario thrice-blessed with the self-determined music. Neither alternative diminishes the stripped directness, the seething objectivity, of Stravinsky's measures.

Embarked upon these courses, Stravinsky summons every essential or enh means, old or new. With either, as the painters would say, his handling is all his own. As he forswears the intricate and—in any other hands—rigid system of Wagner's motivs, introducing, labelling and recurring, so he discards the Wagnerian and the Straussian complexity of counterpoint, luxuriance of harmony, thick-textured instrumentation, prepared transition, climax long up-surging. Into his own metal he converts at will and need whatever they have infused into the substance or wrought upon the surface of music universal. Similarly Stravinsky eschews the courses of Debussy and the subsequent coteries of impressionists. He flouts evanescence and iridescence. He will have none of delicate and titillating dissonance. His canvas is coarse beside Debussyan tapestries, silken and fine-spun. His instrumental colors flare naked and primary; not in delicate fusions or contrasts of tints and demi-tints. Yet to those very impressionists and to Debussy writing for the theatre or in puissant mood, Stravinsky's uppiled and juxtaposed chords, his binding and compelling rhythms, owe not a little. He would not prevail as he does, did he not link the new ways with the old. He receives the torch, not to extinguish it but to blow it into fresher, brighter blaze.

"Le Sacre" Staged



"Spring Rounds"

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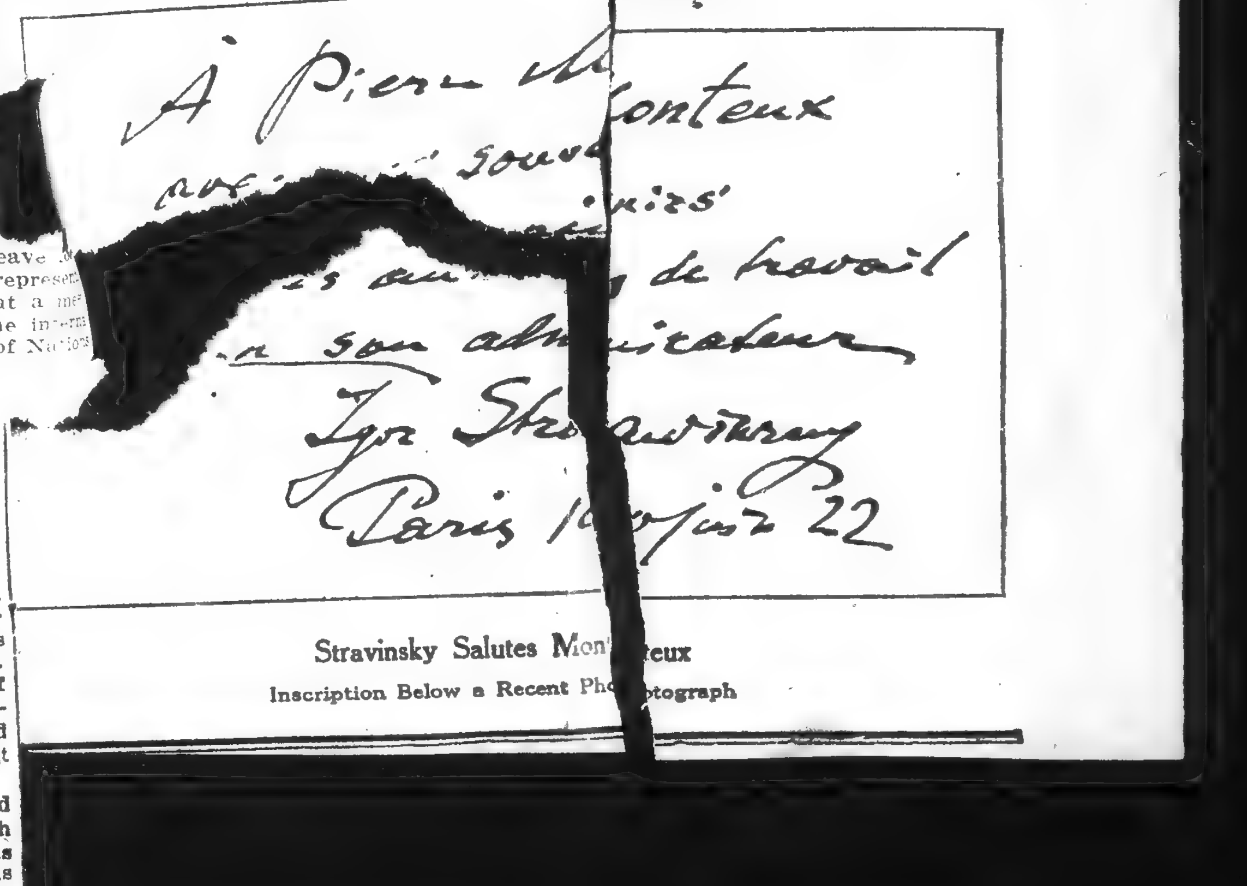
Listen, finally, to the play of Stravinsky's through the lengths and breadths, the depths and heights, of "The Rite." At moments, indeed, he holds them tight in choirs or groups that he may so wield their compacted power. Far oftener, he parts them; isolates them for the fraction of an instant; strips them to the quick; makes play with their individual and essential quality until the ear and the imagination receive a sensation, an impulse veritably strange, penetrating and exciting. Stravinsky wings the power, deepens the intensity of his orchestral voices; from them wrings new secrets. He masses them in "Le Sacre"—and overwhelms. He individualizes them in "Le Sacre"—and pierces. The imagery and the practice of instrumentation are no longer as Rimsky-Korsakov and Richard Strauss left them.

The ultimate tests, the deep-seated and stimulating pleasures, of music are its beauty or its power or both within it commingled; its self-contained integrity of thought, emotion and progress; its enhancing illusion of sensations and images outside itself. To every one of these criteria "The Rite of Spring" answers full, firm and clear. Beauty haunts those mysterious preludings; exhales from those mystical "rounds" and dances; brightens the course of the lighter rites. From measure upon measure also springs that sense of a glamorous and piercing instant which is beauty winged and swift. For power what is "Le Sacre" for page upon page, but the very upspringing and outflinging of it, now savage and frenzied, now solemn, sombre, mysterious; yet again ecstasies of energy, unfathomable, irresistible? By twenty tests "The Rite" is a self-generated, self-sustained music. By a hundred, it projects and vivifies the outer semblance, the inner spirit of these "Two Scenes of Pagan Russia," glorifying the earth and the powers of nature, renewing the annual sacrifice of world fertilized and energized by the spring. We of the early twentieth century—transitional but not unblessed time in arts—have had from Wagner our romantic music; from Strauss our realistic music, with the romantic blended; from Debussy our music of dream visioned until its glamor is poignant. Now from Stravinsky outleaps our music of the energy, the zest, the glow, of life. In him, in "Le Sacre" above all his other pieces, this life-force is transmuted and enkindled into tones. Enlarged, intensified, again stands music—waiting the next and glorious comer.

It has been the fortune of some of us whose daily stint is to write of music and the theatre, to sit before Debussy's "Pelléas and Mélisande" as new opera; before Musorgsky's "Boris Godunov" as discovered opera in the Western world; before Strauss's "Don Quixote" as new tone-poem—and to know intuitively and assuredly that we were in presence of a masterpiece. Yesterday, before Stravinsky's "Rite of Spring," that sensation, faith and exaltation returned. The bringers were Pierre Monteux and the Boston Symphony Orchestra.

H. T. P.

Tribute Well Won



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Stravinsky Salutes Monteux

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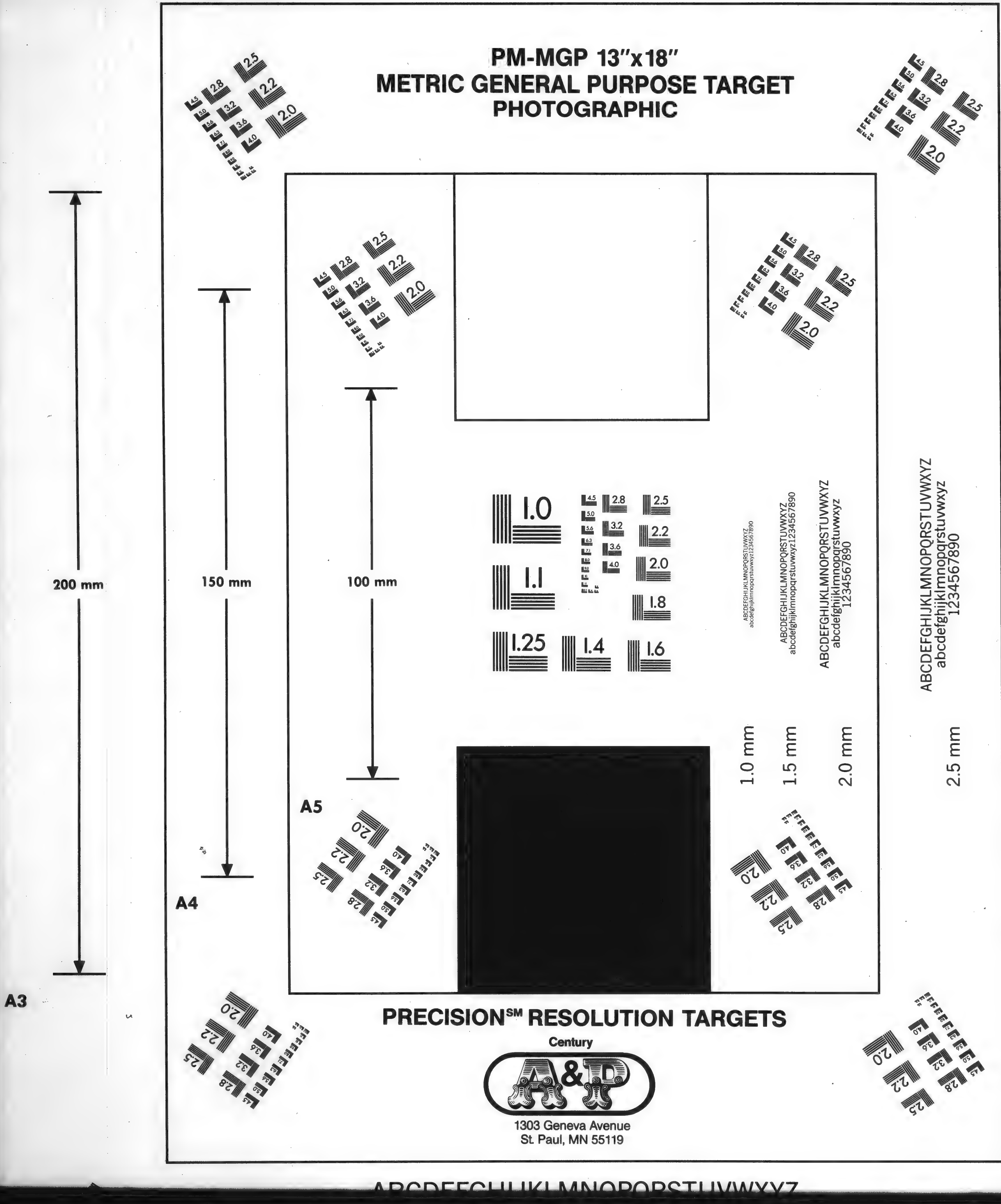
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TRANS JAN 26

MODERN CLASSIC AT SYMPHONY CONCERT

Stravinsky's "Le Sacre" for First Time Here

Daring Music Wins Cordial and Prolonged Applause

Stravinsky's "Le Sacre du Printemps," described by its subtitle "A Picture of Pagan Russia," and first performed with ballet in Paris in 1913 with Mr Monteux conducting, was played for the first time in Boston and the second time in America yesterday afternoon. No music more startling to timid ears has been heard here since Schienberg's Five Orchestral Pieces, in 1914. Those who feel with the writer that this music, whether or not one likes or approves of it as a whole, plainly marks a turning point in the history of music, have been battering in what turned out to be open doors in defense of Mr Monteux's inclusion of it on the program.

For it was received with loud and prolonged applause from a number so large that one was not sure it was not a majority of those present. Mr Monteux was recalled again and again, even after he had bade the orchestra share the applause with him. Finally the players began applauding him, because this music is inhumanly difficult to conduct and he had given a thrilling performance.

The few irate conservatives who departed dur'ng the pause between the first and second sections of "Le Sacre" ought to have heard the rest of it, if only to be quite sure that they want no more Stravinsky. Nothing else in Mr Monteux's conductorship has been so worthy of unstinted praise as this performance of "Le Sacre," which will be remembered for years to come as a musical landmark.

Stravinsky in writing this music had evidently made up his mind that the whole language of music evolved and employed by composers for three centuries past was not capable of further use as it stood. This he has in common with all except Pizzetti among important living composers. Instead of trying to invent an entire new musical system as Schoenberg, Skriabin, and latterly, if press comment may be trusted, Hindemith have done, Stravinsky has sought moods and feelings hitherto ruled out of music, and in the matter of means of expression contented himself with using unresolved dissonances in two beys at once and combining as many as four different and vigorous rhythms, none of which can be written out without constant changes of time signature. He does not abandon the major and minor scale, which means that he is still within the limits of the orthodox musical system.

The composer himself has made short work of the rhapsodical commentators on the piece. "Pagan Russia," according to him, was an after thought. He ad imagined ruthless, primitive, vigrous music and wanted to invent a itle for it. Had he been an American e might have called it "The Snake Dance in the Stadium" or "Armistice Day."

The program does not matter, nor loes this music suffer from the absence f the illustrative action of the ballet t is logically and powerfully imagined, and worked out for orchestra with superlative ingenuity and adroitness of technique. A young composer might s well hope to imitate Wagner, Beehoven or Mozart as imitate Stravinsky. his music ought to be played again ere this season.

In Beethoven's "Pastoral" symphony e rather trivial thunder storm was usually effectively played and much the glory of the rest of the masterce obscured by a routine performce. This piece is sui generis. There never be anything else like it. Mme ya Freund, the soloist, sang Montee's poignant "Lament of Ariadne" three fine Mahler songs tastefully, with more musicianship than beauty tone.

P. R.

TRANS JAN 26

Monday evening, Feb. 4, in Symphony Hall, the third of the supplementary concerts by the Symphony Orchestra, for the pleasure of a public now firmly won. It prefers programmes of "standard pieces"; it likes soloists; it is disinclined to the lengthier and more exacting series of "regular concerts"; yet it is content with no inferior piece of performance. Claudio Arrau, a rising South American, will be the assisting pianist. The programme traverses Mozart's "Jupiter Symphony"; Charpentier's pictorial "Italian Impressions"; Chopin's Concerto in F minor for Piano and Orchestra.

HER JAN 26

ONE SCHNEEVOIGHT

Georg Schneevoight, who will appear as guest conductor of the Boston Symphony orchestra for a pair of concerts, was born at Wiborg, Finland, on Nov. 8, 1872. He studied music at Helsingfors, Sonderhausen, Leipsic, Dresden, Brussels. From 1894 to 1899 he taught the violoncello at the Helsingfors Conservatory and was a member of the Philharmonic orchestra. Since 1901 he has conducted, as a guest, in many European cities.

The engagement of "guest" conductors is, as a rule, to be deplored. As Mr. Monteux, to the regret of the audience, will leave Boston at the end of this season, his absence from the conductor's stand for even one concert will be mourned.

Another Guest-Conductor Comes to the Symphony Orchestra

Schneevoigt, the Finn, at the Concerts of March 7 and 8

(By Courtesy of The Musical Courier)

Georg Schneevoigt

THE happy precedent of last winter is to be renewed at the Symphony Concerts. For a second time, by invitation of The Trustees, in which Mr. Monteux joins, the Symphony Orchestra will entertain a Guest-conductor—Georg Schneevoigt, of Helsingfors, capital city of Finland. He is on his way to the United States in response to several such invitations. To Boston he will come for the Symphony Concerts of Friday afternoon, March 7, and Saturday evening, March 8—in a programme yet to be chosen.

Mr. Schneevoigt, a Finn by birth as well by residence, is in the prime of the arly fifties. He was schooled as a musician in Brussels and Dresden. He rose from violoncello-player to conductor, practising his profession at Riga, Munich and Helsingfors through long terms and in incidental visits to Scandinavian and German cities. For four years past, Western Europe has discovered his powers at the symphony concerts of Scheveningen, the international watering-place a few miles from The Hague, in summer a capital of serious music. First performances, under Mr. Schneevoigt's hand in Helsingfors, of Sibelius's music had spread his name westward. Scheveningen then confirmed his quality. Now Boston and other American cities are to taste it.

H. T. P.

SCHNEEVOIGT TO WIELD BATON HERE

Finn Musician to Conduct Symphony March 7-8

Georg Schneevoigt, the Finnish conductor, has accepted the invitation of Judge Frederick P. Cabot, representing the trustees of the Boston Symphony orchestra, to be guest conductor at concerts in Symphony hall, March 7 and 8. Mr. Monteux has been invited by the directors of the People's Symphony orchestra to appear as guest conductor. Since he will be released from rehearsals and concerts of the Boston Symphony orchestra in the first week of March, Mr. Monteux has accepted this invitation, with the concurrence of the trustees, for the ensuing Sunday. The concert will be given in the St. James Theatre on March 9.

Mr. Schneevoigt expects soon to sail for America. He has long been prominent in Helsingfors, and likewise in Norway and Sweden, where, as conductor of the Stockholm and Christiania Symphony orchestras for many seasons, he has given a musical importance to the Scandinavian cities. In the last four seasons he has attracted attention by concerts in the Kurhaus in Schevlningen. Holland. He has maintained symphonic standards in all his programs and yet drawn crowds in the summer season when popular concerts are the general rule.

TRANS JAN 26

Milestone of Music, Masterpiece in Kind

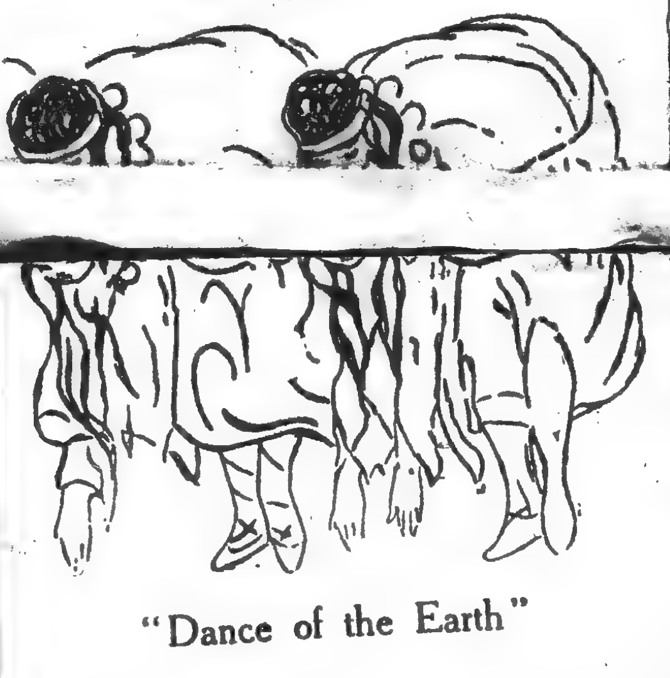
Stravinsky's "Rite of Spring" for the First Time in Boston---Record and Reception---Exceptional Honors to Mr. Monteux---Course and Purport of the Piece---Procedure and Outcome---New Powers Released, New Vistas Opened

FIRST of all let the record be written as accurately and briefly as it may. For it is believable that a future historian of the Boston Orchestra, continuing Mr. Howe's chronicle and recounting the conductorship of Pierre Monteux, will note in particular the Symphony Concert of Friday, Jan. 25, 1924. Then and there, he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time; that had become beacon and goal to a whole generation of composers up and down the European and American earth. That masterpiece, he may continue, was Stravinsky's "Rite of Spring"—not in its earlier and natural guise as ballet-pantomime of the theatre; but in its second and necessary incarnation as tone-poem of the concert-hall. It was so played—he is bound to add—because through ten years that same Pierre Monteux had believed in this music and treasured it. A man of faith and courage, devotion and diligence, he at last brought it to performance in the city where he had rounded and crowned his career. Out of himself and out of an orchestra that through weeks of preparation had worked eagerly and unsparingly, he achieved a performance that summoned the body and voice, the movement, the color, the veritable life and being of Stravinsky's music. More, as the chronicle may end, when the audience was applauding and re-applauding Mr. Monteux, and he had bidden the band rise as well, his men turned upon him and with common and hearty impulse clapped him as the hero and master of the day.

A foot-note upon those imaginary pages may also contain minutiæ of the afternoon. In the subscribers' seats sat the usual audience; but even a heralded occasion could not fill all the places now mistakenly reserved for chance comers. This company heard with no little pleasure, answered with no small applause, a performance of Beethoven's "Pastoral Symphony," exceptionally fine-textured and radiant in tone, animated and resilient in progress, smiling with the lively or the gentle moods, the sport or the sentiment, of the music. It also listened with interest to Mme. Marya Freund, newcoming singer, as her wine-dark tones flowed through an ancient air of Monteverdi and three songs from Mahler in simple or sublimated mood. Since Mme. Freund is a singer less of lavish and sensuous voice than of finely imagined and artfully colored tones; since she more cultivates a penetrating finesse than a power outpoured, her hearers betrayed no excitement.

Though the fame and the nature of the music must have been widespread, few departed on the verge of "The Rite of Spring." No more did any square themselves as for an ordeal. . . . In the concert-room, as in the theatre, the piece falls into two parts or scenes. Through the first, music and performance, curiosity and excitement, satisfaction or surprise held the whole hall intent. Obviously, many had not anticipated Mr. Monteux's pause between the two divisions. For an instant a gap of silence. Then, from every quarter of the hall applause began to rattle. Simultaneously, and likewise from all parts of the house, some seventy or eighty —less than a hundred at the utmost— went their ways. Of these, a few moved to the doors with that air of scornful superiority and released resentment which, no doubt, is as comforting to spirits in stress as it is amusing to detached eyes. Toward the climax of the second part of "The Rite," through measures that depend beyond any others upon stage-action and stage-picture, there were signs of restless hearers, and incidental departures. Quickly came the end—and therewith such a burst of applause, on all sides and from many hands, as no modernist music has hitherto won in Symphony Hall. Compared with the thin patter that approved Mr. Bliss's Symphony a month ago, it was an ovation. It recalled Mr. Monteux to the platform; brought the orchestra to its feet; held the conductor fast between clapping band and clapping audience. Once more Stravinsky had prevailed and Pierre Monteux had been his voice. With reason, the composer wrote "the homage" elsewhere set upon this record.

"Le Sacre" Staged



"Dance of the Earth"

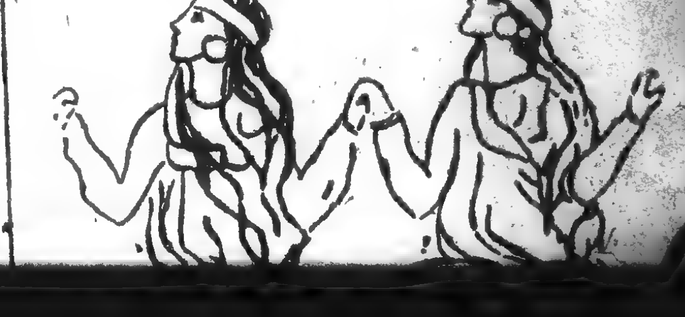
Before such music as "The Rite of Spring," it seems the office of the reviewer, even in a daily newspaper, to put by both antipathies and enthusiasms; to listen with willing ear and open mind; to waive away pre-conceptions or illusions; to discover, so far as he may, the purpose of the composer, the means employed, the degree of fulfilment. So doing, the reviewer will record his impressions of the piece; while through them he may be fortunate enough to adumbrate the mind, the spirit, the handiwork and the specific achievement of the composer in the music in hand. The reviewer, again, should be neither defender [illegible] Yet he would be less than [illegible] is self-contained, because, heard apart from all suggestions of scenario or programme-labels, it remains a unified, close knit, steadily advancing, fully culminated design. It is bound together by recurring and interwoven motivs, used not as integers in a Wagnerian system; but in accord with the composer's imaginative need and will. It is also compact with reiterated, recurring, steadily intensified rhythms. The tonal structure is further buttressed by great piles and pillars of chords. Furthermore; if the hearer once surrenders himself, at the outset, to the course of this music, it bears him forward as upon some broad, mighty, darkling current. Scrutinize it closely on the pages of the score, listen to it intently in the concert-hall, and it generates itself from itself—in strength upon strength.

In "The Rite of Spring" Stravinsky has also written an intensely objective music. It may now please him to say that the scenario of Roerich, the picturing and the action of the whole ballet, were an afterthought—a convenient vehicle for a music already self-sustained. If so, the excellent Roerich (whose testimony would be interesting in these matters) must have possessed a faculty of supernatural divination when he so mated outer stage-scheme to inner substance and spirit. The scenario lays the scene in a primitive and pagan Russia; while, before or after that fact, Stravinsky has written a music often savage in matter, brutal in march, primordial in suggestion. The scenario invokes the dark and dread suggestion of the vastness, the mystery, the fatalistic puissance of nature upon primitive spirits. Time and again, of such imagery and import happened, or was designed, to be Stravinsky's music. Pages upon pages rip with the thrusts, rain with the blows, upleap with the iterations of a fierce and frenzied energy. Of such, by a fortunate coincidence, is many a rite of this spring-sacrifice.

The music softens and charms, folk-like; while somehow the scenario chances to flow into "Rounds of Spring" and "Mystical Circles." Stravinsky wrote measures of mystery, now palpitating and piercing, again sombre and boding. They prelude the two divisions of "The Rite." They also lift the curtain, in a marvel of illusion, upon Roerich's pagan world, leaping from stupors of dread into frenzies of elation. Either division of the ballet ends in such furies of tumult, such tempest of motion. Call the music fortunate in the complementary scenario; the scenario thrice-blessed with the self-determined music. Neither alternative diminishes the stripped directness, the seething objectivity, of Stravinsky's measures.

Embarked upon these courses, Stravinsky summons every essential or [illegible] means, old or new. With eith[illegible] painters would say, his handling is all his own. As he forswears the intricate and— in any other hands—rigid system of Wagner's motivs, introducing, labelling and recurring, so he discards the Wagnerian and the Straussian complexity of counterpoint, luxuriance of harmony, thick-textured instrumentation, prepared transition, climax long up-surging. Into his own metal he converts at will and need whatever they have infused into the substance or wrought upon the surface of music universal. Similarly Stravinsky eschews the courses of Debussy and the subsequent coteries of impressionists. He flouts evanescence and iridescence. He will have none of delicate and titillating dissonance. His canvas is coarse beside Debussyan tapestries, silken and fine-spun. His instrumental colors flare naked and primary; not in delicate fusions or contrasts of tints and demi-tints. Yet to those very impressionists and to Debussy writing for the theatre or in puissant mood, Stravinsky's uppiled and juxtaposed chords, his bind-

"Le Sacre" Staged



g and compelling rhythms, owe not a ttle. He would not prevail as he does, did not link the new ways with the old. e receives the torch, not to extinguish it t to blow it into fresher, brighter blaze. For his own part, of his own genius— r it is time to use that rare and spacious ord—Stravinsky, in "The Rite of Spring," ttains a power of rhythm above any that sic, before him, knows. It can be onstruously brutal, fierce and savage. It n pound and crunch until the ear and the pirit first resent and then thrill to such remendous, reiterated, yet ever-changing mpact. Of such were the paroxysms of "Le Sacre." Again this rhythm can whirr s though the darkling forces of nature ere in mysterious, insinuating and insistent under-motion. Yet again, and this hythm leaps, as though less an impulse han a vertigo had mounted from the earth nto those that would renew by their rites s fertility, as though the summoned sap f spring had fermented [illegible] the instant nto the headies[illegible] more, nd this rhythm [illegible] right, as gracious [illegible] ancing virgins through [illegible] t beats.

A new world of rhythmic [illegible] ours from "Le Sacre" upon mu[illegible] ew world of the power of ch[illegible] em as Stravinsky uprears the[illegible] on mass. Hear them as he strews [illegible] e monoliths along the path of his music. Hear them as like battle-axes they cleave easures and pages into dissonance. Again here is no doubting. Stravinsky, so imagning, so employing, chords, has vested ones with a new power. Observe again is abrupt transitions, bare and acrid harnonies, rending dissonances. They are not rbitrary, or fantastic, or mannered, or stentatious, as in some sterile modernists nd the pretending pseudo-modernists. Rather, they seem the inevitable turn of he musical thought, the foreordained progess of the musical design, the method hat summons the mood, the stroke that onveys the imagery.

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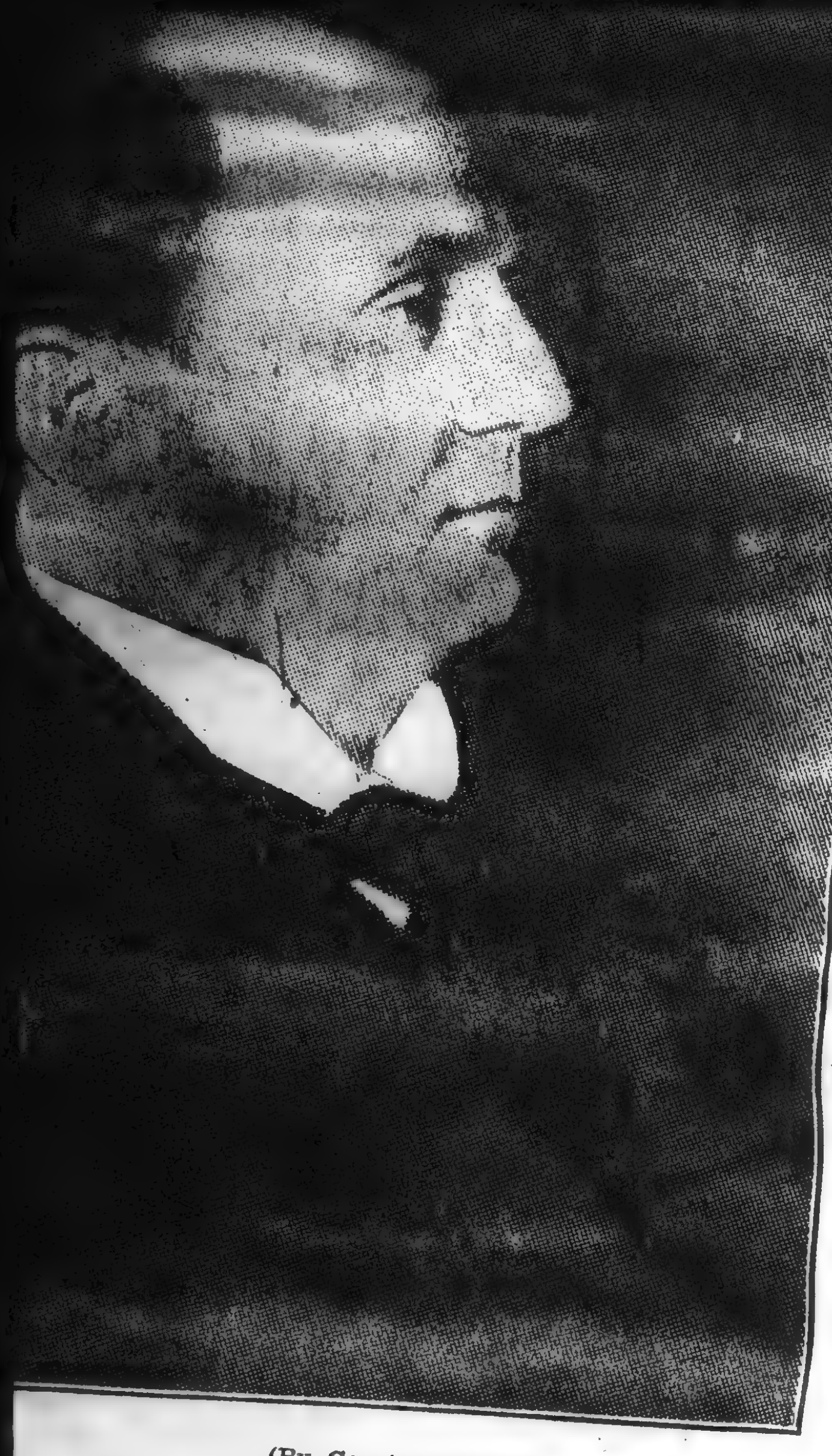
The Pace Quickens

$10,000 Added Within a Week to the Guarantee Fund for the Symphony Orchestra

BY $10,000 the Guarantee Fund for the current expenses of the Symphony Concerts has mounted during the past week. On Frida Jan. 18, it stood at $68,479.34. Ye terday it had risen to $78,884 Though new subscribers have few, they have also been gener These names are:

Badger, Dr. and Mrs. Geo S. C.
Beckwith, Mrs. Daniel, Pr dence.
Cochran, Mrs. Edwin Paul, N Haven.
Frost, Horace W.
Hornblower, Henry.
Hornblower, Mrs. Henry.
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry.

With such an increase, the prospects for the final rounding of the Guarantee Fund brighten. Approximately $95,000 is necessary as insurance against the probable deficit for the present working year. In round figures $16,000 more should be pledged. A fortnight more of subscriptions like those here recorded and the trick is turned. The more generous the guarantors, the more will their good work praise them. The more numerous they are, the closer come the Symphony Concerts to those that hear them.



(By Courtesy of The Musical Courier)

Georg Schneevoigt

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FIRST of all let the record be written as accurately and briefly as it may. For it is believable that a future historian of the Boston Orchestra, continuing Mr. Howe's chronicle and recounting the conductorship of Pierre Monteux, will note in particular the Symphony Concert of Friday, Jan. 25, 1924. Then and there, he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time; that had become beacon and goal to a whole generation of composers up and down the European and American earth. That masterpiece, he may continue, was Stravinsky's "Rite of Spring"—not in its earlier and natural guise as ballet-pantomime of the theatre; but in its second and necessary incarnation as tone-poem of the concert-hall. It was so played—he is bound to add—because through ten years that same Pierre Monteux had believed in this music and treasured it. A man of faith and courage, devotion and diligence, he at last brought it to performance in the city where he had rounded and crowned his career. Out of himself and out of an orchestra that through weeks of preparation had worked eagerly and unsparingly, he achieved a performance that summoned the body and voice, the movement, the color, the veritable life and being of Stravinsky's music. More, as the chronicle may end, when the audience was applauding and re-applauding Mr. Monteux, and he had bidden the band rise as well, his men turned upon him and with common and hearty impulse clapped him as the hero and master of the day.

A foot-note upon those imaginary pages may also contain minutiæ of the afternoon. In the subscribers' seats sat the usual audience; but even a heralded occasion could not fill all the places now mistakenly reserved for chance comers. This company heard with no little pleasure, answered with no small applause, a performance of Beethoven's "Pastoral Symphony," exceptionally fine-textured and radiant in tone, animated and resilient in progress, smiling with the lively or the gentle moods, the sport or the sentiment, of the music. It also listened with interest to Mme. Marya Freund, newcoming singer, as her wine-dark tones flowed through an ancient air of Monteverdi and three songs from Mahler in simple or sublimated mood. Since Mme. Freund is a singer less of lavish and sensuous voice than of finely imagined and artfully colored tones; since she more cultivates a penetrating finesse than a power outpoured, her hearers betrayed no excitement.

Though the fame and the nature of the music must have been widespread, few departed on the verge of "The Rite of Spring." No more did any square themselves as for an ordeal. . . . In the concert-room, as in the theatre, the piece falls into two parts or scenes. Through the first, music and performance, curiosity and excitement, satisfaction or surprise held the whole hall intent. Obviously, many had not anticipated Mr. Monteux's pause between the two divisions. For an instant a gap of silence. Then, from every quarter of the hall applause began to rattle. Simultaneously, and likewise from all parts of the house, some seventy or eighty—less than a hundred at the utmost—went their ways. Of these, a few moved to the doors with that air of scornful superiority and released resentment which, no doubt, is as comforting to spirits in stress as it is amusing to detached eyes. Toward the climax of the second part of "The Rite," through measures that depend beyond any others upon stage-action and stage-picture, there were signs of restless hearers, and incidental departures. Quickly came the end—and therewith such a burst of applause, on all sides and from many hands, as no modernist music has hitherto won in Symphony Hall. Compared with the thin patter that approved Mr. Bliss's Symphony a month ago, it was an ovation. It recalled Mr. Monteux to the platform; brought the orchestra to its feet; held the conductor fast between clapping band and clapping audience. Once more Stravinsky had prevailed and Pierre Monteux had been his voice. With reason, the composer wrote "the homage" elsewhere set upon this record.

"Le Sacre" Staged

"Dance of the Earth"

Before such music as "The Rite of Spring," it seems the office of the reviewer, even in a daily newspaper, to put by both antipathies and enthusiasms; to listen with willing ear and open mind; to waive away pre-conceptions or illusions; to discover, so far as he may, the purpose of the composer, the means employed, the degree of fulfilment. So doing, the reviewer will record his impressions of the piece; while through them he may be fortunate enough to adumbrate the mind, the spirit, the handiwork and the specific achievement of the composer in the music in hand. The reviewer, again, should be neither defender nor prosecutor. Yet he would be less than human—and so unfit for the job—did not his impressions disclose his predilections. A stone-man could hardly be indifferent before "The Rite of Spring: Scenes, in Two Parts, from Pagan Russia. Scenario by Nicholas Roerich; Music by Igor Stravinsky; Choreography by Vaslav Nijinsky; Produced for the First Time at the Théâtre des Champs-Elysées at Paris on May 29, 1913."

By the equal evidence of page and performance Stravinsky has written both a self-contained and an objective music. It is self-contained, because, heard apart from all suggestions of scenario or programme-labels, it remains a unified, close knit, steadily advancing, fully culminated design. It is bound together by recurring and interwoven motivs, used not as integers in a Wagnerian system; but in accord with the composer's imaginative need and will. It is also compact with reiterated, recurring, steadily intensified rhythms. The tonal structure is further buttressed by great piles and pillars of chords. Furthermore; if the hearer once surrenders himself, at the outset, to the course of this music, it bears him forward as upon some broad, mighty, darkling current. Scrutinize it closely on the pages of the score, listen to it intently in the concert-hall, and it generates itself from itself—in strength upon strength.

In "The Rite of Spring" Stravinsky has also written an intensely objective music. It may now please him to say that the scenario of Roerich, the picturing and the action of the whole ballet, were an after-thought—a convenient vehicle for a music already self-sustained. If so, the excellent Roerich (whose testimony would be interesting in these matters) must have possessed a faculty of supernatural divination when he so mated outer stage-scheme to inner substance and spirit. The scenario lays the scene in a primitive and pagan Russia; while, before or after that fact, Stravinsky has written a music often savage in matter, brutal in march, primordial in suggestion. The scenario invokes the dark and dread suggestion of the vastness, the mystery, the fatalistic puissance of nature upon primitive spirits. Time and again, of such imagery and import happened, or was designed, to be Stravinsky's music. Pages upon pages rip with the thrusts, rain with the blows, upleap with the iterations of a fierce and frenzied energy. Of such, by a fortunate coincidence, is many a rite of this spring-sacrifice.

The music softens and charms, folk-like; while somehow the scenario chances to flow into "Rounds of Spring" and "Mystical Circles." Stravinsky wrote measures of mystery, now palpitating and piercing, again sombre and boding. They prelude the two divisions of "The Rite." They also lift the curtain, in a marvel of illusion, upon Roerich's pagan world, leaping from stupors of dread into frenzies of elation. Either division of the ballet ends in such furies of tumult, such tempest of motion. Call the music fortunate in the complementary scenario; the scenario thrice-blessed with the self-determined music. Neither alternative diminishes the stripped directness, the seething objectivity, of Stravinsky's measures.

Embarked upon these courses, Stravinsky summons every essential or means, old or new. With eith as painters would say, his handling is all his own. As he forswears the intricate and—in any other hands—rigid system of Wagner's motivs, introducing, labelling and recurring, so he discards the Wagnerian and the Straussian complexity of counterpoint, luxuriance of harmony, thick-textured instrumentation, prepared transition, climax long up-surging. Into his own metal he converts at will and need whatever they have infused into the substance or wrought upon the surface of music universal. Similarly Stravinsky eschews the courses of Debussy and the subsequent coteries of impressionists. He flouts evanescence and iridescence. He will have none of delicate and titillating dissonance. His canvas is coarse beside Debussyan tapestries, silken and fine-spun. His instrumental colors flare naked and primary; not in delicate fusions or contrasts of tints and demi-tints. Yet to those very impressionists and to Debussy writing for the theatre or in puissant mood, Stravinsky's uppiled and juxtaposed chords, his bind-

"Le Sacre" Staged

"Spring Rounds"

s and compelling rhythms, owe not a ttle. He would not prevail as he does, did e not link the new ways with the old. e receives the torch, not to extinguish it t to blow it into fresher, brighter blaze.

For his own part, of his own genius—r it is time to use that rare and spacious ord—Stravinsky, in "The Rite of Spring," ttains a power of rhythm above any that sic, before him, knows. It can be onstruously brutal, fierce and savage. It n pound and crunch until the ear and the pirit first resent and then thrill to such emendous, reiterated, yet ever-changing pact. Of such were the paroxysms of Le Sacre." Again this rhythm can whirr s though the darkling forces of nature ere in mysterious, insinuating and instent under-motion. Yet again, and this hythm leaps, as though less an impulse han a vertigo had mounted from the earth to those that would renew by their rites s fertility, as though the summoned sap f spring had fe[illegible] the instant nto the headies. Loon' was [illegible] more, nd this rhythm [illegible] ll I die." [illegible] right, as gracious [illegible] ancing virgins through [illegible] t beats.

A new world of rhythmic ours from "Le Sacre" upon mu ew world of the power of ch em as Stravinsky uprears the on mass. Hear them as he strew e monoliths along the path of his music. Hear them as like battle-axes they cleave measures and pages into dissonance. Again here is no doubting. Stravinsky, so imagning, so employing, chords, has vested ones with a new power. Observe again is abrupt transitions, bare and acrid harmonies, rending dissonances. They are not arbitrary, or fantastic, or mannered, or stentatious, as in some sterile modernists nd the pretending pseudo-modernists. Rather, they seem the inevitable turn of he musical thought, the foreordained progress of the musical design, the method hat summons the mood, the stroke that onveys the imagery.

Even so with Stravinsky's juxtaposed nd superposed keys, not usually in such nchaste relationships. Gradually he leads is music from accustomed voice into this polytony. Thereby the thought, the imagning, the whole quality and process of the measures become more sharply characterzed. Writing in this recent fashion, Stravinsky is following a necessity of his degn and speech—not whirling a new and creaming toy under the shocked noses—or ather ears—of his orthodox elders.

Listen, finally, to the play of Stravinsky's

breadths, the depths and heights, of "The Rite." At moments, indeed, he holds them tight in choirs or groups that he may so wield their compacted power. Far oftener, he parts them; isolates them for the fraction of an instant; strips them to the quick; makes play with their individual and essential quality until the ear and the imagination receive a sensation, an impulse veritably strange, penetrating and exciting. Stravinsky wings the power, deepens the intensity of his orchestral voices; from them wrings new secrets. He masses them in "Le Sacre"—and overwhelms. He individualizes them in "Le Sacre"—and pierces. The imagery and the practice of instrumentation are no longer as Rimsky-Korsakov and Richard Strauss left them.

The ultimate tests, the deep-seated and stimulating pleasures, of music are its beauty or its power or both within it commingled; its self-contained integrity of thought, emotion and progress; its enhancing illusion of sensations and images outside itself. To every one of these criteria, "The Rite of Spring" answers full, firm and ear. Beauty haunts those mysterious preldings; exhales from those mystical rounds" and dances; brightens the course f the lighter rites. From measure upon measure also springs that sense of a glamrous and piercing instant which is beauty inged and swift. For power what is "Le acre' for page upon page, but the very utspringing and outflinging of it, now savge and frenzied, now solemn, sombre, ysterious; yet again ecstasies of energy, athomable, irresistible? By twenty "The Rite" is a self-generated, selfned music. By a hundred, it projects ivifies the outer semblance, the inner of these "Two Scenes of Pagan Rusglorifying the earth and the powers nature, renewing the annual sacrifice of world fertilized and energized by the ng. We of the early twentieth century ransitional but not unblessed time in arts—have had from Wagner our roic music; from Strauss our realistic ic, with the romantic blended; from De our music of dream visioned until its glamor is poignant. Now from Stravinsky outleaps our music of the energy, the zest, the glow, of life. In him, in "Le Sacre" above all his other pieces, this life-force is transmuted and enkindled into tones. Enlarged, intensified, again stands music—waiting the next and glorious comer.

It has been the fortune of some of us whose daily stint is to write of music and the theatre, to sit before Debussy's "Pelléas and Mélisande" as new opera; before Musorgsky's "Boris Godunov" as discovered opera in the Western world; before Strauss's "Don Quixote" as new tone-poem—and to know intuitively and assuredly that we were in presence of a masterpiece. Yesterday, before Stravinsky's "Rite of Spring," that sensation, faith and exaltation returned. The bringers were Pierre Monteux and the Boston Symphony Orchestra.

H. T. P.

eld will leave today
woman representa-
rnment at a meet-
dy of the interna-
League of Nations.

The Pace Quickens

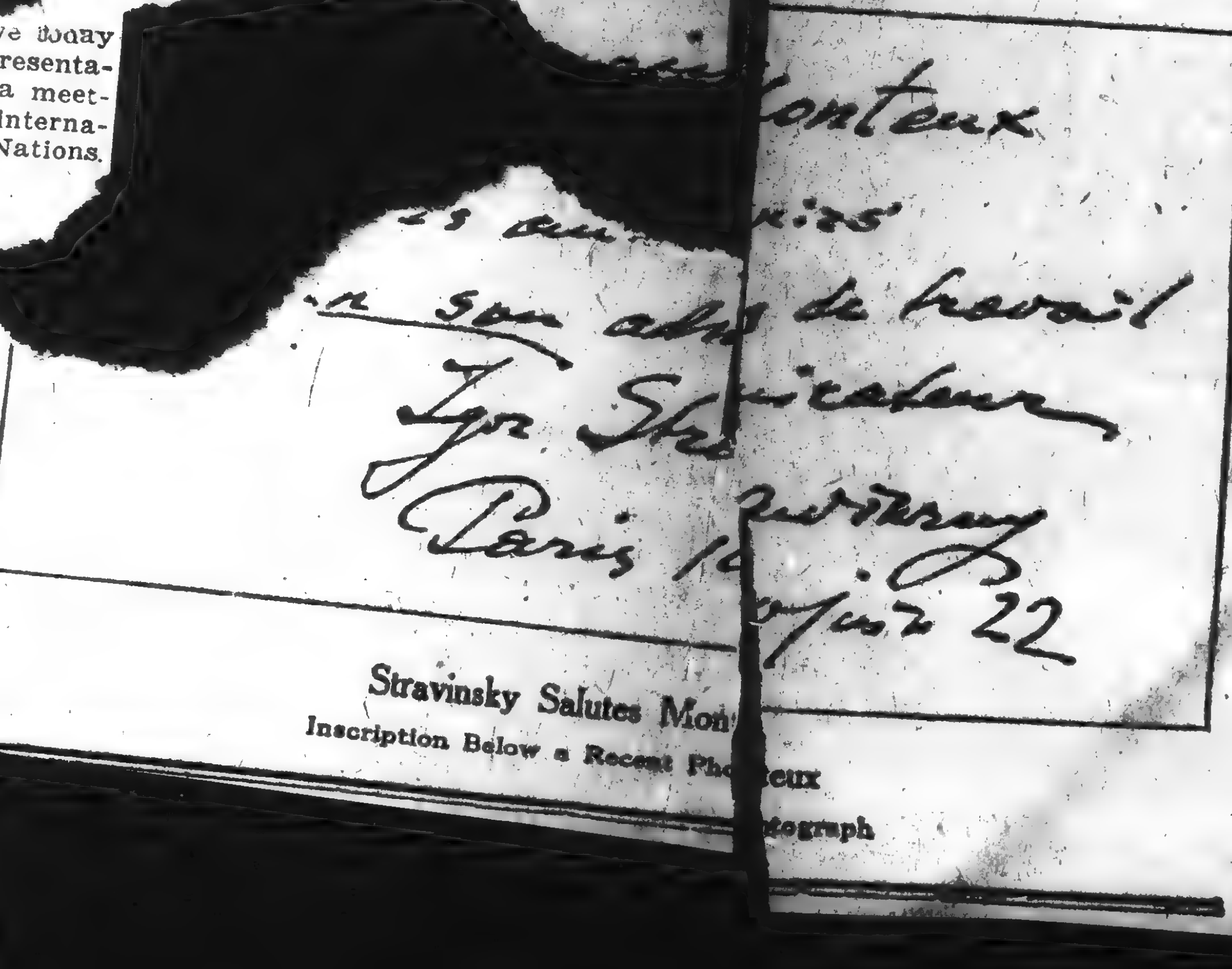
$10,000 Added Within a Week to the Guarantee Fund for the Symphony Orchestra

BY $10,000 the Guarantee Fund for the current expenses of the Symphony Concerts has mounted during the past week. On Friday Jan. 18, it stood at $68,479.34. Yesterday it had risen to $78,884 Though new subscribers have few, they have also been gener These names are:

Badger, Dr. and Mrs. Geo S. C.
Beckwith, Mrs. Daniel, Providence.
Cochran, Mrs. Edwin Paul, N. Haven.
Frost, Horace W.
Hornblower, Henry.
Hornblower, Mrs. Henry.
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry.

With such an increase, the prospects for the final rounding of the Guarantee Fund brighten. Approximately $95,000 is necessary as insurance against the probable deficit for the present working year. In round figures $16,000 more should be pledged. A fortnight more of subscriptions like those here recorded and the trick is turned. The more generous the guarantors, the more will their good work praise them. The more numerous they are, the closer come the Symphony Concerts to those that hear them.

Tribute Well Won



A Pierre M
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Igor Stravinsky
Paris 10 22

Stravinsky Salutes Mon
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[184]

WEBSTER TIMES JAN 26

BOSTON SYMPHONY IN FAREWELL TOUR UNDER MONTEUX

After Absence of Three Years, Boston Symphony To Appear In Mechanics Hall, Worcester, Feb. 12

104 MUSICIANS

After an absence of three years, the Boston Symphony Orchestra of 104 musicians is to return to Worcester to give a concert in Mechanics Hall Tuesday evening, February 13th. The event will be one of the most important in the Worcester season, not only on account of the Orchestra, which is considered one of the very finest of its kind in the world, but because this is the farewell season of Pierre Montenx as its conductor.

Pierre Monteux appeared here at the head of the Orchestra in his first two seasons 1920 and 1921. Now completing his five year term he is generally said to have brought the quality of the performance to the highest degree of marvelous perfection, rivaling its eloquence in any past season of its long and illustrious history. There is considerable regret at the pending departure of this most distinguished of French conductors, particularly since he intends to return to his own country. He first came to America at the head of Diaghileff's Ballet Russe, having won much fame in the Old World as conductor of the principal orchestras of Paris and in the larger opera houses of Europe.

He was particularly noted for the Concerts Monteux at the Paris Casino, and likewise for his conducting of the Ballet Russe, over which he toured Europe before coming here. Previous to his present post, he was the French conductor at the Metropolitan Opera House in New York. It is as conductor of the Boston Symphony Orchestra, however, that he is considered [illegible] have reached the highest degree [illegible] his executive and interpretative genius.

Pierre Monteux has prepared [illegible] notable programme for the opening concert. It will include Beethoven's Seventh Symphony [illegible] A major, Richard Strauss' tone [illegible] "Death and Transfiguration," [illegible] Debussy's Nocturne's "Clouds" and "Festivals", and Wagner's Overture [illegible] "Tannhauser."

Mail orders for this concert are being received at Symphony Hall, Boston. The public sale [illegible] opens next week.

GLOBE JAN 27

The chief musical news in Boston during last week was the announcement made public Wednesday from Symphony Hall that George Schneevoight, the Finnish conductor, will appear as guest conductor at the pair of Boston Symphony concerts, March 7 and 8. Mr Monteux, with the permission of the trustees of the Boston Symphony Orchestra, has accepted an invitation to conduct the concert of the People's Symphony Orchestra, Sunday, March 9, at 3:30, in the St James Theatre. This is the second time in the history of the Boston Symphony that a guest conductor not also a composer has been asked to conduct a pair of its regular concerts. It is, as far as available records show, the first time that any conductor of the Boston Symphony has ever conducted another orchestra during the regular Symphony season. Bruno Walter last year was the first guest conductor not a composer.

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Mr Monteux' appearance with the People's Symphony ought to dispose finally of the rumors which have for three years persisted, without foundation in fact, to the effect that there is hostility or rivalry between the People's Symphony and the Boston Symphony. The aims, attainments and audience of the two orchestras are so different that no comparison is possible. The People's Symphony management has repeatedly denied that their orchestra was attempting to conflict in any way with the Boston Symphony. But three of the present players in the People's Symphony have ever been members of the Boston Symphony. The People's Symphony is not an outgrowth of the lamentable strike several years ago, but an independent organization which has already proved itself a strong force for good in the musical life of this city and won influential backing.

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Next week's Monday Symphony concert, with the Boston debut of Claudio Arrau, a Chilean infant prodigy pianist, now 19 years old, also conflicts with Boito's "Mefistofele" and Chaliapin. Mr Monteux, after setting a particularly stupid program at the previous Monday concert, has this time chosen to include Mozart's exquisite "Jupiter" symphony, which the writer cannot hear too often. Arrau will play Chopin in F minor. Charpentier's "Impressions of Italy," music as spinelessly and as shamelessly sentimental as most of "Louise" is the other number.

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Flonzaley Quartet concert

L'OPINON PUBLIQUE JAN 24

SALLE MECHANICS MARDI SOIR **12 FEVRIER**

L'EVENEMENT MUSICAL DE LA SAISON

De Retour Après Trois Années d'Absence

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Directeur

La Saison d'Adieu du Grand Directeur Français

LES COMMANDES PAR LA POSTE à W. H.Brennan, Gérant, Salle Symphony, Boston, Accompagnées d'un Chèque, Rempli Contre Reçu du Montant.
.BILLETS: $2.50, $2.00, $1.50 ET $1.00 (Pas de Taxe de Guerre)

ADV JAN 27

service men.

YOUNG FOLKS' CONCERT

Tomorrow and Tuesday the Boston Symphony Orchestra will give concerts for the young in Symphony Hall with the following program: Prelude to 'Hansel and Gretel," Humperdinck; two movements from Mozart's G minor symphony; selections from Wagner's "Mastersingers"; Debussy's nocturne, "Festivals," and Rossini's "William Tell" overture. Thomas Whitney Surette will make an explanatory address.

MONDAY SYMPHONY

A week from tomorrow the Boston Symphony Orchestra will give another Monday concert, with Claudio Arrau, South American pianist, now making his first tour of America, as soloist. Mozart's "Jupiter" Symphony, Charpentier's suite, "Impressions of Italy," and Chopin's concerto in F. minor, for piano and orchestra, will make up the program.

NIKISCH CONCERT

[illegible] first Boston recital in Symphony Hall on Sunday afternoon, February 10, for the benefit of the Children's Island Sanitarium. This young virtuoso has made a conspicuous success on his first tour of America.

SYMPHONY PROGRAM

The next regular Symphony concerts will be given February 8 and 9. Brahms' third symphony, Loeffler's "Pagan Poem," with Motte Lacroix as soloist, and Strauss' "Death and Transfiguration" will [illegible] the program.

GLOBE JAN 29.

SYMPHONY CONCERT FOR YOUNG PEOPLE

The Boston Symphony Orchestra gave the second of the season's Young People's Concerts yesterday afternoon in Symphony Hall. Mr Monteux conducted and as before Mr T. W. Surette of Concord made introductory and explanatory remarks.

The program was decidedly better chosen than the previous one, taken either from the point of view of general beauty and interest or from the more important one in this case of educational purpose. Mr Surette's comments were very valuable and with the music in hand should have driven home three points at least.

The two last movements of Mozart's Symphony in G minor he used to illustrate the rules of symphonic form, in particular pointing out that there were two themes in the final movement and that the development followed logically and beautifully.

Wagner's "Dance of the Apprentices" and the "Homage to Hans Sachs" from "Die Meistersinger" followed immediately upon the Mozart. This evoked the heartiest applause of the afternoon except for the final "William Tell Overture." One can hardly expect a child, who has in himself sufficient naivete and simplicity, to prefer the finer nuances of Mozart to the rough-hewn power of Wagner and perhaps it is not to be desired. The essential thing is that both shall be impressed upon the youthful mind even if subconsciously.

Mr Surette used the Wagner and De-

POST JAN 27

Young People's Concerts

For the pair of Young People's Concerts to be given by the Boston Symphony Orchestra on Monday and Tuesday afternoons of this week, Mr. Monteaux has made a programme unusually broad in scope since it ranges from the Minuet and Finale from Mozart's Symphony in G minor to Debussy's Nieturne "Festivals." Other numbers are Humperdinck's Prelude to his opera "Hansel and Gretel"; excerpts from the third act of Wagner's comedy-opera "Die Meistersinger"; and the Overture to Rossini's opera "William Tell." Both Debussy and Wagner are names hitherto unlisted on the programmes of these concerts and the music of the former, if not of the latter, is presumably unfamiliar to these youthful audiences. Wisely Mr. Monteux would make known to them modern as well as "classic" music. As usual all the tickets for both of these concerts have been distributed among the schools of the city.

Schneevoigt Guest Conductor

The announcement that Georg Schneevoigt, the celebrated Finnish conductor, will appear as guest conductor with the Boston Symphony Orchestra at the concerts of March 7 and 8 arouses considerable anticipatory interest. This conductor has long been prominent in Helsingfors, and as conductor of the Stockholm and Christiania Symphony Orchestras he has brought those Scandinavian cities into a new prominence in the musical world. During the last four seasons he has also drawn attention through his series of concerts at the Kurhaus in Schevininger, the summer resort near the Hague. Here, while maintaining exacting standards in all his programmes, he has drawn large audiences during the summer season when "popular" concerts are the general rule.

Monteux to Conduct People's

Inasmuch as Mr. Schneevoigt's visit will release Mr. Monteux from rehearsals and concerts of the Boston Symphony during the first week of March, he has accepted an invitation to be the guest conductor of the People's Symphony Orchestra at the concert of March 9. That Mr. Monteux is thus to lead this orchestra through a concert before his return to Paris is indeed a fortunate and propitious circumstance.

TRANS JAN 27

Saens.

When Pierre Monteux, who will introduce here Stravinsky's "Le Sacre du Printemps," conducted the first performance with the Diaghileff Ballet in Paris, May 29, 1913, the audience greeted the music with an uproar. Although orchestra and dancers kept on valiantly to the end, it was of small avail, for even the fortissimo passages, which are many, were inaudible in the general clamor. Things were thrown, and the police intervened. The composer, conspicuous by his tall frame and [illegible] hat, managed to escape recognition, but his hat was smashed. There [illegible] four more performances in France and one in London.

M. Monteux produced the score in concert form at the Concerts Monteux [illegible] the Paris Casino. The work is called [illegible] of Pagan Russia." Nicholas [illegible] describes the ritual gesticulations of the "Adolescents" who welcome the advent of spring. "One of them, a young girl, is chosen for immolation. [illegible] a wild dance which in- [illegible] until she falls from

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HER JAN 27

EXTRA SYMPHONY

A week from tomorrow the Boston Symphony Orchestra will give the third concert of the Monday evening series in Symphony hall, with Claudio Arrau, South American pianist, who is now making his first tour of America, as soloist. Mr. Monteux will open the program with Mozart's "Jupiter" Symphony. The closing number will be Charpentier's suite, "Impressions of Italy," a delightful series of pictures entitled: Serenade; At the Fountain; On Muleback; On the Summits; Naples. The viola solo off the stage in the Serenade will be played by Georges Fourel, the first viola of the orchestra. Chopin's Concerto in F minor will be played by Mr. Arrau. This brilliant young pianist went to Europe to pursue his studies when still a boy. He gave concerts there which attracted much attention. His introductory American [illegible] in New York and other cities [illegible] immediately placed him in the [illegible] of pianists of the younger

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TRANS JAN

THE PROBLEM SOLVED?

At Last a Concert for Young People by the Symphony Orchestra Holds Them Still, Eager, Pleased — Mr. Surette's Notable Share — Warm Welcome for Wagner and Debussy

BEYOND precedent, above expectation, went the concert of the Symphony Orchestra, yesterday afternoon, for young people. Among the bystanders there had, indeed, been forebodings. Agreed that the Prelude to "Hänsel and Gretel," the Overture to "William Tell," a Minuet and a darting Finale out of a Symphony of Mozart were music to entice young ears. Yet were not fragments from "Die Meistersinger" a hazardous choice, and Debussy's Nocturne of "Festivals" an invitation to disaster? Yet Mr. Monteux persisted. Perhaps he had observed that conductors elsewhere, setting programmes for children and youth, had not been so tender as he. Perhaps he had remarked that, given rhythm, the youngsters are pleased; that, given sonorities, they are impressed.

Moreover, was there not Mr. Surette to prepare the way with a clear word of introduction to each piece? And admirable in these exercises is Mr. Surette. He suggests an idea and plainly it interests his audience. He unfolds, embroiders the idea, and forthwith he has awakened a curiosity for the music to satisfy. The boys and the girls listen more intently, hear with the [illegible] notion that now they are [illegible] Twice as in-

ing and interesting are these Young People's Concerts now that Mr. Surette has become spokesman. Add to his sayings Mr. Burk's printed notes, and the circle of pleasure and profit is well rounded.

"Festivals" was played and both the teens and the ten-year-olds listened intently and clapped warmly. Fortunate youngsters with no prejudices against muted trumpets and not a demur to Debussy's dissonances so long as they are interesting. They had ears also for his rhythm, though to this day certain elders lack them. And Wagner—of the larruping violins and the slow Waltz of The Apprentices, of the pompous Mastersingers and their clanging procession. Ears would not be ears, count them fifteen or fifty, could they resist this folk-jollity, these sonorous splendors of sound. Home also went Humperdinck's folk-melodies, though he led them now and then through byways of counterpoint. Plainly some of the lads and their sisters already knew them.

Old stories also to many were the 'cello-tune, the thunderstorm and all the rest in the Overture to "William Tell"—but now an orchestra and a master-cellist like Mr. Bedetti, were glorifying them. Rhythm, again, won the day for Mozart's Minuet; but the theme-chasing and the theme-flecking of the Finale to this Symphony in G minor, seemed to evade the more casual ears, though Mr. Surette had set them on the trail. . . . Still, content was the audience to the youngest. Plainly it was interested, pleased, looking as well as clapping its pleasure. At last after two years of groping, these Concerts for Young People have found the clue. H. T. P.

WEBSTER TIMES JAN 26

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The chief musical news in Boston during last week was the announcement made public Wednesday from Symphony Hall that George Schneevoight, the Finnish conductor, will appear as guest conductor at the pair of Boston Symphony concerts, March 7 and 8. Mr Monteux, with the permission of the trustees of the Boston Symphony Orchestra, has accepted an invitation to conduct the concert of the People's Symphony Orchestra, Sunday, March 9, at 3:30, in the St James Theatre. This is the second time in the history of the Boston Symphony that a guest conductor not also a composer has been asked to conduct a pair of its regular concerts. It is, as far as available records show, the first time that any conductor of the Boston Symphony has ever conducted another orchestra during the regular Symphony season. Bruno Walter last year was the first guest conductor not a composer.

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Mr Monteux' appearance with the People's Symphony ought to dispose finally of the rumors which have for three years persisted, without foundation in fact, to the effect that there is hostility or rivalry between the People's Symphony and the Boston Symphony. The aims, attainments and audience of the two orchestras are so different that no comparison is possible. The People's Symphony management has repeatedly denied that their orchestra was attempting to conflict in any way with the Boston Symphony. But three of the present players in the People's Symphony have ever been members of the Boston Symphony. The People's Symphony is not an outgrowth of the lamentable strike several years ago, but an independent organization which has already proved itself a strong force for good in the musical life of this city and won influential backing.

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Next week's Monday Symphony concert, with the Boston debut of Claudio Arrau, a Chilean infant prodigy pianist, now 19 years old, also conflicts with Boito's "Mefistofele" and Chaliapin. Mr Monteux, after setting a particularly stupid program at the previous Monday concert, has this time chosen to include Mozart's exquisite "Jupiter" symphony, which the writer cannot hear too often. Arrau will play Chopin in F minor. Charpentier's "Impressions of Italy," music as spinelessly and as shamelessly sentimental as most of "Louise" is the other number.

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[illegible] Quartet concert

L'OPinon Publique JAN 24

SALLE MECHANICS — MARDI SOIR — **12 FEVRIER**

L'EVENEMENT MUSICAL DE LA SAISON

De Retour Après Trois Années d'Absence

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Directeur

La Saison d'Adieu du Grand Directeur Français

LES COMMANDES PAR LA POSTE à W. H. Brennan, Gérant, Salle Symphony, Boston, Accompagnées d'un Chèque, Rempli Contre Reçu du Montant.

.BILLETS: $2.50, $2.00, $1.50 ET $1.00 (Pas de Taxe de Guerre)

ADV JAN 27

YOUNG FOLKS' CONCERT

Tomorrow and Tuesday the Boston Symphony Orchestra will give concerts for the young in Symphony Hall with the following program: Prelude to 'Hansel and Gretel," Humperdinck; two movements from Mozart's G minor symphony; selections from Wagner's "Mastersingers"; Debussy's nocturne, "Festivals," and Rossini's "William Tell" overture. Thomas Whitney Surette will make an explanatory address.

MONDAY SYMPHONY

A week from tomorrow the Boston Symphony Orchestra will give another Monday concert, with Claudio Arrau, South American pianist, now making his first tour of America, as soloist. Mozart's "Jupiter" Symphony, Charpentier's suite, "Impressions of Italy," and Chopin's concerto in F. minor, for piano and orchestra, will make up the program.

NIKISCH CONCERT

Mitja Nikisch will give his first Boston recital in Symphony Hall on Sunday afternoon, February 10, for the benefit of the Children's Island Sanitarium. This young virtuoso has made a conspicuous success on his first tour of America.

SYMPHONY PROGRAM

The next regular Symphony concerts will be given February 8 and 9. Brahms' third symphony, Loeffler's "Pagan Poem," with Motte Lacroix as soloist, and Strauss' "Death and Transfiguration" will comprise the program.

GLOBE JAN 29.

SYMPHONY CONCERT FOR YOUNG PEOPLE

The Boston Symphony Orchestra gave the second of the season's Young People's Concerts yesterday afternoon in Symphony Hall. Mr Monteux conducted and as before Mr T. W. Surette of Concord made introductory and explanatory remarks.

The program was decidedly better chosen than the previous one, taken either from the point of view of general beauty and interest or from the more important one in this case of educational purpose. Mr Surette's comments were very valuable and with the music in hand should have driven home three points at least.

The two last movements of Mozart's Symphony in G minor he used to illustrate the rules of symphonic form, in particular pointing out that there were two themes in the final movement and that the development followed logically and beautifully.

Wagner's "Dance of the Apprentices" and the "Homage to Hans Sachs" from "Die Meistersinger" followed immediately upon the Mozart. This evoked the heartiest applause of the afternoon except for the final "William Tell Overture." One can hardly expect a child, who has in himself sufficient naivete and simplicity, to prefer the finer nuances of Mozart to the rough-hewn power of Wagner and perhaps it is not to be desired. The essential thing is that both shall be impressed upon the youthful mind even if subconsciously.

Mr Surette used the Wagner and

POST JAN 27

Young People's Concerts

For the pair of Young People's Concerts to be given by the Boston Symphony Orchestra on Monday and Tuesday afternoons of this week, Mr. Monteaux has made a programme unusually broad in scope since it ranges from the Minuet and Finale from Mozart's Symphony in G minor to Debussy's Nicturne "Festivals." Other numbers are Humperdinck's Prelude to his opera "Hansel and Gretel"; excerpts from the third act of Wagner's comedy-opera "Die Meistersinger"; and the Overture to Rossini's opera "William Tell." Both Debussy and Wagner are names hitherto unlisted on the programmes of these concerts and the music of the former, if not of the latter, is presumably unfamiliar to these youthful audiences. Wisely Mr. Monteux would make known to them modern as well as "classic" music. As usual all the tickets for both of these concerts have been distributed among the schools of the city.

Schneevoigt Guest Conductor

The announcement that Georg Schneevoigt, the celebrated Finnish conductor, will appear as guest conductor with the Boston Symphony Orchestra at the concerts of March 7 and 8 arouses considerable anticipatory interest. This conductor has long been prominent in Helsingfors, and as conductor of the Stockholm and Christiania Symphony Orchestras he has brought those Scandinavian cities into a new prominence in the musical world. During the last four seasons he has also drawn attention through his series of concerts at the Kurhaus in Schevininngen, the summer resort near the Hague. Here, while maintaining exacting standards in all his programmes, he has drawn large audiences during the summer season when "popular" concerts are the general rule.

Monteux to Conduct People's

Inasmuch as Mr. Schneevoigt's visit will release Mr. Monteux from rehearsals and concerts of the Boston Symphony during the first week of March, he has accepted an invitation to be the guest conductor of the People's Symphony Orchestra at the concert of March 9. That Mr. Monteux is thus to lead this orchestra through a concert before his return to Paris is indeed a fortunate and propitious circumstance.

TRANS JAN 27

Saens.

When Pierre Monteux, who will introduce here Stravinsky's "Le Sacre du Printemps," conducted the first performance with the Diaghileff Ballet in Paris, May 29, 1913, the audience greeted the music with an uproar. Although orchestra and dancers kept on valiantly to the end, it was of small avail, for even the fortissimo passages, which are many, were inaudible in the general clamor. Things were thrown, and the police intervened. The composer, conspicuous by his tall frame and his opera hat, managed to escape recognition, but his hat was smashed. There were four more performances in France and one in London.

M. Monteux produced the score in concert form at the Concerts Monteux in the Paris Casino. The work is called "A Tableau of Pagan Russia." Nicholas Roerich describes the ritual gesticulations of the "Adolescents" who welcome the advent of Spring. "One of them, a young girl, is chosen for immolation. She performs a wild dance which increases in ecstasy until she falls from

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HER JAN 27

EXTRA SYMPHONY

A week from tomorrow the Boston Symphony Orchestra will give the third concert of the Monday evening series in Symphony hall, with Claudio Arrau, South American pianist, who is now making his first tour of America, as soloist. Mr. Monteux will open the program with Mozart's "Jupiter" Symphony. The closing number will be Charpentier's suite, "Impressions of Italy," a delightful series of pictures entitled: Serenade; At the Fountain; On Muleback; On the Summits; Naples. The viola solo off the stage in the Serenade will be played by Georges Fourel, the first viola of the orchestra. Chopin's Concerto in F minor will be played by Mr. Arrau. This brilliant young pianist went to Europe to pursue his studies when still a boy. He gave concerts there which attracted much attention. His introductory American concerts in New York and other cities have immediately placed him in the [illegible] of pianists of the younger

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TRANS JAN 2

THE PROBLEM SOLVED?

At Last a Concert for Young People by the Symphony Orchestra Holds Them Still, Eager, Pleased — Mr. Surette's Notable Share — Warm Welcome for Wagner and Debussy

BEYOND precedent, above expectation, went the concert of the Symphony Orchestra, yesterday afternoon, for young people. Among the bystanders there had, indeed, been forebodings. Agreed that the Prelude to "Hänsel and Gretel," the Overture to "William Tell," a Minuet and a darting Finale out of a Symphony of Mozart were music to entice young ears. Yet were not fragments from "Die Meistersinger" a hazardous choice, and Debussy's Nocturne of "Festivals" an invitation to disaster? Yet Mr. Monteux persisted. Perhaps he had observed that conductors elsewhere, setting programmes for children and youth, had not been so tender as he. Perhaps he had remarked that, given rhythm, the youngsters are pleased; that, given sonorities, they are impressed.

Moreover, was there not Mr. Surette to prepare the way with a clear word of introduction to each piece? And admirable in these exercises is Mr. Surette. He suggests an idea and plainly it interests his audience. He unfolds, embroiders the idea, and forthwith he has awakened a curiosity for the music to satisfy. The boys and the girls listen more intently, hear with the natural, prideful notion that now they are finding their way about. Twice as informing and interesting are these Young People's Concerts now that Mr. Surette has become spokesman. Add to his sayings Mr. Burk's printed notes, and the circle of pleasure and profit is well rounded.

"Festivals" was played and both the teens and the ten-year-olds listened intently and clapped warmly. Fortunate youngsters with no prejudices against muted trumpets and not a demur to Debussy's dissonances so long as they are interesting. They had ears also for his rhythm, though to this day certain elders lack them. And Wagner —of the larruping violins and the slow Waltz of The Apprentices, of the pompous Mastersingers and their clanging procession. Ears would not be ears, count them fifteen or fifty, could they resist this folk-jollity, these sonorous splendors of sound. Home also went Humperdinck's folk-melodies, though he led them now and then through byways of counterpoint. Plainly some of the lads and their sisters already knew them.

Old stories also to many were the 'cello-tune, the thunderstorm and all the rest in the Overture to "William Tell"—but now an orchestra and a master-cellist like Mr. Bedetti, were glorifying them. Rhythm, again, won the day for Mozart's Minuet; but the theme-chasing and the theme-flecking of the Finale to this Symphony in G minor, seemed to evade the more casual ears, though Mr. Surette had set them on the trail. . . . Still, content was the audience to the youngest. Plainly it was interested, pleased, looking as well as clapping its pleasure. At last after two years of groping, these Concerts for Young People have found the clue. H. T. P.

[185]

3 Concert

HENRY
ROMEIKE, Inc.
(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From FEB 1 - 1924
Evening Sun
New York City

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Not all the space that Warren Story Smith used so excellently in the Boston *Evening Transcript*, nor all the time that Boris de Schloezer gave to his treatise in *La Revue Musicale*, can press us to linger now over the fascinating discussions on the philosophic and mythological sources of this work of music. For it was purely as music that Mr. Monteux presented it last night, stripped of the cooperation of Nijinsky's choreography and Roerich's scenery. And as such it has its own prime rights, asserted by Stravinsky himself, who said of it: "Note well that this idea came from the music; the music did not come from the idea. My work is architectonic; objective not descriptive construction."

Before launching the whole chute of adjectives that are pressing irresistibly against the endeavor to make this a simple and succinct account it may be well to recall how picturesquely "Le Sacre du Printemps" was received at the Theatre des Champs Elysees on May 29, 1913, when it was performed in staged version by the Diaghilev Ballet Russe. The details of that riot were recited on this page a week ago, even down to the things that an outraged audience flung at the stage and the difficulty Mr. Stravinsky had to keep his silk hat from destruction.

By all musical rights Mr. Monteux was the one to introduce us to the work. It was he who conducted that world premiere of it; it was he, in turn, who gave its first playing abroad in concert form. It has come since then to be recognized as the turning point of Stravinsky's genius, and, more than that, the springboard on which modern composers—the camps of Schoenberg as well as of Stravinsky—leaped away and out of the mists of Debussian impressionism.

It stands in strange relation to its newest hearers, though. For, though it is called by many Stravinsky's masterpiece he has already surpassed it—not in beauty and effectiveness, perhaps, but in experimental theory, instrumental device. He wrote it for a whole, tremendous Straussian orchestra, glutted with a massy personnel of all sorts of extra players. Nowadays, in "Les Noces" for instance, or in the symphonies for wood winds which New Yorkers will hear for the first time next week, he is striving for a refinement of his daring, all the more amazing because of its minimum of means. Thanks to our many guilds, leagues and orchestras we have already had Stravinsky more Starvinskian than this. The "Sacre' 'is the Genesis of its cult, and here we have been hard at his "Revelations."

Let's not quote the Bible, though, to pagan purposes. Out of whatever stage of Igor Stravinsky's genius these "Rites of Spring" are glorious matter. Throbbing as unsentimentally and relentlessly as the seasons themselves, the rhythm of them is a deep, hungry rumbling in the stomach of Mother Earth. And the little ones, the humans, the fleas in flock, go through their dreadful mummery across her: Hop, pray, take counsel, dance, prostrate themselves, parade in locked lascivity, till their sacrificial maiden, holding her piously, exultantly aloft . . . as if all this, or any of it, could appease!

Even the sad respite of the introduction to the second part, "The Sacrifice," is cold and dark of color. The two actual Russian folk tunes that are included in the work are clews to the whole of its vivid reek of an old soil, its clubbing accentuations, its steely sharpness of melodic line, its ruthless polytonal challenges. It is logically, strongly, immortally cruel. Cruel beyond lewdness or horror or cruelty itsalf. And splendid beyond all.

Mr. Monteux and his orchestra gave the novelty stirring interpretation, winning decided attention and applause for it. The Mozart symphony, too, had beautiful playing. The Boston Symphony's own concert master, Mr. Richard Burgin, was the evening's soloist in Sibelius's violin concerto. The late Maud Powell introduced this difficult work bravely to America and used to say of it that it was less a concerto than an orchestral piece with violin obligato. Mr. Burgin did not use, as she did, the Floridia coda of the last movement, and hence ended somewhat indecisively up in the air at the end of an able and vigorous performance.

One needed to be Janus faced to hear both past and future signalized so fully in one day of successive orchestras. Probably the packing of events has never before in the history of music tamped such a tremendous undertaking as Beethoven's Ninth Symphony down to second place on a day's list. Heaven forbid that the circumstance should have any essence of prophecy in it!

This was the end of Mr. Walter Damrosch's Beethoven cycle that was being celebrated in Carnegie Hall yesterday afternoon, the New York Symphony combining with the Oratorio Society's chorus to recall that final pha of genius which expressed itself in n Ode to Joy. The occasion brought n, too, Mr. Harold Bauer, pianist, to play Beethoven's last sonata, opus 111, and these vocal soloists for the symphony: Ruth Rodgers, soprano; Mabel Ritch, contralto; Richard Crooks, tenor, and Fred Patton, bass. Elsewhere Nevada Van der Veer, contralto, and Frederic Baer, barytone, sang along.

Mr. Damrosch was himself represented on the program as arranger of an unaccompanied Canon for six voices, upon the words, "Helpful Be, O Man, Noble and Good," which its present form distributed among soloists and chorus and which was conducted by Mr. Albert Stoessel, the Oratorio Society's director. This led off the list, and it was not until the symphony that the orchestra convened upon the stage and the chorus gathered something like full strength.

Specialist in the Ninth, no matter what land and language he's conducting in, William Mengelberg conducted the monumental work here only last season. Mr. Damrosch is famous for having conducted it twice over in one concert. The performance Toscanini gave at the Metropolitan with the opera company's chorus swung effectively forward on a specially raised bank, remains the memorable one of recent years. It is a staggering thing to prepare, evidently, and the carpenters must play as big a part in it as any. The disposition of the chorus seems to control a quarter of the verdict on its singing, and the unsingable hardships that Beethoven created must influence the rest.

Taking all this into consideration, it ought still be said that the Oratorio Society's deputation did neither suc bright nor determined things with choral opportunities. Possibly, it a midweek matinee, not all the bers could be present, and so th tition of the work this evening to have stronger singing. As soloists, they did averagely w those heathenishly hard passa the composer has dared th voice to encounter.

There were all the usual moments, though—that one stance, to which Richard Wag by history to have devoted hearsals, where the deep, strings march in unison th hush to proclaim the beginn Ode. It has become almost late years, to split the thir movements apart—and this rosch did, in turn. What lence is gained of th that, it expense of an impressive seemed to take a long w before the brasses recover ure of timorousness; and ing, even though Mr. D

The high place of the afternoon, then, was won by Mr. Bauer, whose playing of the sonata—of the first two movements, especially—was a handsomely wrought labor of love.

GILBERT W. GABRIEL.

Tel. Chelsea 8860

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE
FEB 1 - 1924

MUSICAL PROGRESS

When given its first performance some years ago in Paris, Strawinsky's ballet, "Le Sacre du Printemps," created a sizable riot. At its New Y premiere last evening again, a happened, under the baton of P Monteux, the result was a de stration of an exceedingly frie character, another sign, we ta that music has continued on its exorable march of progress, des the cries of the reactionists.

We have had this year much Strawinsky; when next Tuesday th Philadelphians give his Debussy Memorial Symphonies the list of novelties by this single composer will hav crept up to five: "Rossignol," "Renard," "Sacre," the Pieces for Clarine and the Wind Instrument Symphonies. We do not recall any other contemporary to enjoy such unprecedented popularity within the space of a brief half season. All this Strawinsky richly deserves, for among living composers he is preeminent, a musical stylist with a language known to him alone, a great many ideas and an amazing orchestral technique with which to carry out his designs.

"Le Sacre du Printemps," a picture of pagan Russia, is perhaps greatest, the most independent a characteristic of his works. "L Chant du Rossignol" has the piquancy of its Oriental milieu, its delicately poetic tale, but "Sacre" in concert form must rely more definitely upon itself. To understand this music one must hear it; on paper it has often an incomprehensible look, a puzzling subtl that disappears in performance. score is a long one; the rhyth pulse is unceasing, and one is pressed by what seems at first an necessary brutality—the starkness the whole is a bit terrifying. Ha monic planes clash and distort rhythms pulse one against anoth The orchestral virtuosity of the wh is more than amazing, for it see that Strawinsky never repeats hi self; if he does there is always som thing new to come from his bag gether with the old.

Mr. Monteux was the first to c Printemps," and

years been reclaimed from among the lost, and never were its many admirable qualities more eviden than in last evening's performance of the Strawinsky score.

The novelty was preceded by Mozart's delightful "Jupiter" Symphony and the Sibelius Violin Concerto D minor, played by Richard Bu concert master of the orche The concerto is a difficult and beautiful one, but Mr. Burgin not measure up to its requirem His tone was small, though plea in quality, and his intonation imperfect. The law of averages led us to believe that few co masters prove adequate solo formers.

* * *

ROMEIKE
(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
Mail
From
TELEGRAM FEB 1 - 1924
New York City

At Last "Le Sacre du Printemps."

When Pierre Monteux, as conductor the Diaghileff Ballets Russes, led first performance of Stravinsky's ballet "Le Sacre du Printemps" the Theatre des Champs Elysees in Paris on May 29, 1913, the response of the audience to what it heard scarcely stopped short of massacre. Mr. Monteux, now conductor of the Boston Symphony Orchestra, must have had that historic fracas vividly in mind as he observed the ovations that greeted each of the two parts into which the work is divided for concert purposes on the occasion of the first performance of "Sacre" in New York last evening at Carnegie Hall. Whether in 1913 a New York audience would have rioted even as did the Parisians of that year no one can know. But this is certain, the impressiveness of the 'Sacre" last evening lay in the intrinsic meaning and the splendor of its music, not in any sensationalism, deliberate or accidental. The "Sacre" is an enormously complicated score, but it sounds as clear to our ears in this year of grace as the purling of a mountain brook.

Every dictionary in several tongues has been ransacked by the many commentators on this work, and in witness has been called a testimonial line that ranges from our common father, Adam, to Dr. Sigmund Freud. Indeed, the rioting of spilled ink did not cease with the Diaghileff performance of May 29, 1913. It has travelled from land to land. It is now in full swing here. Of course, the "Sacre" is an old story in Paris and in London. Our less backward neighbors, Philadelphia and Boston, have feasted their ears on it. When Sergei Koussewitzky takes up, next autumn, the baton that Pierre Monteux will have laid down, some predict we shall hear little but the "Sacre" from the temperamental Russian. Be that as may, it is safe to say that in of years there will be more local ink spilling over the B flat symphony of Beethoven than over "Le Sacre du Printemps."

These words are not written in disparagement of the "Sacre," still less would they underrate the importance of last night's concert. It is doubtful whether Stravinsky's crucially difficult score ever before had so fine a performance anywhere. Mr. Monteux conducted it with complete understanding, with keen sympathy, with the authority of a quasi-official interpreter. He had a superb orchestra at his disposal, and evidently the performance had been unsparingly rehearsed. I have heard the "Sacre" done twice in Paris, with the benefits of the Russian dancers and the vermil flame of Roerich's tempestuous scenery. On neither occasion did the music stand out in such bold and impressive relief as in this performance without scenery and dancers, where it had to invite judgment as a purely symphonic piece.

Ten years ago the "Sacre" caused rioting. Today audiences receive it with applause spontaneous and prolongued. What will be the verdict of another ten years? That no man can predict with certainty. But today the "Sacre" sounds like a really mighty work. The pulse, the throb, the ruthless, undiscourageable urge of spring are in this music. Its relentless beat is the mysterious eternal rhythm of the life whose genesis we know not, whose end we can only feebly divine, as on the rivers of time the seasons rush and leap to their resurrection. Stravinsky, like a variant of the absolute, summons the cataclysm in sonorous creation out of the void. His "Sacre" is the resounding symphony of atomic energy.

It would be interesting to study this work in its relation to other works of Stravinsky. More than once there are reminiscences of his relatively conventional "Fire Bird." His orchestration, expert, splendid, austere, of a tonic acidity and hardness, is in its weight and massiveness less typical of what Stravinsky's orchestration means to us ten years later than the instrumental fabric of his "Nightingale" or of his "Fox," or even of his earier "Petrouchka." Some still regard the "Sacre" as the most important of all Stravinsky's compositions. There is no disputing the imposing dimensions of the work, its utter magnificence as sheer sound, and, further, nobody but Stravinsky could have written it. And yet it is the least Stravinskyian of Stravinsky's compositions since "The Fire Bird."

Although the "Sacre" has come to us absolutely late, we must still be glad that it has come under the authoritative direction of Mr. Monteux, to whom all our gratitude for a superlative performance.

The "Sacre" stood last on a program that somewhat exceeded symphonic length. The first number was Mozart's "Jupiter" symphony, played with a rare excellence. Between it and the "Sacre" stood the violin concerto of Sibelius. This interesting and neglected work is a welcome relief from the round of over-driven concertos that the fiddlers are continually pressing upon us. But its problems demand a doughtier violinist than Richard Burgin, the concert master of the orchestra.

However, the audience received his colorless and wavering performance with marked favor. It was the admirably expressive orchestral accompaniment, nevertheless, that really saved the day for Sibelius. The audience likewise applauded the symphony most heartily. Mr. Monteux called on his men to stand in acknowledgment at the end of the symphony and after each section of the "Sacre."

PITTS SANBORN.

3 Concert

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NEW YORK
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TELEGRAM
New York City
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Mail

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106-110 SEVENTH AVE.
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From FEB 1 - 1924
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Not all the space that Warren Smith used so excellently in the B Evening Transcript, nor all the that Boris de Schloezer gave t treatise in *La Revue Musicale*, can us to linger now over the fasci discussions on the philosophic and mythological sources of this work of music. For it was purely as music that Mr. Monteux presented it last night, stripped of the cooperation of Nijinsky's choreography and Roerich's scenery. And as such it has its own prime rights, asserted by Stravinsky himself, who said of it: "Note well that this idea came from the music; the music did not come from the idea. My work is architectonic; objective not descriptive construction."

Before launching the whole chute of adjectives that are pressing irresistibly against the endeavor to make this a simple and succinct account it may be well to recall how picturesquely "Le Sacre du Printemps" was received at the Theatre des Champs Elysees on May 29, 1913, when it was performed in staged version by the Diaghilev Ballet Russe. The details of that riot were recited on this page a week ago, even down to the things that an outraged audience flung at the stage and the difficulty Mr. Stravinsky had to keep his silk hat from destruction.

By all musical rights Mr. Monteux was the one to introduce us to the work. It was he who conducted that world premiere of it; it was he, in turn, who gave its first playing abroad in concert form. It has come since then to be recognized as the turning point of Stravinsky's genius, and, more than that, the springboard on which modern composers—the camps of Schoenberg as well as of Stravinsky—leaped away and out of the mists of Debussian impressionism.

It stands in strange relation to its newest hearers, though. For, though it is called by many Stravinsky's masterpiece he has already surpassed it—not in beauty and effectiveness, perhaps, but in experimental theory, instrumental device. He wrote it for a whole, tremendous Straussian orchestra, glutted with a massy personnel of all sorts of extra players. Nowadays, in "Les Noces" for instance, or in the symphonies for wood winds which New Yorkers will hear for the first time next week, he is striving for a refinement of his daring, all the more amazing because of its minimum of means. Thanks to our many guilds, leagues and orchestras we have already had Stravinsky more Starvinskian than this. The "Sacre' 'is the Genesis of its cult, and here we have been hard at his "Revelations."

Let's not quote the Bible, though, to pagan purposes. Out of whatever stage of Igor Stravinsky's genius these "Rites of Spring" are glorious matter. Throbbing as unsentimentally and relentlessly as the seasons themselves the rhythm of them is a deep, hungry rumbling in the stomach of Mother Earth. And the little ones, the humans, the fleas in flock, go through their dreadful mummery across her: Hop, pray, take counsel, dance, prostrate themselves, wallow in locked lascivity, till their ificial maiden, holding her piously, exultantly aloft . . . as if all this, or any of it, could appease!

Even the sad respite of the introduction to the second part, "The Sacrifice," is cold and dark of color. The two actual Russian folk tunes that are included in the work are clews to the whole of its vivid reek of an old soil, its clubbing accentuations, its steely sharpness of melodic line, its ruthless polytonal challenges. It is logically, strongly, immortally cruel. Cruel beyond lewdness or horror or cruelty itself. And splendid beyond all.

Mr. Monteux and his orchestra gave the novelty stirring interpretation, winning decided attention and applause for it. The Mozart symphony, too, had beautiful playing. The Boston Symphony's own concert master, Mr. Richard Burgin, was the evening's soloist in Sibelius's violin concerto. The late Maud Powell introduced this difficult work bravely to America and used to say of it that it was less a concerto than an orchestral piece with violin obligato. Mr. Burgin did not use, as she did, the Floridia coda of the last movement, and hence ended somewhat indecisively up in the air at the end of an able and vigorous performance.

One needed to be Janus faced to hear both past and future signalized so fully in one day of successive orchestras. Probably the packing of events has

TUBES—PHONES
DIALS—SOCKET
SETS — NEUTRO

being celebrated in Carnegie Hall yesterday afternoon, the New York Symphony combining with the Oratorio Society's chorus to recall that final pha of genius which expressed itself in Ode to Joy. The occasion brought n, too, Mr. Harold Bauer, pianist, to play Beethoven's last sonata, opus 111, and these vocal soloists for the symphony: Ruth Rodgers, soprano; Mabel Ritch, contralto; Richard Crooks, tenor, and Fred Patton, bass. Elsewhere Nevada Van der Veer, contralto, and Frederic Baer, barytone, sang along.

Mr. Damrosch was himself represented on the program as arranger of an unaccompanied Canon for six voices, upon the words, "Helpful Be, O Man, Noble and Good," which its present form distributed among soloists and chorus and which was conducted by Mr. Albert Stoessel, the Oratorio Society's director. This led off the list, and it was not until the symphony that the orchestra convened upon the stage and the chorus gathered something like full strength.

Specialist in the Ninth, no matter what land and language he's conducting in, William Mengelberg conducted the monumental work here only last season. Mr. Damrosch is famous for having conducted it twice over in one concert. The performance Toscanini gave at the Metropolitan with the opera company's chorus swung effectively forward on a specially raised bank, remains the memorable one of recent years. It is a staggering thing to prepare, evidently, and the carpenters must play as big a part in it as any. The disposition of the chorus seems to control a quarter of the verdict on its singing, and the unsingable hardships that Beethoven created must influence the rest.

Taking all this into consideration, it ought still be said that the Oratorio Society's deputation did neither suc bright nor determined things with choral opportunities. Possibly, it a midweek matinee, not all the bers could be present, and so th tition of the work this evening to have stronger singing. As soloists, they did averagely w those heathenishly hard passa the composer has dared th voice to encounter.

There were all the usual moments, though—that one stance, to which Richard Wag by history to have devoted hearsals, where the deep, strings march up in unison th hush to proclaim the beginn Ode. It has become almost late years, to split the thir movements apart Damrosch did, in turn, lence is gained of that, it expense of all impressive seemed to take a long w before the brasses recover ure of timorousness; and ing, even though Mr. D low to it, lacked fo

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220 W
Tel. Chelsea 8860

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

EB 1-1924

MUSICAL PROGRESS

When given its first performance some years ago in Paris, Strawinsky's ballet, "Le Sacre du Printemps," created a sizable riot. At its New York première last evening aga happened, under the baton Monteux, the result was a dem stration of an exceedingly friendly character, another sign, we take it, that music has continued on its inexorable march of progress, despite the cries of the reactionists.

We have had this year much Strawinsky; when next Tuesday the Philadelphians give his Debussy Memorial Symphonies the list of novelties by this single composer will have crept up to five: "Rossignol," "Renard," "Sacre," the Pieces for Clarinet and the Wind Instrument Symphonies. We do not recall any other contemporary to enjoy such unprecedented popularity within the space of a brief half season. All this Strawinsky richly deserves, for among living composers he is preeminent, a musical stylist with a language known to him alone, a great many ideas and an amazing orchestral technique with which to carry out his designs.

"Le Sacre du Printemps," a picture of pagan Russia, is perhaps greatest, the most independent a characteristic of his works. " Chant du Rossignol" has the piquancy of its Oriental milieu, its delicately poetic tale, but "Sacre" in concert form must rely more definitely upon itself. To understand this music one must hear it; on paper it has often an incomprehensible look, a puzzling subtl that disappears in performance. score is a long one; the rhyth pulse is unceasing, and one is i pressed by what seems at first an u necessary brutality—the starkness the whole is a bit terrifying. Ha monic planes clash and distort rhythms pulse one against anoth The orchestral virtuosity of the who is more than amazing, for it see that Strawinsky never repeats hi self; if he does there is always som thing new to come from his bag gether with the old.

Mr. Monteux was the first to co duct "Sacre du Printemps," and him fell the honor of introduc this great modern classic to N York 10 years after its complet in Paris. His performance was e traordinary in its thoroughness and brilliance. Under his leadership the Boston Orchestra has in the past few years been reclaimed from among the lost, and never were its many admirable qualities more evident than in last evening's performance of the Strawinsky score.

The novelty was preceded by Mozart's delightful "Jupiter" Symphony and the Sibelius Violin Concerto D minor, played by Richard Bur concert master of the orche The concerto is a difficult and o beautiful one, but Mr. Burgin not measure up to its requirem His tone was small, though plea in quality, and his intonation o imperfect. The law of averages led us to believe that few co masters prove adequate solo formers.

* * *

ROMEIKE
(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
TELEGRAM FEB 1-1924
New York City

At Last "Le Sacre du Printemps."

When Pierre Monteux, as conductor of the Diaghileff Ballets Russes, led the first performance of Stravinsky's new ballet "Le Sacre du Printemps" at the Theatre des Champs Elysees in Paris on May 29, 1913, the response of the audience to what it heard scarcely stopped short of massacre. Mr. Monteux, now conductor of the Boston Symphony Orchestra, must have had that historic fracas vividly in mind as he observed the ovations that greeted each of the two parts into which the work is divided for concert purposes on the occasion of the first performance of "Sacre" in New York last evening at Carnegie Hall. Whether in 1913 a New York audience would have rioted even as did the Parisians of that year no one can know. But this is certain, the impressiveness of the 'Sacre" last evening lay in the intrinsic meaning and the splendor of its music, not in any sensationalism, deliberate or accidental. The "Sacre" is an enormously complicated score, but it sounds as clear to our ears in this year of grace as the purling of a mountain brook.

Every dictionary in several tongues has been ransacked by the many commentators on this work, and in witness has been called a testimonial line that ranges from our common father, Adam, to Dr. Sigmund Freud. Indeed, the rioting of spilled ink did not cease with the Diaghileff performance of May 29, 1913. It has travelled from land to land. It is now in full swing here. Of course, the "Sacre" is an old story in Paris and in London. Our less backward neighbors, Philadelphia and Boston, have feasted their ears on it. When Sergei Koussewitzky takes up, next autumn, the baton that Pierre Monteux will have laid down, some predict we shall hear little but the "Sacre" from the temperamental Russian. Be that may, it is safe to say that in of years there will be more local ink spilling over the B flat symphony of Beethoven than over "Le Sacre du Printemps."

These words are not written in disparagement of the "Sacre," still less would they underrate the importance of last night's concert. It is doubtful whether Stravinsky's crucially difficult score ever before had so fine a performance anywhere. Mr. Monteux conducted it with complete understanding, with keen sympathy, with the authority of a quasi-official interpreter. He had a superb orchestra at his disposal, and evidently the performance had been unsparingly rehearsed. I have heard the "Sacre" done twice in Paris, with the benefits of the Russian dancers and the verbal flame of Roerich's tempestuous scenery. On neither occasion did the music stand out in such bold and impressive relief as in this performance without scenery and dancers, where it had to invite judgment as a purely symphonic piece.

Ten years ago the "Sacre" caused rioting. Today audiences receive it with applause spontaneous and prolongued. What will be the verdict of another ten years? That no man can predict with certainty. But today the "Sacre" sounds like a really mighty work. The pulse, the throb, the ruthless, undiscourageable urge of spring are in this music. Its relentless beat is the mysterious eternal rhythm of the life whose genesis we know not, whose end we can only feebly divine, as on the rivers of time the seasons rush and leap to their resurrection. Stravinsky, like a variant of the absolute, summons the cataclysm in sonorous creation out of the void. His "Sacre" is the resounding symphony of atomic energy.

It would be interesting to study this work in its relation to other works of Stravinsky. More than once there are reminiscences of his relatively conventional "Fire Bird." His orchestration, expert, splendid, austere, of a tonic acidity and hardness, is in its weight and massiveness less typical of what Stravinsky's orchestration means to us ten years later than the instrumental fabric of his "Nightingale" or of his "Fox," or even of his earier "Petrouchka." Some still regard the "Sacre" as the most important of all Stravinsky's compositions. There is no disputing the imposing dimensions of the work, its utter magnificence as sheer sound, and, further, nobody but Stravinsky could have written it. And yet it is the least Stravinskyian of Stravinsky's compositions since "The Fire Bird."

Although the "Sacre" has come to us absolutely late, we must still be glad that it has come under the authoritative direction of Mr. Monteux, to whom all our gratitude for a superlative performance.

The "Sacre" stood last on a program that somewhat exceeded symphonic length. The first number was Mozart's "Jupiter" symphony, played with a rare excellence. Between it and the "Sacre" stood the violin concerto of Sibelius. This interesting and neglected work is a welcome relief from the round of over-driven concertos that the fiddlers are continually pressing upon us. But its problems demand a doughtier violinist than Richard Burgin, the concert master of the orchestra.

However, the audience received his colorless and wavering performance with marked favor. It was the admirably expressive orchestral accompaniment, nevertheless, that really saved the day for Sibelius. The audience likewise applauded the symphony most heartily. Mr. Monteux called on his men to stand in acknowledgment at the end of the symphony and after each section of the "Sacre."

PITTS SANBORN.

INFORMATION OBSCURED

NEW YORK
ESTABLISHED 1881
From FEB 1 - 1924
EVENING WORLD
New York City

REALM OF MUSIC

By Frank H. Warren.

If musical sportsmanship had at its disposal the journalistic facilities of baseball or horse racing there might be spread across this page to-day the fact that last night in Carnegie Hall the Boston Symphony Orchestra gave the first New York performance of Igor Strawinsky's ballet, "Le Sacre du Printemps." To those who know something of the daring and courage, the rigorous training and highly developed skill, and something, as well, of the intellectual and artistic significance that are involved in bringing such a work as "Le Sacre du Printemps" into being and performance, the fact that New York has at last heard it will seem almost as noteworthy an event as a new record in home runs. However, the fact must be recorded with no typographical hurrah that last night's performance of "Le Sacre" was the most important single event that has taken place in New York concert halls this season.

"The Rite of Spring," as the title of this work is translated, is one of the half dozen really great products of the modern school of composition, and that by reason of just those qualities that have always made great music, regardless of the particulars of their harmonic or formal substance. It has ideas, cogent, forceful, original ideas, and they are always to the fore. Strawinsky is not playing with discord or digging for uncanny sounds. He has something to say and he says it. There is not a fumbling or obscure page in the whole score. There are melodies as straightforward as a Mozart theme, as, for example, in the Dance of the Adolescents of Part 1. There are pages of atmospheric conjuration as vivid as some of Wagner; there are scenes as delicately suggested as anything in Debussy. In these and in other matters Strawinsky has bettered much of his instruction. But there is more. The unremitting rhythmic sweep, the unrelenting incisiveness with which Strawinsky cuts into our habitual passivity in the concert hall, and the firm hand with which he probes the hitherto unknown resources of the orchestra—these are new in music and they give their author the rank of master.

Mr. Monteux could tell a curious story if he chose about "Le Sacre." He conducted the first performance in Paris in April, 1913. The pandemonium of protest and execration hardly permitted a note to be heard. Most of the Paris journals used such epithets as only a music critic can command. A year later Mr. Monteux played the work in concert with a reception as enthusiastic in approval as, formerly, it had been vocal in denunciation. By 1920 "Le Sacre" had passed into history by inclusion in the most solemn of the Histories of Music. It would not be surprising if the next edition of Grove's Dictionary should make guarded reference to the work as a significant evidence of the trend of the times.

Besides Strawinsky's work, last night's program contained Mozart's "Jupiter" symphony and the violin concerto of Sibelius, op. 47. Richard Burgin, concert master of the orchestra, played the solo part of the concerto. The concerto itself is, for long stretches, a tedious work of endless cadenza over subdued orchestral background, occasionally interrupted by melodies of much charm and nationalistic flavor. Mr. Burgin, not always true to pitch, produced a singing, mellow tone, and played with great skill and sincerity. The Mozart symphony was read with utmost clarity and wise restraint.

Walter Damrosch played "finis" to [illegible] Beethoven cycle yesterday after- [illegible] Carnegie Hall, except for to-

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THIS CLIPPING FROM
NEW YORK
TIMES

FEB 1 - 1924

MUSIC

'Sacre de Printemps' Played.

By OLIN DOWNES.

To Pierre Monteux and the Boston Symphony Orchestra fell the task, superbly executed, of introducing to the public of this city Igor Strawinsky's "Sacre de printemps," as the work is most commonly known, last night in Carnegie Hall. This work, which created a riot when it was first performed by Mr. Monteax and the Russian Ballet in Paris in 1913, has been more discussed than any other composition of Strawinsky.

The audience knowing this and fearing more through the many articles of a descriptive kind which had appeared in the daily press, came prepared for the worst, to listen to the new music. After the first part of the score had come to an end there were a few hisses—whether in indignation or to suppress premature applause was not easy to tell. After the second part had ended it was apparent that a majority had enjoyed themselves. The applause of this majority was long and loud, and to all appearances most sincere. It repeatedly acclaimed Mr. Monteux and the gentlemen of the orchestra.

Misleading things are always said about a work with such a sensational history. Two false impressions had been spread abroad, concerning this work, first, that it was unequaled in ugliness and fearfulness generally, and, secondly, that it was completely unprecedented among Strawinsky's compositions. Both these reports, as Mark Twain would have said, seem greatly exaggerated. The music, filled as it is with a primitive and at times vertiginous energy, has pages of a rare and highly individual beauty. The score is obviously a logical evolution of the style of Strawinsky, following naturally indications contained in "The Fire-Bird" and "Petrouchka." There are a number of passages in "Sacre de printemps" which could come straight from both these earlier works. In fact, it contains in one place a quotation, almost exact, of the music of the magician Katschei from the "Fire-Bird."

The expression, however, is greatly intensified. It is done principally by means of the force and individuality of the counterpoint, and also by rhythms that have at times a well-night hysterical shock and fury. There is the effect of complete abandon of mood and manner in this music. We believe that it is thought and written with the most exact precision, with enormous power and with an uncanny knowledge—prescience—of the capacities of a greatly extended orchestra.

And it is music, not mere sound to eccentuate or accompany something done in the theatre. This should be emphasized, as Strawinsky has emphasized it in various statements. "Sacre de Printemps" is not an accompaniment for a ballet. It is the other way round. The ballet is the accompaniment or the representation, after the fact, of the music. Its scenario will serve as a description of the general mood of the music, which, however, might be fully as well comprehended if it simply bore its general title, "Sacre du Pintemps"—"The Rite of Spring," or, in a more exact translation of the Russian title, "Spring Consecration."

The scene on the stage, when the work is thus performed, is first of dance of youths and maidens in the spring-time, a ceremony of incantation in primitive fashion, with vigorous stamping of the ground. There follow the mock abduction of a maiden; "Spring Rounds"; "Games of Rival Towns"; an old man, a celebrant, who prostrates himself and kisses the earth. In the second part, after an orchestral introduction called "The Pagan Night", there are preparations for the ancient pagan of the victim of a human victim to Spring—the choice of the victim; her glorification; the "Evocation of Ancestors," the sacrificial act of the victim, who must dance herself to death.

Long before the scenario of the ballet existed, as Strawinsky told Michel Georges-Michel, he had conceived the "embryo-theme" of the score. "As this theme," said the composer, "with that which followed, was conceived in a strong, brutal manner, I took as pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotical; objective, not descriptive construction."

That is the story, and we believe the sincere story, of the musical evolution of this extremely interesting and exciting score. As far as appraising its ultimate valu eis concerned that is a responsibility fortunately visited neither upon audiences nor reviewers of the present. Their concern is only to react honestly to what they hear, and, in the case of the newspaper man, to record it. The inspiration of this music seems to us profound and genuine. And Russian, which is another sign of its authenticity, since, when a composer speaks most truly, he is most likely to express not only himself but his native land. The Russians in the music is not superficial. It does not depend upon the use of a Russian folk-song here and there, or some familiar idiom of popular Russian music. It is much more fundamental than that.

What stands out technically and emotionally in this music, and gives it a place significant, as it seems today, in the history of the modern development of the art, is the unprecedented energy, definiteness, and power. No orchestra that we have heard throws off such heat, such sonorities, such galvanizinz rhythmical force as this orchestra of Strawinsky.

The remainder of the program consisted of the Mozart "Jupiter" symphony, given a performance different in kind but not in standard, by Mr. Monteux and his now highly perfected orchestra, and the Sibelius violine concerto, which Mr. Burgin, concert master, was courageous enough to play, and interpret with splendid sincerity, expression and fire.

TRIBUNE FEB 2

Music—By Lawrence Gilman

Stravinsky's "Sacre du Printemps" Heard for the First Time in New York

"Le Sacre du Printemps" ("The Consecration of Spring")—Symphonic Poem in Two Parts, by Igor Stravinsky. Performed by the Boston Symphony Orchestra, Pierre Monteux conductor, at Carnegie Hall, for the first time in New York.

I. The Adoration of the Earth.
  Introduction—Harbingers of Spring, Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.
II. The Sacrifice.
  Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

(Reprinted from yesterday's late editions)

After one of the London performances of Stravinsky's "Sacre du Printemps" a few years ago, a reviewer declared excitedly the next morning that in another age the man who could do what Stravinsky had done to him would have been burned at the stake. "He plays upon the listener's perceptions as if they, rather than the orchestra, were his instrument. He sets your nervous system tingling with excitement, and so long as that excitement lasts you are his slave, you cannot escape the domination of the sounds he produces. He leaves you limp, exhausted, but he thrills you through all the surface of your civilization to that primitive core of you that is seldom moved."

* * *

When we read those sentences we smiled to ourselves with that pleasant sense of superiority that is sometimes aroused by the heated expression of an enthusiasm that one has not shared. We had not then heard "Le Sacre du Printemps." But we heard it last night, and now we know how our English colleague felt and what he meant. We know, too, what a much perturbed lady meant last evening when she declared as she came out of Carnegie Hall that she would never be the same again.

It is not easy to be cool in the presence of "Le Sacre du Printemps" or to appraise it afterward with the detachment that one can usually bring to the consideration of an unfamiliar work. It is the most exciting music that we have ever heard. There are ten pages of introduction that can be listened to in comfort; which are, indeed, a little dull and obviously derivative. You sit quite calmly, your score on your knees, and check off the borrowed tonal plumage as it emerges in the slow Spring dawn: Here a feather from the helmet of Strauss's Don Quixote, there a gayer one from Grieg; and the wild swans of Debussy's idyllically pagan skies have flown across the iron dawns of Stravinsky's prehistoric Slavic world.

* * *

Then something happens to Stravinsky, to his music, and to you. Here, in the original ballet, the curtain rises and the action starts. The Adolescents begin their dance, performing a rite which consists of an incantatory stamping upon the earth, while the orchestra reiterates a curiously rhythmed chord that is half in A flat and half in E natural. From this point on (except for those passages in the Introduction to the second part that so inexplicably content themselves with being mere shadowgraphs of "Pelléas et Mélisande") the music seizes you with a grip of steel, and never releases you until the last chord of that delirious culmination, the sacrificial dance of the chosen victim of the Spring rite.

The music traverses stages of progressive excitement, interrupted by moments of hieratic solemnity. The concluding pages baffle description. Here the elected victim begins her sacrificial rite; for the final act of propitiation has been demanded, and she must dance herself to death. The mystical rapture, the elemental fury of this invocation of vernal fertility is expressed in a complex of rhythms and orchestral timbres that reach an overwhelming climax of paroxysmal frenzy. There is nothing in music that is to be compared with this terrific Finale, with its almost unbearably exciting alternations of meter—bars of 5-16, 3-16, 4-16, 2-16—and its delirious culmination as the victim falls dead and the music dies into silence.

* * *

We have already described and analyzed at length in The Tribune (of Sunday, January 6) Stravinsky's unparalleled score. There is no need now, nor is there time, for a recapitulation, but only for these hurried field notes.

The music impresses one, upon actual hearing, as surprisingly simple, surprisingly austere and indisputably the work of a master. Stravinsky's command of rhythms, of orchestral timbres, of mood and of climax is assured and complete. We have been warned by the Grand Kleagles of the Stravinsky clan that we must not discover so banal a thing as emotional utterance in this music. We are to find in it a piece of abstract music, a modern symphony, a juggling with tone-masses and planes of sound, devoid of meaning, of program. This, of course, is sheer nonsense. "Le Sacre du Printemps," in its concert form, is a two-part symphonic poem, and the episodes that are illustrated in it are indicated by the explanatory sub-titles sprinkled through the score.

* * *

The music is essentially a barbaric and stupendous spring song. The spring that is celebrated is not, as Mr. Evans has truly pointed out, the poetic conception that has lured the romantics in all ages and in all countries, but "Spring stripped of its literary associations and presented bare, with a naked directness that is the secret of the music's compelling force." He might have gone further, and said that if this music is anything, it is a glorification of spring as the supreme expression of the creative impulse—a primordial spring, savage, elemental, ruthless. Music has long been in love with death—the greatest music in the world, indeed, is music of the ecstasy of death. Here, for the first time, is music of the ecstasy of birth; music which makes audible "that conflict which is forever rending and tearing, not in order to destroy but in order to emerge. It is not the sound of death battering down and in, but of life hewing and tearing apart, that a new birth may issue out."

What Stravinsky has made of this conception is one of the marvelous things of art, and we fancy it will remain so—a thing of gigantic strength, of terrifying intensity, of overwhelming imaginative veracity. Stravinsky may transcend it, may outgrow it, may disown it; but it will remain a lonely and incomparable achievement, an authentic masterpiece.

* * *

It remains to be added that Mr. Monteux and his superb orchestra played the work with incredible virtuosity, and that the audience received it with every evidence of enthusiasm. There was other music on the program: Mozart's "Jupiter" Symphony and the violin concerto of Sibelius, played by Richard Burgin; but these things hardly counted. It was Stravinsky's night.

TIMES

MUSIC

From Late Editions of Yesterday's

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By OLIN DOWNES.

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The audience, knowing this and fearin more through the many articles of descriptive kind which had appeared in the daily press, came prepared for th worst, to listen to the new music. After the first part of the score had come to an end there were a few hisses— whether in indignation or to suppress premature applause was not easy to tell. After the second part had ended it was apparent that a majority had enjoyed themselves. The applause of this major ity was long and loud, and to a appearances most sincere. It repeatedl acclaimed Mr. Monteux and the gentle men of the orchestra.

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That is the story, and we believe the sincere story, of the musical evolution of this extremely interesting and exciting creation. As far as appraising its ultimate value is concerned, that is a responsibility fortunately visited neither upon audiences nor reviewers of the present. Their responsibility is to react honestly to what they hear, and, in the case of the newspaper man, to record it. The inspiration of this music seems to us profound and genuine. And Russian, which is another sign of its authenticity, since, when a composer speaks most truly, he is most likely to express not only himself but his native land. The Russianism in the music is not superficial. It does not depend upon the use of a Russian folk-song here and there, or some familiar idiom of popular Russian music. It is much more fundamental than that.

What stands out technically and emotionally in this work, and gives it a place significant, as it seems today, in the history of the modern development of an art, is its unprecedented energy, definiteness and power. No orchestra that we have heard throws off such heat, such sonorities, such galvanizing, rhythmical force as this orchestra of Strawinsky.

The remainder of the program consisted of the Mozart "Jupiter" symphony, given a performance different in kind but not in standard by Mr. Monteux and his now highly perfected orchestra, and the Sibelius violin concerto, which Mr. Burgin, concert master, was courageous enough to play and interpret with splendid sincerity, expression and fire. His appearance was not the least significant element of a program laden with riches.

JAN

MUSIC

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ture applause was not easy to tell.
the second part had ended it was
ent that a majority had enjoyed
elves. The applause of this major-
as long and loud, and to all
ances most sincere. It repeatedly
Mr. Monteux and the gentle-
the orchestra.

ading things are always said
a work with such a sensational
Two false impressions had been
broad, concerning this music,
t it was unequaled in ugliness
fulness generally, and, second-
t was completely unprecedented
trawinsky's compositions. Both
ports, as Mark Twain would
d, seem greatly exaggerated.
ic, filled as it is with a primi-
at times vertiginous energy, has
a rare and highly individual
The score is obviously a logical
of the style of Strawinsky,
naturally indications contained
Fire-Bird" and "Petrouchka."
a number of passages in
u Printemps" which could come
from both these earlier works.
t contains in one place a quo-
st exact, of the music of the
tschel from the "Fire-Bird."
ession, however, is greatly
It is done principally by
the force and individuality of
rpoint, and also by rhythms
at times a well-nigh hysteri-
and fury. There is the effect
abandon of mood and man-
music. We believe that it is
d written with the most exact
with enormous power and with
y knowledge—prescience—of
ties of a greatly extended

music, not mere sound to
or accompany something
theatre. This should be em-
s Strawinsky has emphasized
us statements. "Sacre du
is not an accompaniment
It is the other way round.
as the accompaniment or the
n, after the conception, of
Its scenario will serve as a
f the general tenor of the
however, might be fully
rehended if it simply bore
e. "Sacre du Printemps"—
Spring," or, in a more ex-
on of the Russian title,
ecration."
n the stage, when the work
rmed, is first of dance of
aidens in the Springtime,
incantation in primitive
igorous stamping of the
follow the mock abduc-
iden; "Spring Rounds";
val Towns"; an old man,
o prostrates himself and
th. In the second pa
stral introduction called
ight" there are prepara-
ient pagan sacrifice of a
o Spring; the choice of
glorification; the "Evo-
tors," the sacrificial act
who must dance herself

e scenario of the ballet
rawinsky told Michel
he had conceived the
of the score. "As this
composer, "with that
was conceived in a
nner, I took as pre-
nts, for the evocation
Russian prehistoric
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came from the mu-
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is architectonic, not
tive, not descriptive.

y, and we believe the
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"Jupiter" symphony,
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by Mr. Monteux
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ce was not the least
of a program laden

WORLD FEB 2

MUSIC

By Deems Taylor

(Reprinted from yesterday's late editions.)

Yesterday was one of the days—curiously rare in a New York "musical" season—when the music offered was of such admitted importance as actually to overshadow its performers in public attention. Moreover, it was a day of emphatic contrasts, for the two important works heard—were nearly a century apart, and each, in its way, a musical landmark.

The first was Beethoven's Ninth Symphony, at Carnegie Hall in the afternoon, the end and climax of Walter Damrosch's cycle of Beethoven concerts by the New York Symphony Orchestra. Yesterday's performance, incidentally, came within a few days of occuring just 100 years after Beethoven finished the last pages of the work.

One hundred years, of course, have given the critics and commentators ample time in which to make up their minds about the Ninth Symphony, and it is hardly probable that the present reviewer, even granting him the leisure and the effrontery, could add anything important to the volume of their speculations.

It is perhaps possible to wo whether the Ninth would be assi quite the commanding rank it o pies among Beethoven's works i associations surrounding it wer dramatic and sentimental. Its c poser was a deaf, tragic figure wh he wrote it. It was his supreme e fort, the culmination of a lifetime's struggle and thought. If it is not h s masterpiece, it ought to be.

Certainly it is, so far as form is concerned. It is the work of a craftsm so sure of his structure, so supr confident in the handling of hi rial that, writing at times freedom that might reduce a le man to formlessness, he still contri to be clear, coherent and eloquent.

The material itself is not alwa convincing. Despite moments of passing greatness, some of it s intrinsically less eloquent tha Fifth, or the Seventh. If the the longest of the symphoni so partly, perhaps, because i poser found his musical ideas n variably easy to make persuasive. the Seventh Symphony he is sure of his ground. In the Ninth his goal is greater, perhaps, but he sees it less clearly, and presses toward it with more noticeable effort.

Yesterday's performance was not flawless, but it was generally vigorous and well planned. The chorus, from the Oratorio Society, was a bit less numerous than an ideal performance demanded, but sang with confidence and fine intonation that atoned for lack of volume. The sol quartet included Ruth Rodgers, soprano; Mabel Ritch, contralto; Richard Crooks, tenor, and Fred Patton, bass. Mr. Crooks was excellent and Mr. Patton little less so. The others were hardly so successful.

The concert began with Beethoven's six-voiced canon, "Helpful be, O Man, Noble and Good," arranged by Mr. Damrosch for solo voices and chorus (with Nevada Van Der Veer and Frederic Baer augmenting the quartet of the symphony) and conducted by Albert Stoessel. Harold Bauer followed, playing the Opus 11 sonata.

* * *

In the evening, eleven years after it was composed, New York heard Stravinsky's "Le Sacre du Printemps" for the first time, played by the Boston Symphony Orchestra. Pierre Monteux, who conducted it last night, was the conductor of the historic first performance in Paris, when the audience behaved much as it had done, half a century before, at the first performance of "Tannhaeuser." In 1922 Leopold Stokowski conducted it for the first time in America at a concert in Philadelphia by the Philadelphia Orchestra, and Mr. Monteux introduced it last week to Boston.

Although "The Rites of Spring" was originally performed as a ballet, it is not, strictly speaking, program or pantomime music. It might be called a suite, for it is a series of dance movements designed to embody the mood and spirit of the springtime rites of prehistoric man. A series of dances was first invented for it by the famous Nijinsky. These were later withdrawn, and it is danced at present, when it is given in stage form, according to a scenario evolved by Massine and Nijinsky's daughter.

There is no definite program for the work. It is divided into two parts, the first being entitled "The Adoration of the Earth," the second, "The Sacrifice." The sequence of movements—they follow without a break—in the first part is as follows:

Introduction: a pastoral scene designed to express "the mystery of the physical world in spring." This is followed by "Spring Auguries," a ponderous, [illegible] accented measure, which alte[illegible] with a graceful "Dance of [illegible] Adolescents." This gives way to the "Game of Abduction," which is in turn succeeded by a "Springtime Round," startingly unlike its title. Now comes the "Game of the Rival Towns," which is interrupted by a brief "Entrance of the Wise Man," who prepares the way for the closing "Dance of the Earth."

The second part opens with a prelude that Stravinsky is said to have called "The Pagan Night." This leads without a pause to "The Mystic Circle of the Adolescents," in which the village maidens move in a solemn dance preparatory to choosing the victim for the human sacrifice. Then follows "The Glorification of the Chosen One," a movement of frenetic ecstasy. A brief pause, followed by "The Evocation of the Ancestors" and "The Ritual of the Ancestors." The work comes to a close with a "Sacrificial Dance," in which the chosen victim dances herself to death.

It is foolish, of course, to attem nything like detailed criticism of onumental work like "The Rites of ring" after one hearing. One can t record reactions. Briefly, then—d much too briefly, this listener can d no word short of "masterpiece" to describe the score. It is music of almost unbelievable complexity of orchestral texture, yet essentially as stark and primitive in outline as the wall pictures of a cave-man. It is not beautiful, in any external sense of the word; but it has a power and truth that strke deep, that awaken age-old emotions and desires, almost terrifying in their unfamiliarity. This is great music.

There was other music on the program, although the newness and ugly magnificence of "Le Sacre" rather dims the memory of it. There was Mozart's "Jupiter" symphony, beautifully played by the orchestra, and Sibelius's violin concerto, which somehow does not seem very important now, although Richard Burgin gave it a better performance than it deserved. The playing of "Le Sacre" by the orchestra was an amazing feat of virtuosity.

Perhaps it is well that "The Rites of Spring" reached us so late; for the audience, being more or less inured to dissonance by this time, listened with a more open mind than it might have possessed a few years ago. Certainly, if the thunderous applause that followed both parts be any evidence, most of the hearers were profoundly stirred.

1913

ENTHUSIASM OVER STRAVINSKY MUSIC

vation for Monteux and Boston Orchestra in Carnegie Hall

"EW WORK CREATES SENSATION

By HENRY T. FINCK

Critics seldom applaud—every regular concert goer can see that. I am not exception to the rule, but occasionally I do; and last night was one of the occasions when I did applaud. Not only because Pierre Monteux and his splendid Boston Orchestra gave a superlatively fine performance of Stravinsky's "Sacre du Printemps," new to New York, but because I liked the novelty immensely.

I have always liked Stravinsky. Years ago I wrote for this journal rapturously enthusiastic articles on his "Petrouchka" and "Fire Bird," and ditto about all his works heard here since. I may be pardoned for calling attention to this matter because I am so often accused in print of being unfairly hostile to the modernists in music. But there are modernists and modernists. I am most emphatically opposed to those of them who deliberately make their omelettes with rotten eggs, that being the only way they know of being "different" from the great masters, who used euphony—that is, fresh eggs—in their compositions.

Stavinsky is not that kind of a "modernist." One of the most wonderful things about his genius is his skill—in which he follows in the footsteps of Wagner and Liszt—of using orchestral colors to throw such a glamour over dissonances that instead of torturing the ears (as Schoenberg's and Milhaud's pieces do) they gratify them in new ways. In some of his other works he has shown what wonders he can work with few instruments. His "Sacre du Printemps," on the contrary, is scored for the full Wagnerian orchestra, including Bayreuth tubas, six trumpets, eight horns, and a terrific battery of percussion instruments, including big and small kettledrums, antique and modern cymbals, triangle, tamtan and a rape guero, or scratcher.

What he does with this battery of drums and his other forces transcends belief. Even the Parisian bacchanale in "Tannhaeuser" seems a trifle civilized compared with the orgiastic noises made when the maiden, who has been chosen as the victim of the rites of spring, dances herself to death.

"Le Sacre du Printemps' was originally a ballet and as such was staged in Paris on May 29, 1923, by the Ballet Russe under Pierre Monteux. There were howls of protest, and no wonder, for the music, besides being dissonantal, was badly done. If it could have been done as it was last night the result would, no doubt, have been different. There were only two hissers in Carnegie Hall. The rest of the audience was tremendously enthusiastic.

What makes this the more noteworthy is that the audience heard only one side of this great work—the music. Stravinsky has reduced it to two dramatic tone-poems with the simple titles, "The Adoration of the Earth" and "The Sacrifice." If this music was so enchanting by itself, what must it be when heard in connection with the action and the dancing! To describe this action and the dancing is not necessary till we hear the whole work, which surely Mr. Gatti-Casazza cannot withhold from the Metropolitan subscribers after the tremendous Stravinsky triumph last night. The subject is too big to be exhausted at one writing; we shall come back to it.

WORLD FEB 1

[188]

TIMES
St. Louis, Mo.
DEC 8 - 1923

A good-sized audience heard the first concert of the Boston Symphony Orchestra. Mahlor's "First Symphony" was offered as "piece de resistance." Written as long ago as 1889, it is less Mahlerisch and detestable to the Mahlerphobes than the later works of the Bohemian master who was conductor of the Philharmonic at the time of his death. Certainly this "First Symphony" is not all "Kopf musik"—there is pastoral melody a-plenty in the first movement, and the spirit of folk music is in that and in the other movements—likewise there is humor and satire in the "Hunter's Funeral Procession"—queerly enough, built upon the familiar old tune "Frere Jacques." Mahler said what he had to say with unwonted brevity in this work, and

Mentaux brought out its beauties so capably as to make him a worthy assistant to Mengelberg in the latter's efforts to render Mahler's less than anathema here—efforts which seem only to deepen the admiration of the perfect Mahlerites—while the others remain unconvinced. The Boston musicians also gave us Resphihi's transcription of "Old Dances and Airs for the Lute," Dukas' "La Peri" and Smetana's Overture to "The Bartered Bride." This is the last year of Mr. Menteux's engagement with the Boston Symphony, as he will next year be succeeded by Koussewitzky.

THIS CLIPPING FROM THE
ST. PAUL
MINN.
PIONEER PRESS
DEC 9 - 1923

The Boston Symphony.

The first concert of the Boston Symphony orchestra's thirty-eighth season in this city took place in Carnegie Hall. The program comprised Jan Sibelius' first symphony, the Brahms variations on the "Choral St. Anthony" theme of Haydn and the dance from Richard Strauss' "Salome," with "Gerichter Gott," from "Rienzi," and Schubert's "Die Allmacht" and "Erlkoenig" as the vocal solo contributions. The singer was Mme. Sigrid Onegin.

There was nothing in this list demanding anxious scrutiny or rhapsodic praise. In the program notes the dythyrambic prose of Paul Rosenfeld evoked by the symphonic creations of Sibelius was quoted most aptly. Sibelius deserves every word of it. If one has crossed the narrow sea between Sweden and Finland and landed in the cheerless port of Abo and thence journeyed by train to Petrograd, he asserts that Sibelius well knew how to translate the darkling moods of his country into grandiose and gloomy music.

But the symphony is well known to music lovers. Casual concertgoers do not like it, for it breathes tragedy. Brahms' Haydn variations are more cheerful, albeit they parade something too much of musical cunning to please the indolent listener. And the dance of Salome pales in the brilliance of the latest achievements in ballet music.

The performance of the symphony, which was the most important undertaking of the orchestra, had great vigor to commend it. Mr. Monteux was plainly in sympathy with the stress and storm of the work and with its clashing instrumentation. The work was effectively, if not luminously, played, and received much applause. Mme. Onegin sang in her familiar manner. Hers is a prodigious voice not always amenable to the laws of art. She sang with power and enthusiasm but with many singularities of technic. However finished vocal art is so rare in these days that grandeur of voice and intensity of style must be awarded much glory. The audience apparently was well satisfied with Mme. Onegin's offerings.

THIS CLIPPING FROM THE
9 1924

"Sacre du Printemps" at Last

Pierre Monteux, who was the intrepid pioneer in the introduction of Stravinsky's "Sacre du Printemps" in Paris, on which occasion a riot resulted in the calling in of the police, will perform the composer's orchestral suite from this score at the next pair of Boston Symphony concerts in Carnegie Hall, which will take place on January 31 and February 2. This will be the first performance in New York and will take place at the Thursday concert.

MILWAUKEE
WIS.
LEADER
DEC 9 - 1923

Boston Plays Sibelius Symphony.

The Boston Symphony orchestra added the opening concert of its New York series to our unnumbered other series last week. Mr. Monteux received the best welcome he ever had since he started his work with the orchestra, due probably to the fact that this is his last year with it. He has brought it a long way from the dismembered thing it was a few years ago.

The first symphony of Sibelius was the feature of the program, though it is no better than most first symphonies are, excepting Brahms. It is about 25 years old, full of youthful and obvious tunes, well made but not nearly as good as this composer's more recent music. Mme. Onegin sang the third act aria and scene from Rienzi in the same splendid voice she has displayed to us before.

Now that the Boston has begun its series, the orchestral quota is complete. We have Dutch, German, Polish and French conductors with us regularly, heading five orchestras. The duplication of programs is not as serious as last year, but there is still enough surplus music to supply several cities.

Frieda Hempel Sings Shadow Song.

Coloratura sopranos are always

THIS CLIPPING FROM THE
LAWRENCE
MASS.
TRIBUNE
JAN 1924

SYMPHONY PLAYS HERE NEXT SUNDAY

As a museum brings visual works of art before the people; the Boston Symphony Orchestra does its great service to the art of music. It was endowed and supported for the inestimable public benefit it might bring forty years of concerts in Boston, New York and other principal cities, this world-famous organization has splendidly fulfilled its purpose.

The Boston Symphony Orchestra has brought to the light of ideal performance the great wealth of orchestral music. The music of new composers, both American and foreign, which might otherwise remain silent and unknown, has found a presentation and recognition in this way.

A glance at the lives of the hundred members reveals the orchestra as a great organic main source of musical activity. The musicians are the best of their kind, and have been brought from every corner of the old world, where musical life flowers from traditional roots centuries old. These virtuosos make America their country. Their sons grow up to be American citizens and often become fine musicians, taking their place in the Orchestra.

The Boston Symphony players naturally give their first genius to the matchless performances of the Orchestra, and yet this is but part of their service to the community. They instill their talent by teaching. They form among themselves Quartettes and other small ensembles such as the Knesel Quartette and the new Burgin Quartette. The individual virtuosos give concerts of their own. Thus the message of music in smaller forms is spread throughout the country.

Some former members of the Boston Symphony Orchestra who have left its ranks to carry music into other parts are: Franz Kneisel and his Quartette, Nicolai Sokoloff and Gustav Strube, the present conductors of the Cleveland and Baltimore Symphony Orchestras respectively, Max Zach, until his recent death conductor of the St. Louis Symphony Orchestra, Modeste Alloo, Assistant conductor of the Cincinnati Symphony Orchestra, Emil Mollenhauer, conductor of the Handel and Haydn Choral Society, the oldest musical organization in America, C. M. Loeffler, now named as the foremost American composer and many others.

Seats are on sale at the box office for the concert next Sunday at the Colonial theatre.

THIS OUT — IT IS WORTH

THIS CLIPPING FROM THE
LAWRENCE
MASS.
TRIBUNE
JAN 1924

SYMPHONY WILL PRESENT BRILLIANT PROGRAM HERE

A program remarkable for its brilliance, which combines popular appeal with the highest symphonic standards, will be presented by the Boston Symphony orchestra in its only appearance in Lawrence this season, to take place in the Colonial theatre Sunday afternoon next, Jan. 20, at 3 o'clock.

The principal number on the programgram will be Beethoven's Symphony No. 7 in A-major. Of Beethoven's immortal nine symphonies, the seventh stands with the fifth and ninth in the grandeur of its conception. it leads them all in its swift course and impelling rhythms. The impetus of the first and last movements sweeps all before them; the scherzo is as rapid as light itself; never was the master more inspired than when he wrote the melody of the divine allegretto. The rhythmic pulse of the symphony led Wagner to call it "the apotheosis of the dance

Debussy's Nocturnes, "Clouds" and "Festivals" comprise music of an utterly different sort. These sketches distinctly reveal Debussy as an impressionist painter, and the fact that he painted in tones instead of in pigments, makes the classification all the more striking. The music of mood and subttle suggestion is in its way more potent than any canvas. The interpretation of the nocturnes at the hands of the French conductor and the great orchestra under him is said to be unrivalled. Indeed, Pierre Monteux was a close collaborator with Debussy in the early production of his scores.

The closing number will be Tschaikowsky's thunderous battle piece, the solemn overture "1812." This music was written for the inauguration of the Church of the Redeemer at Moscow in celebration of the ultimate victory of Russia over the invader Napoleon in the year which its title bears. The score opens with a slow and impressive hymn-like theme. Martial measures are soon introduced, and the score develops into a furious contest between the Russian hosts, as typified by the Russian national hymn, and the French hosts, as typified by the Marseillaise. Needless to say, the Russian hymn ultimately trimuphs in exciting fashion.

As the soloist of the afternoon, Raymond Havens will appear with the orchestra in Schumann's pianoforte concerto. This, one of the most popular of all concertoes, combines brilliance with an exciting vein of romantic melody which is particularly evident in the second movement, an andantino.

In a word, the program will provide music for all tastes, and reveal in splendid fashion the qualities of the great orchestra which make for its world-wide fame.

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE
JAN 1924

Boston Symphony Is Coming Here Feb. 12

A visit of paramount importance in the musical season here will be a concert by the Boston Symphony Orchestra, in Mechanics hall on Tuesday evening, Feb. 12.

This concert bears double interest because it comes after three years' absence from this city, and because it will be in the nature of a farewell to Pierre Monteux who completes this season his five year term as conductor of the orchestra. Much to the regret of his large American public, the noted French leader intends to return to Paris in the spring.

A program of particular interest is being planned by Mr. Monteux, which will be at once directly enjoyable to the layman and contain the greatest achievements in the orchestral repertory.

THIS CLIPPING FROM
ALBANY
NEW YORK
KNICKERBOCKER PRESS
JAN 20 1924

Other Music

PIRRE MONTEUX gave New York a chance, at the latest Boston Symphony concert here, to become acquainted with Arthur Bliss' Color Symphony. Most of the newspaper reviewers liked the work, the notable dissenter being Henry Finck, of the Post. He thought it "malodorous music offered the New York public. Bliss dipped his pen into melody, then colored his score with a facility that made the average listener more than content. For here is a symphony that throbs with life, with spontaneity and beauty. Among the many new compositions heard in New York this season the Bliss work must be given a foremost place. Jacques Thibaud, playing Mozart's E flat concerto for violin, was at his best. Loveliness of tone and elegance of phrasing went far to make his performance exceptonal.

The first appearance of Donna Ortensia, soprano, who made a favorable impression by an agreeable voice and a vivid temperamental dispaly; and a flock of concerts by the Philharmonic, New York and State symphony orchestras, were among the recent music ogered the New York public. Mitja Nikisch's piano playing, and the violinistic accomplishments of Erika Morini were solo contributions. And still the music mill grinds, with some of the material proving not in the least to be the sort of grist the people care for.

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ESTABLISHED 1881
FROM
NEWS,
Providence, R. I.
JAN 19 1924

Third Symphony Concert

With Jean Bedetti, the illustrious 'cello virtuoso of the orchestra as soloist, the Boston Symphony Orchestra will give the third concert of its Providence season next Tuesday evening in Infantry Hall at 8:15.

Jean Bedetti came to America to take his present post in the autumn of 1919, leaving behind him an enviable reputation in Europe as one of its foremost 'cellists. American has been quick to recognize his remarkable artistry and scarcely rivaled beauty of tone. He has appeared in numerous recitals of his own besides playing as soloist with the Symphony Orchestra in New Work, Boston and other cities. Mr. Bedetti will, in the pending concert take the 'cello part of Robert Schumann's concerto for this instrument. The principal number on the programme will be Schubert's immortal symphony in C-major which is often called its composer's masterpiece. In contrast to the "Unfinished" Symphony which is one of the longest and led Schumann to write the six famous phrase—"The symphony of heavenly lengths." Pierre Monteux will also conduct the two movements from Ravel's Mother Goose Suite;—"Beauty and the Beast Converse" and Laideronnette, Empress of the Pagodas" and to close the evenging Wagner's overture from the "Flying Dutchman."

A return concert will be given by
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s on his programme, his
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THIS CLIPPING FROM THE
LAWRENCE
MASS.
TRIBUNE
JAN 1924

FAMOUS ORCHESTRA HERE TOMORROW

The world famous Boston Symphony orchestra comes to the Colonial tomorrow afternoon to give a program which is popular enough to please the occasional concert goer as well as the student of symphonic music.

The full orchestra of 104 members is coming and the able conductor, Pierre Monteux, will lead it in one of its finest programs. This is the fourth time in easy memory that the Boston Symphony has come to Lawrence. On the other three occasions a capacity audience greeted it. The ticket sale for the present concert has been very successful and as things look now the audience will again be capacity when Mr. Monteux waves his baton for the men to begin the great seventh symphony of Beethoven.

Sunday's concert will be of special significance. It will be the last time that Mr. Monteux will appear in Lawrence with the Boston Symphony. The present is his fifth and last year. During his splendid term at the head of this great orchestra he has appeared with it twice in Lawrence, in

PIERRE MONTEUX

20 and 1922. He made an excellent impression upon his local audiences and they will regret very much to see him depart from the post which he has filled with so much honor.

In all probability the concert tomorrow will be the last one for some years to come. The Boston Symphony orchestra never has been a financial success. It has drawn great crowds always; its regular series in Boston are always capacity audiences, but it has aimed to present the best music as cheap as posisble in order that its influence may be far reaching. The costs have steadily mounted until the trustees have regretfully announced that they must ask for a fee of $1750 instead of $1500. That means that a theatre with small capacity like the Colonial can hardly hope to attract further engagements. If the raise in the fee means that the concerts will be discontinued for the future they will be sorely missed. Not every year, but more or less regularly since 1888 has the Boston Symphony orchestra come to Lawrence with its splendid inspiration of great music superbly rendered.

The soloist for tomorrow's concert is Raymond Havens, pianist. His first appearance as soloist with the orchestra was in 1919. Lawrence is the place where he appeared and his debut was a brilliant success. Since that year he has appeared with the orchestra on numerous occasions. He has also appeared as soloist with every other important Symphony orchestra in the country. He has a large local following which he won five years ago and which he has added to in local recitals, sometimes under White Fund auspices.

[199]

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THIS CLIPPING FROM
BROOKLYN, N. Y.
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EAGLE

JAN 20 1924

Boston Symphony Program.

The third concert of the Boston Symphony Orchestra series here will be given in the Academy of Music on Friday evening, Feb. 1, with Alexander Siloti, the pianist, as soloist. Pierre Monteux will open the program with Beethoven's "Pastoral" Symphony No. 6. A notable score of the modern French school will be the First Suite from Ravel's "Daphnis and Chloe," which includes "Nocturne—Interlude and Warlike Dance." The closing number will be Dvorak's "Carnival" Overture. Siloti will appear with the orchestra in Liszt's "Dance of Death," a paraphrase on the Dies Irae. This score, of tremendous brilliance, is interpreted at first hand by the former pupil of Liszt, who studied its measures with the composer.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 20 1924

Rich Musical Treat For Brooklynites

Rarely indeed are such gifts of united and finished artistry bestowed upon two individuals in one family as those possessed by Mme. Louise Homer and her talented daughter, Louise. They will give a joint recital at the Academy, under Institute auspices, Friday evening, Jan. 25, that should prove a musical event of more than ordinary interest. The program will include selections by Handel, Sidney Homer, Massenet, Beethoven, Meyerbeer, Tosti, Marzials, Dvorak; scene and duet from fourth act of "Le Prophete," by Meyerbeer; Mozart's "Allelujah," Gounod's "Ring Out, Wild Bells," and the duet, "Tutti fior" from "Madam Butterfly."

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Fritz Kreisler, the great Austrian musician, who stands, for many, alone in his mastery of the violin and his power of interpretation throuhg his chosen instrument, will appear at the Academy on Tuesday evening, Feb. 5, under Institute auspices.

CLIPPING FROM

NEW YORK
HERALD

JAN 20 1924

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A feature of the Saturday concert will be a series of orchestral excerpts from Debussy's incidental music to d'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." The Thursday program will also include Sibelius's violin concerto, in which Richard Burgin, the concertmaster, will appear, and Mozart's Symphony in C, K. 338. The program for Saturday, February 2, will include besides the Debussy score, Beethoven's "Pastoral" symphony, and Liszt's "Danse Macabre," with Alexander Siloti taking the piano part.

ROCHESTER
NEW YORK
AMERICAN

JAN 20 1924

Pierre Monteux gave New York a chance, at the latest Boston Symphony concert here, to become acquainted with Arthur Bliss' Color Symphony. Most of the newspaper reviewers liked the work, the notable dissenter being Henry Finck, of the Post. He thought it "malodorous music," which seems to have been somewhat harshly put.

Bliss dipped his pen into melody, then colored his score with a facility that made the average listener more than content.

For here is a symphony that throbs with life, with spontaneity and beauty. Among the many new compositions heard in New York this season the Bliss work must be given a foremost place. Jacques Thibaud, playing Mozart's E flat concerto for violin, was at his best. Lovliness of tone and elegance of phrosing went far to make his performance exceptional.

The first appearance of Donna Ortensia, soprano, who made a favorable impression by an agreeable voice and a vivid tempermental display; and a flock of concerts by the Philharmonic, New York and State symphony orchestras, were among the recent music offered the New York public. Mitja Nikisch's piano playing, and the violinistic accomplishments of Erika Morini were solo contributions. And still the music mill grinds,

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THIS CLIPPING FROM

NEW YORK
TRIBUNE

JAN 20 1924

Cleveland Orchestra Here on Tuesday; Symphonic Plans

Sokoloff to Give D'Indy Symphony; Concerts of Local Organizations; Bostonians to Introduce Stravinsky Work

The Cleveland Orchestra, which is conducted by Nikolai Sokoloff, will give its annual New York concert next Tuesday evening in Carnegie Hall. The principal number of its program will be d'Indy's second symphony in B flat major, which is not often heard here.

The week after his New York concert Mr. Sokoloff will leave for London to conduct his fifth season with the London Symphony Orchestra in Queen's Hall, on February 13. Sokoloff is the only American in a list of guest conductors numbering Felix Weingartner, Wilhelm Furtwangler, Eugene Goossens and Serge Koussevitzky (who will be heard here next season with the Boston Symphony). Sokoloff is also the only American who has appeared at the conductor's desk of the London Symphony in three successive seasons.

The Cleveland Orchestra's schedule for this, its sixth season, calls for 131 concerts, eighty of these in Cleveland, including children's and community concerts. The orchestra will give three performances of Beethoven's Ninth Symphony with the Oberlin Choral Union; one at Oberlin and two in Cleveland for the final pair of subscription concerts.

Leo Schulz, commemorating his twenty-fifth year as solo cellist with the Philharmonic Orchestra, will be the soloist this afternoon at Carnegie Hall, playing a rarely heard violoncello concerto by Wilhelm Bernard Molique (1802-'69). The work has been abridged and edited for this performance by Mr. Schulz, who says that it is one of the finest in the literature of numbers for violoncello and orchestra, but has been neglected on account of its length.

Roa Eaton, soprano, who recently appeared with the American Orchestral Society, will be the soloist to-morrow night at the Philharmonic's fifth Students' Concert, singing, "Ah, fors'e lui," from "La Traviata." The novelty of Mr. van Hoogstraten's program is an Elegy for orchestra by Egon Kornauth, a young composer now living in Vienna, where he was formerly a professor of theory. Kornauth, who is a pupil of Schreker, paid a short visit to this country in 1915. He has been a prolific composer, and also has played with various chamber music organizations. Other numbers to-morrow night will be Weingartner's version of Weber's "Invitation to the Dance" and Brahms's Academic Festival Overture and Second Symphony. The Kornauth work was first played here at a stadium concert last summer.

Tchaikovsky's Fourth Symphony will be the principal number in the Philharmonic concerts of Thursday evening and Friday afternoon, Mr. van Hoogstraten's last appearance of the season with the Philharmonic will be next Sunday afternoon, the 27th, in a request program, with his wife, Elly Ney, the pianist, as soloist.

Beethoven Cycle Approaching End

Walter Damrosch will resume his Beethoven cycle at the Carnegie Hall concerts of the New York Symphony Orchestra next Thursday afternoon and Friday evening, with John Barclay as barytone soloist in three of Beethoven's settings of Scotch folksongs for voice, violin, 'cello and piano, as well as "The Song of the Flea" and "The Kiss." The orchestral numbers will be the third "Leonore" and "King Stephen" overtures and Eighth Symphony, with "Wellington's Victory, or the Battle of Vittoria," as the postlude. The following and last pair of cycle concerts will be on January 31 and February 1, when the Ninth Symphony will be given, with the chorus of the Oratorio Society in the finale. Harold Bauer will play Beethoven's last piano sonata.

Pablo Casals, 'cellist, will be the soloist at the fourth Symphony Concert for Young People Saturday afternoon at Carnegie Hall, and at the Aeolian Hall concert next Sunday afternoon, playing Boccherini's B flat concerto on both occasions. The Sunday concert also will bring the first New York performance of Blair Fairchild's new "tableau musical," "Shah Feridoun."

The State Symphony Orchestra will give the third concert of its Wednesday evening subscription series at Carnegie Hall this week, with Mitja Nikisch as soloist in Beethoven's "Emperor" piano concerto, which will come between the Brahms Academic Festival Overture and Tchaikovsky's Pathetic Symphony. At the third concert of the series at the Metropolitan Opera House next Sunday afternoon, the 27th, Percy Grainger will play the Grieg piano concerto, while the purely orchestral numbers will be Rimsky-Korsakoff's "Scheherazade" and Mr. Stransky's arrangement of excerpts from Wagner's Ring cycle.

Boston Symphony Announces "Le Sacre du Printemps"

The first performance in New York of Igor Stravinsky's "Le Sacre du Printemps," which was described in last week's music section, will be given by the Boston Symphony Orchestra on Thursday, January 31, at Carnegie Hall. The Stravinsky work is also on [illegible] of Mr. Mengelberg's

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THIS CLIPPING FROM
PROVIDENCE
RHODE ISLAND
TRIBUNE

JAN 20 1924

Boston Symphony Concert Next Tuesday

Features of the third Boston Symphony concert of the season here to be given in Infantry Hall next Tuesday evening at 8:15 will be the appearance of Jean Bedetti, the 'cello virtuoso of the orchestra, as soloist and the revival by Pierre Monteux of Schubert's great symphony in C major, which has not been heard in Providence for a number of seasons. Jean Bedetti came from Europe to take his present post four years ago. He had been held in the highest regard by virtue of his recital tours and appearances with the leading orchestra and as leader of its famous 'cello section, he has attracted as much attention as by his recitals in Boston, New York and other cities. This scarcely rivaled master of his beautiful instrument will play with the orchestra next Tuesday the concerto of Robert Schumann.

The symphony of Schubert is considered by many his master work. It is larger in scope and in many ways greater than his "Unfinished" symphony. Felix Weingartner, the great conductor, thus speaks of this wondrous score: "Schubert was the lyric musician 'par excellence' Whatever he wrote, the most serene as well as the most tragic work, seems as it were imbued with that infintely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music. Only think of the great Symphony in C major . . . I cannot conceive how it is that there are still people so ill-humored as to think this symphony too long, nay, even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct

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ROANOKE
VA.
Times
ISSUE OF
JAN 2 1924

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The engagingly brilliant style of Lawrence Gilman, of the New York Tribune, in his written comments of music has been mentioned in these columns before. Another gem from his pen was his review of a recent concert by the Boston Symphony Orchestra, with particular reference to Arthur Bliss' "Color Symphony."

Mr. Gilman bewails the plight of the concert-goer who has to listen to program music without program notes, as was generally the case when the Bliss work was played, and then admits that about the best thing a listener could do with the notes was to stick them in his pocket for future perusal and listen to the symphony as absolute music.

The composer's pictures of some of the primary colors did not fit the average imagination, so it didn't mean anything as a color symphony; but, as absolute music, Mr. Gilman found much that was new, told in an individual language and interpreted in a rich manner by M. Monteux and his musicians.

THIS CLIPPING FROM TH
SPRINGFIELD
MASS.
EVENING UNIO

JAN 22 192

THOSE RESERVED SEATS

"Y" Sunday Ticketholder Favors Abolishing Them Entirely.

To the Editor of The Union.

Sir: Let me settle once and for all the object of my letters to the Forum in which I criticized the ushers at the Sunday Y. M. C. A. concerts and especially that of the Boston Symphony Orchestra. I criticize this "reserved-for-usher" seat business and suggest that there be no reserved seats: that the ushers be given two side-door tickets for each Sunday, and that the ushers' friends take their chances along with the others who enter by the side door. By "no reserved seats," I mean that side-door ticketholders will have first choice of seats.

I don't believe this is a question which can be settled on a commercial basis. Each side-door ticket may be worth 15 cents and each usher may be worth two tickets, or 30 cents; but did we forget to include the side-door ticketholder's contribution to the collection? He may put in 5 cents or $1 we can't determine, but I don't believe that side-door ticketholders are quite so stingy as Agnes Odell would infer. Any way, why argue over the collection: it hasn't anything to do with the point I am trying to make that there should be no reserved seats.

Yes; Springfield does owe a great deal to men like Kenneth Robbie and B. A. Hoover. I know them both and they know me—and quite well, too but they are men who certainly can see the point of an argument, even though they may not agree with it, and I hope that Mr. Hoover doesn't think that I am trying to slam the Y. M. C. A. or the concert series. I have said already that meetings certainly meet a demand for pleasure, satisfaction and education that would be hard to equal.

If the committee in charge of seats desires to adopt my suggestion I hope it will prove satisfactory. If they reject it, I can do nothing to help the situation. I believe that I have been justifiable in my criticism, although "B. A. Booster" doesn't think so, and I believe I have tried to criticize constructively since I have offered a remedy.

SIDE-DOOR TICKETHOLDER.
Springfield, Jan. 21, 1924.

FROM
NEWS, JAN 22 1924
Providence, R. I.

The Boston Symphony Orchestra gives another in its series of winter concerts in Infantry Hall at 8:15 this evening.

Mrs. James E. Cheeseman and Mrs.

THIS CLIPPING FROM THE
WORCESTER
MASS.
TELEGRAM

JAN 22 1924

Mechanics Hall

Pierre Monteux has compiled an unusually brilliant and eventful program for the pending concert of the Boston Symphony orchestra in Worcester which will take place in Mechanics Hall, Tuesday evening, Feb. 12.

This will probably be the farewell appearance of the illustrious French conductor in this city, since, at the conclusion of his five-year period as conductor of the orchestra, in the spring he expects to return to his own country. It was Pierre Monteux who brought the Boston Symphony orchestra to Worcester three years ago. In the intervening period his executive genius is said to have brought this organization to fresh and scarcely equalled heighs of eloquent beauty and perfection of ensemble.

The symphony on the Worcester program will be the Seventh by Beethoven in A major. This score, which ranks with the noblest and greatest of the Immortal Nine, has bbeen the favorite on the symphonic repertory, revalled only by the Fifth of the same composer. The modern French school will be repesented by Debussy's Two Nocturnes "Clouds" and "Festivals," executed in the delicate colorings which are characteristic of the late French composer. The modern German school will be represented by Richard Strauss' tone poem, "Death and Transfiguration," a mighty and imposing score which rises to heights seldom reached in its ultimate climax.

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE

JAN 23 1924

BOSTON SYMPHONY COMING

The Boston Symphony orchestra, 104 pieces, Pierre Monteux, conductor, is coming to Worcester Tuesday evening, Feb. 12, for one concert. It is the first appearance of the orchestra for three years. The program is "Beethoven's Symphony, No. 7, in A Major," Strauss' "Tone Poem," "Death and Transfiguration," "Debussey's Nocturnes," "Clouds," and "Festivals," Wagner's overture to "Tannhauser."

This will be Conductor Monteux's farewell appearance in Worcester, as he completes his five-year contract with the orchestra at the end of this season.

Pierre Monteux came to the orchestra equipped by an active and distinguished career in Europe and America. He toured Europe four years as head of the Ballet Russe, and first came to America as leader of that organization. He was subsequently appointed French conductor at the Metropolitan Opera House, New York. From that post he came to the Boston Symphony orchestra, where, according to general opinion, his rare genius has found its best fruition.

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THIS CLIPPING FROM
BROOKLYN, N.Y.
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JAN 20 1924

Boston Symphony Program.

The third concert of the Boston Symphony Orchestra series here will be given in the Academy of Music on Friday evening, Feb. 1, with Alexander Siloti, the pianist, as soloist. Pierre Monteux will open the program with Beethoven's "Pastoral" Symphony No. 6. A notable score of the modern French school will be the First Suite from Ravel's "Daphnis and Chloe," which includes "Nocturne—Interlude and Warlike Dance." The closing number will be Dvorak's "Carnival" Overture. Siloti will appear with the orchestra in Liszt's "Dance of Death," a paraphrase on the Dies Irae. This score, of tremendous brilliance, is interpreted at first hand by the former pupil of Liszt, who studied its measures with the composer.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

20 1924

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A feature of the Saturday concert will be a series of orchestral excerpts from Debussy's incidental music to d'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." The Thursday program will also include Sibelius's violin concerto, in which Richard Burgin, the concertmaster, will appear, and Mozart's Symphony in C, K. 388. The program for Saturday, February 2, will include besides the Debussy score, Beethoven's "Pastoral" symphony, and Liszt's "Danse Macabre," with Alexander Siloti taking the piano part.

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THIS CLIPPING FROM
NEW YORK
TRIBUNE

Coming Philharmonic programs. The first half of Mr. Monteux's program will consist of Mozart's symphony in C major (Köchel No. 388) and the D minor violin concerto of Sibelius, in which Richard Burgin, the orchestra's concert master, will be the soloist. On Saturday afternoon, February 2, Alexander Siloti will be the soloist in Liszt's paraphrase of the "Dies Iræ" for piano and orchestra, "Dance of Death," preceded by Beethoven's Pastoral Symphony and Debussy's suite from his incidental music to d'Annunzio's "The Martyrdom of St. Sebastian."

d Stravinsky also will be played here by the Philadelphia Orchestra, which will give his octet for wind instruments at Carnegie Hall on Tuesday, February 5.

last three

morrow night at the Metropolitan Opera House in its usual form of a opera-pantomime. Mme. Galli-Curci will sing for the first time the music of the Queen, whom Rosina Galli, as before, will impersonate in the pantomime, while the part of King Dodo will be sung by Adamo Didur and mimed by Alexis Kosloff. The other singers in the cast are Mmes. Alcock and Robertson and Messrs. Diaz, Reschilian, D'Angelo and Audisio; the other mimes Florence Rudolph and Messrs. Bartik and Bonfiglio. The work has been restudied musically under Giuseppe Bamboschek, who will conduct, while Miss Galli has prepared and rehearsed its choreographic side. Willy Pogany's scenery will be used.

"Le Coq d'Or," the sixth opera on General Manager Gatti-Casazza's list of novelties and revivals, will be preceded to-morrow night by "Cavalleria Rusticana," with Mmes. Easton, Perini and Wakefield and Messrs. Chamlee and Picco. Mr. Moranzoni will conduct.

Other operas this week, the twelfth of the season, will be:

"Fedora," on Wednesday evening, with Mmes. Jeritza, Mario, Dalossy and Alcock and Messrs. Martinelli, Scotti, D'Angelo, Picchi, Ananian, Picco, Bada, Paltrinieri and Audisio, Mr. Papi conducting.

"Marta," Thursday afternoon, with Mmes. Alda and Howard and Messrs. Gigli, Didur, Malatesta, D'Angelo and Reschilian. Mr. Papi will conduct.

Programs

Sunday

Carnegie Hall, 3 p. m. Concert by the Philharmonic Society; soloist, Leo Schulz:

Unfinished Symphony, in B minor	Schubert
Violoncello concerto in D major	Molique
Mr. Schulz.	
Caucasian Sketches	Ippolitoff-Ivanoff
Blue Danube Waltz	Strauss

Aeolian Hall, 3 p. m. Violin recital by Samuel Dushkin; accompanist, Samuel Chotzinoff:

Sonata in G minor	Tartini
Sonata in E major	Bach
Nocturne	Lili Boulanger
Chant of the Yemenite Jews, Palestinian Song	Paul Kirman
Russian Dance	Blair Fairchild
	Wagner-Auer

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PROVIDENCE
RHODE ISLAND
TRIBUNE

20 1924

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The symphony of Schubert is considered by many his master work. It is larger in scope and in many ways greater than his "Unfinished" symphony. Felix Weingartner, the great conductor, thus speaks of this wondrous score: "Schubert was the lyric musician 'par excellence' Whatever he wrote, the most serene as well as the most tragic work, seems as it were imbued with that infintely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music. Only think of the great Symphony in C major . . . I cannot conceive how it is that there are still people so ill-humored as to think this symphony too long, nay, even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with the music. It produces on me the effect as of flight through a bright ether."

The remainder of the program will be the two movements from Ravel's Mother Goose Suite—"Beauty and the Beast Converse" and "Laideronnette, Empress of the Pagodas" and to close the evening Wagner's "Flying Dutchman" Overture.

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

The Boston Symphony is also playing an anniversary date, its last year's schedule bringing it to Infantry Hall on Jan. 23. At that time Jean Bedetti was the soloist, as he will be next Tuesday night. The programme is an unusually attractive one, having for its feature Schubert's symphony in C-major, called, as Warren Storey Smith mentions in another column "one of the world's greatest symphonies." other selections are two Mother Goose" Wag-

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THIS CLIPPING FROM THE
WORCESTER
MASS.
POST

JAN 1924

BOSTON SYMPHONY TO PLAY HERE

The program is announced which Pierre Monteux and the Boston Symphony orchestra will present at their concert in Worcester, to be given in Mechanics hall, Tuesday evening, February 12th.

The principal number will be Beethoven's great Seventh Symphony in A major, a score which reveals the master at the highest point of his maturity and creative vigor, and which has been called an unequalled achievement in music by such subsequent composers as Wagner and Berlioz.

A score of entirely different sort will be Debussy's two nocturnes "Clouds" and "Festivals," which have been called the most characteristic scores of the late French master impressionist. Richard Strauss will be represented by his brilliant tone poem of ultimately soaring mood, "Death and Transfiguration." The evening will close with Wagner's well-known overture to "Tannhauser."

This concert will constitute in all likelihood the farewell appearance of the famous French conductor in Worcester. Pierre Monteux is completing his fifth and last season as leader of the great orchestra and is expected to return to France in the spring. Since the Boston Symphony orchestra last visited Worcester under his conductorship three years ago, he is considered to have brought the orchestra to new and rarely precedented heights and tone perfection, of ensemble and interpretative eloquence.

For this concert, which will surely be one of the most important of the Worcester season, the seats are

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VA.
ISSUE OF
JAN 2 1924

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MASS.
EVENING UNION

22 1924

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SIDE-DOOR TICKETHOLDER.
Springfield, Jan. 21, 1924.

FROM
NEWS, 22 1924
Providence, R. I.

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Mrs. James E. Cheeseman and Mrs.

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WORCESTER
MASS.
TELEGRAM

JAN 23 1924

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THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE

JAN 1924

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From that post he came to the Boston Symphony orchestra, where, according to general opinion, his rare genius has found its best fruition.

[190]

M THE
CE
UNE
1924

CHESTRA
MORROW

TEUX

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
EAGLE

JAN 20 1924

Boston Symphony Program.

The third concert of the Boston Symphony Orchestra series here will be given in the Academy of Music on Friday evening, Feb. 1, with Alexander Siloti, the pianist, as soloist. Pierre Monteux will open the program with Beethoven's "Pastoral" Symphony No. 6. A notable score of the modern French school will be the First Suite from Ravel's "Daphnis and Chloe," which includes "Nocturne—Interlude and Warlike Dance." The closing number will be Dvorak's "Carnival" Overture. Siloti will appear with the orchestra in Liszt's "Dance of Death," a paraphrase on the Dies Irae. This score, of tremendous brilliance, is interpreted at first hand by the former pupil of Liszt, who studied its measures with the composer.

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 20 1924

Rich Musical Treat For Brooklynites

Rarely indeed are such gifts of united and finished artistry bestowed upon two individuals in one family as those possessed by Mme. Louise Homer and her talented daughter, Louise. They will give a joint recital at the Academy, under Institute auspices, Friday evening, Jan. 25, that should prove a musical event of more than ordinary interest. The program will include selections by Handel, Sidney Homer, Massenet, Beethoven, Meyerbeer, Tosti, Marzials, Dvorak; scene and duet from fourth act of "Le Prophete," by Meyerbeer; Mozart's "Allelujah," Gounod's "Ring Out, Wild Bells," and the duet, "Tutti fior" from "Madam Butterfly."

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Fritz Kreisler, the great Austrian musician, who stands, for many, alone in his mastery of the violin and his power of interpretation throuhg his chosen instrument, will appear at the Academy on Tuesday evening, Feb. 5, under Institute auspices.

CLIPPING FROM

NEW YORK
HERALD

JAN 20 1924

The Boston Symphony.

The "Sacre du Printemps" or "Rites of Spring," which has been more often attacked and defended than any other of Stravinsky's scores, will be performed for the first time in New York at the Thursday evening concert of the third pair by the Boston Symphony Orchestra in Carnegie Hall the last day of this month.

Pierre Monteux was the pioneer in the introduction of Stravinsky's ballet in Paris, and when he performed it at the Concerts Monteux at the Casino, with the composer in the audience, a riot ensued which rivaled the Parisian premiere of "Tannhauser" and resulted in the calling in of the police.

A feature of the Saturday concert will be a series of orchestral excerpts from Debussy's incidental music to d'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." The Thursday program will also include Sibelius's violin concerto, in which Richard Burgin, the concertmaster, will appear, and Mozart's Symphony in C, K. 388. The program for Saturday, February 2, will include besides the Debussy score, Beethoven's "Pastoral" symphony, and Liszt's "Danse Macabre," with Alexander Siloti taking the piano part.

ROCHESTER
NEW YORK
AMERICAN

JAN 20 1924

Pierre Monteux gave New York a chance, at the latest Boston Symphony concert here, to become acquainted with Arthur Bliss' Color Symphony. Most of the newspaper reviewers liked the work, the notable dissenter being Henry Finck, of the Post. He thought it "malodorous music," which seems to have been somewhat harshly put.

Bliss dipped his pen into melody, then colored his score with a facility that made the average listener more than content.

For here is a symphony that throbs with life, with spontaneity and beauty. Among the many new compositions heard in New York this season the Bliss work must be given a foremost place. Jacques Thibaud, playing Mozart's E flat concerto for violin, was at his best. Lovliness of tone and elegance of phrosing went far to make his performance exceptional.

The first appearance of Donna Ortensia, soprano, who made a favorable impression by an agreeable voice and a vivid tempermental display; and a flock of concerts by the Philharmonic, New York and State symphony orchestras, were among the recent music offered the New York public. Mitja Nikisch's piano playing, and the violinistic accomplishments of Erika Morini were solo contributions. And still the music mill grinds.

THIS CLIPPING FROM

NEW YORK
TRIBUNE

Coming Philharmonic programs. The first half of Mr. Monteux's program will consist of Mozart's symphony in C major (Köchel No. 388) and the D minor violin concerto of Sibelius, in which Richard Burgin, the orchestra's concert master, will be the soloist. On Saturday afternoon, February 2, Alexander Siloti will be the soloist in Liszt's paraphrase of the "Dies Iræ" for piano and orchestra, "Dance of Death," preceded by Beethoven's Pastoral Symphony and Debussy's suite from his incidental music to d'Annunzio's "The Martyrdom of St. Sebastian."

Stravinsky also will be played here by the Philadelphia Orchestra, which will give his octet for wind instruments at Carnegie Hall on Tuesday, February 5.

last three morrow night at the Metropolitan Opera House in its usual form of a opera-pantomime. Mme. Galli-Curci will sing for the first time the music of the Queen, whom Rosina Galli, as before, will impersonate in the pantomime, while the part of King Dodon will be sung by Adamo Didur and mimed by Alexis Kosloff. The other singers in the cast are Mmes. Alcock and Robertson and Messrs. Diaz, Reschilian, D'Angelo and Audisio; the other mimes Florence Rudolph and Messrs. Bartik and Bonfiglio. The work has been restudied musically under Giuseppe Bamboschek, who will conduct, while Miss Galli has prepared and rehearsed its choreographic side. Willy Pogany's scenery will be used.

"Le Coq d'Or," the sixth opera on General Manager Gatti-Casazza's list of novelties and revivals, will be preceded to-morrow night by "Cavalleria Rusticana," with Mmes. Easton, Perini and Wakefield and Messrs. Chamlee and Picco. Mr. Moranzoni will conduct.

Other operas this week, the twelfth of the season, will be:

"Fedora," on Wednesday evening, with Mmes. Jeritza, Mario, Dalossy and Alcock and Messrs. Martinelli, Scotti, D'Angelo, Picchi, Ananian, Picco, Bada, Paltrinieri and Audisio, Mr. Papi conducting.

"Marta," Thursday afternoon, with Mmes. Alda and Howard and Messrs. Gigli, Didur, Malatesta, D'Angelo and Reschilian. Mr. Papi will conduct.

Programs

Sunday

Carnegie Hall, 3 p. m. Concert by the Philharmonic Society; soloist, Leo Schulz:

Unfinished Symphony, in B minor. Schubert
Violoncello concerto in D major . . Molique
Mr. Schulz.
Caucasian Sketches . . . . . . Ippolitoff-Ivanoff
Blue Danube Waltz . . . . Strauss

Aeolian Hall, 3 p. m. Violin recital by Samuel Dushkin; accompanist, Samuel Chotzinoff:

Sonata in G minor . . . . Tartini
Sonata in E major . . . . Bach
Nocturne . . . . Lili Boulanger
Chant of the Yemenite Jews; Palestinian Song . . . . Paul Kirman
Russian Dance . . . . Blair Fairchild

THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
TRIBUNE

JAN 20 1924

Boston Symphony

Concert Next Tuesday

Features of the third Boston Symphony concert of the season here to be given in Infantry Hall next Tuesday evening at 8:15 will be the appearance of Jean Bedetti, the 'cello virtuoso of the orchestra, as soloist and the revival by Pierre Monteux of Schubert's great symphony in C major, which has not been heard in Providence for a number of seasons. Jean Bedetti came from Europe to take his present post four years ago. He had been held in the highest regard by virtue of his recital tours and appearances with the leading orchestra and as leader of its famous 'cello section, he has attracted as much attention as by his recitals in Boston, New York and other cities. This scarcely rivaled master of his beautiful instrument will play with the orchestra next Tuesday the concerto of Robert Schumann.

The symphony of Schubert is considered by many his master work. It is larger in scope and in many ways greater than his "Unfinished" symphony. Felix Weingartner, the great conductor, thus speaks of this wondrous score: "Schubert was the lyric musician par excellence" Whatever he wrote, the most serene as well as the most tragic work, seems as it were imbued with that infintely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music. Only think of the great Symphony in C. major . . . I cannot conceive how it is that there are still people so ill-humored as to think this symphony too long, nay, even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with the music. It produces on me the effect as of flight through a bright ether."

The remainder of the program will be the two movements from Ravel's Mother Goose Suite—"Beauty and the Beast Converse" and "Laideronnette, Empress of the Pagodas" and to close the evening Wagner's "Flying Dutchman" Overture.

THIS CLIPPING FROM THE

PROVIDENCE
R. I.
JOURNAL

The Boston Symphony is also playing an anniversary date, its last year's schedule bringing it to Infantry Hall on Jan. 23. At that time Jean Bedetti was the soloist, as he will be next Tuesday night. The programme is an unusually attractive one, having for its feature Schubert's symphony in C-major, called, as Warren Storey Smith mentions in another column to-day, "one of the world's greatest symphonies." The other selections are two numbers from Ravel's "Mother Goose" suite, and for a resounding finale Wagner's overture to "The Flying Dutchman." Mr. Bedetti will play the solo part in Schumann's concreto for that instrument.

BOSTON SYMPHONY TO PLAY HERE

The program is announced which Pierre Monteux and the Boston Symphony orchestra will present at their concert in Worcester, to be given in Mechanics hall, Tuesday evening, February 12th.

The principal number will be Beethoven's great Seventh Symphony in A major, a score which reveals the master at the highest point of his maturity and creative vigor, and which has been called an unequalled achievement in music by such subsequent composers as Wagner and Berlioz.

A score of entirely different sort will be Debussy's two nocturnes "Clouds" and "Festivals," which have been called the most characteristic scores of the late French master impressionist. Richard Strauss will be represented by his brilliant tone poem of ultimately soaring mood, "Death and Transfiguration." The evening will close with Wagner's well-known overture to "Tannhauser."

This concert will constitute in all likelihood the farewell appearance of the famous French conductor in Worcester. Pierre Monteux is completing his fifth and last season as leader of the great orchestra and is expected to return to France in the spring. Since the Boston Symphony orchestra last visited Worcester under his conductorship three years ago, he is considered to have brought the orchestra to new and rarely precedented heights and tone perfection, of ensemble and interpretative eloquence.

For this concert, which will surely be one of the most important of

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THIS CLIPPING FROM THE

ROANOKE
VA.

ISSUE OF

JAN 2 1924

An Astute Critic Is Lost And Admits It

The engagingly brilliant style of Lawrence Gilman, of the New York Tribune, in his written comments of music has been mentioned in these columns before. Another gem from his pen was his review of a recent concert by the Boston Symphony Orchestra, with particular reference to Arthur Bliss' "Color Symphony."

Mr. Gilman bewails the plight of the concert-goer who has to listen to program music without program notes, as was generally the case when the Bliss work was played, and then admits that about the best thing a listener could do with the notes was to stick them in his pocket for future perusal and listen to the symphony as absolute music.

The composer's pictures of some of the primary colors did not fit the average imagination, so it didn't mean anything as a color symphony; but, as absolute music, Mr. Gilman found much that was new, told in an individual language and interpreted in a rich manner by M. Monteux and his musicians.

THIS CLIPPING FROM TH

SPRINGFIELD
MASS.
~~EVENING~~ UNION

JAN 22 192

THOSE RESERVED SEATS

"Y" Sunday Ticketholder Favors Abolishing Them Entirely.

To the Editor of The Union.

Sir: Let me settle once and for all the object of my letters to the Forum in which I criticized the ushers at the Sunday Y. M. C. A. concerts and especially that of the Boston Symphony Orchestra. I criticize this "reserved-for-usher" seat business and suggest that there be no reserved seats: that the ushers be given two side-door tickets for each Sunday, and that the ushers' friends take their chances along with the others who enter by the side door. By "no reserved seats," I mean that side-door ticketholders will have first choice of seats.

I don't believe this is a question which can be settled on a commercial basis. Each side-door ticket may be worth 15 cents and each usher may be worth two tickets, or 30 cents; but did we forget to include the side-door ticketholder's contribution to the collection? He may put in 5 cents or $1 we can't determine, but I don't believe that side-door ticketholders are quite so stingy as Agnes Odell would infer. Any way, why argue over the collection: it hasn't anything to with the point I am trying to make that there should be no reserved seats.

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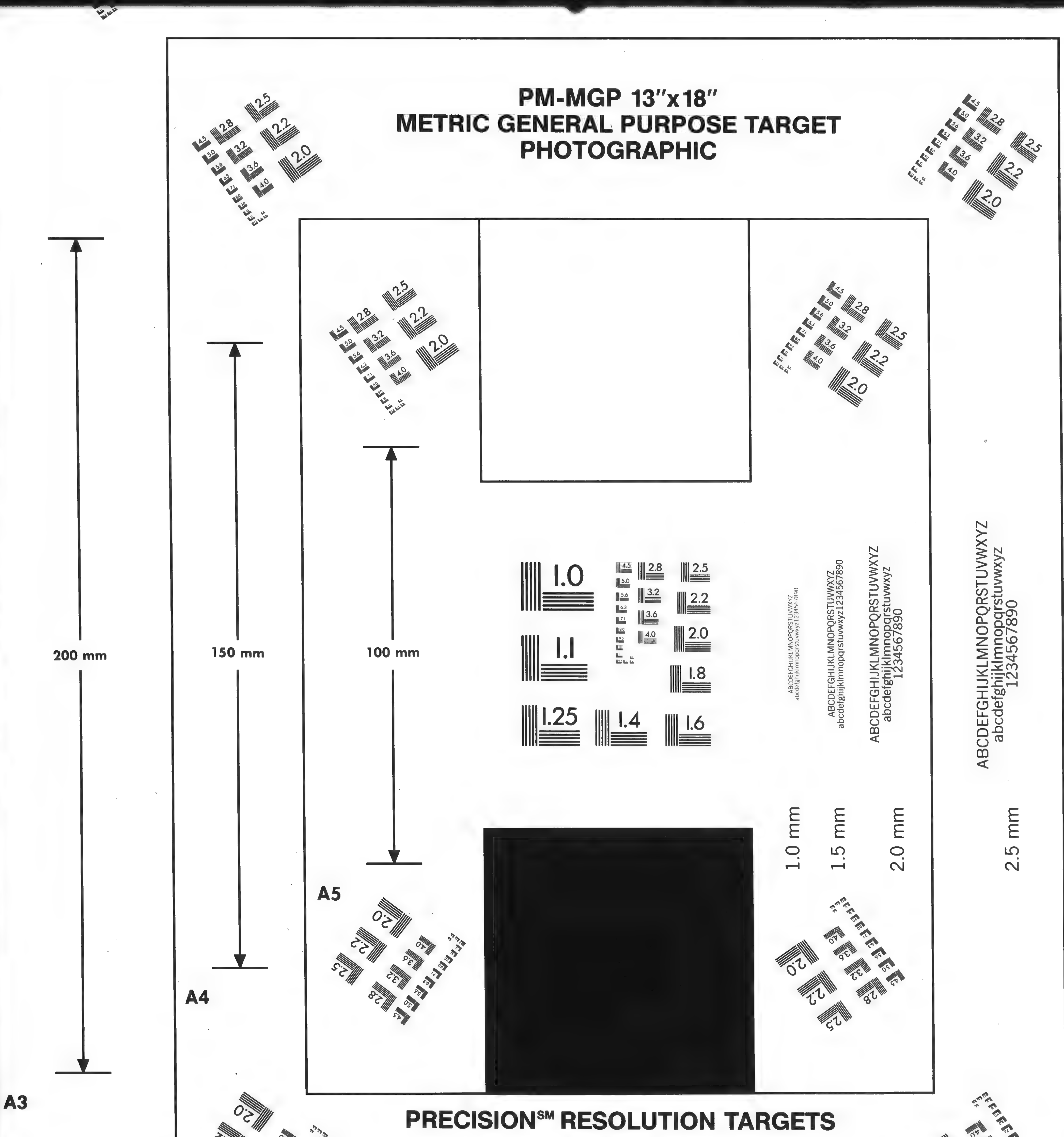
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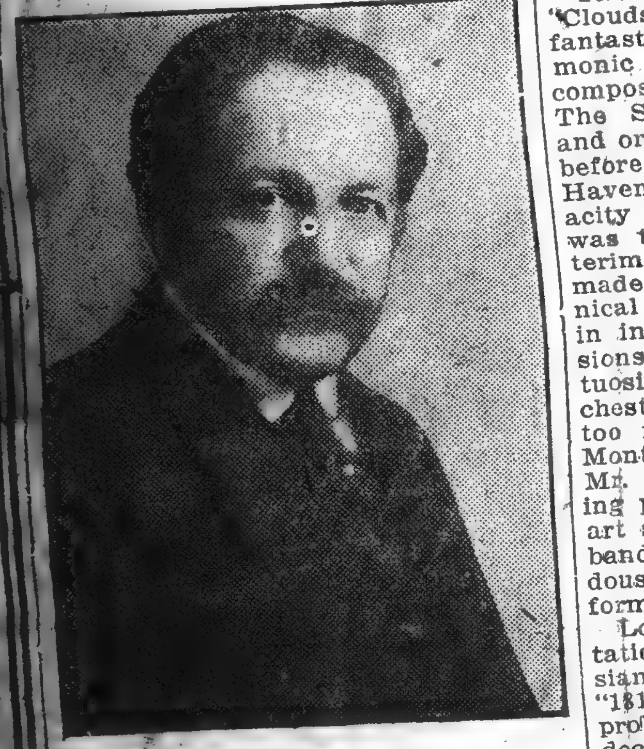
THIS CLIPPING FROM THE
LAWRENCE
MASS.
TRIBUNE
AN 2 1924

CONCERT WELL GIVEN

Boston Symphony Orchestra in Program That Appeals Delights Large Audience at Colonial Theatre

The first musical event of the season drew a very large audience to the Colonial theatre yesterday afternoon when the famous Boston Symphony orchestra gave one of its inimitable concerts. The organization which has played here before on several occasions were under the able leadership of Pierre Monteux, the French conductor, whose directorship terminates at the close of the present season after five consecutive years at the helm. He was given a cordial reception when he stepped to the conductor's desk. Raymond Havens, the youthful American pianist, was the soloist of the day. The program was as follows:


PIERRE MONTEUX

Symphony in A Major, No. 7, Op. 9, Beethoven
- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto: Presto meno assai
- IV. Allegro con brio

Nocturnes, Debussy
- (a) Clouds
- (b) Festivals

Concerto in A minor for pianoforte and Orchestra, Op. 54, Schumann
- I. Allegro appetuoso
- II. Intermezzo; Andantino grazioso
- III. Allegro vivace

Overture Solennelle, "1812", Tchaikovsky

Symphony programs, more than any other form of musical entertainment, afford the intelligent and critical listeners much fodder for their vivisections. Yesterday's program, like those generally used by the orchestra en tour through cities with limited opportunities for hearing big orchestras, was made up of works calculated to appeal to manifold tastes. Beginning with the seventh Beethoven symphony, it offered a fairly comprehensive idea of the onward march in contrapuntal development. After a century it is remarkable how much virility remains in Beethoven, even though many scholarly commentators long ago yawningly have consigned the whole nine symphonies to the limbo of obsolete forms, arguing that whatever scholarly merit they possess is nullified by the apparently interminable repetitions.

The two short Debussy numbers, "Clouds" and Festivals" represent in fantastic manner the striking harmonic palette of the gifted French composer, who died a few years ago. The Schumann Concerto for piano and orchestra, brought forward again before a local audience Raymond Havens, who played in a similar capacity in 1919 when Henri Rabaud was the conductor. During the interim of those years Mr. Havens has made great strides both in the technical mastery of his instrument and in interpretive grasp. Unlike occasions when certain illustrious virtuosi appear with a symphony orchestra and thrust their personalty too much into the foreground, Mr. Monteux remained the leader and Mr. Havens, playing with scintillating precision, was content to let his art shine forth as a unit in a great band. He was given a tremendous ovation at the close of his performance.

Lovers of that sturdy instrumentation, so characteristic of the Russians, had their fill in the popular "1812" Tchaikovsky overture, which, probably better than any of its predecessors on the program gave the various choirs full sway in surmounting the turgid, thunderous, almost barbaric battle music. Both the French and Russian national airs, so adroitly interwoven into the musical strands, represent the successes and reverses of the armies in the Napoleonic invasion of Russia in 1812, with the subsequent repulse of the French forces. This number, so full of what we see fit to call red-blooded music, was a fitting close to a delightful program, and judging by the applause that greeted the tonal opulence of the closing measures, it was the most satisfying to the majority of the audience, even though classic adherents may stigmatize some of it as bombast.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

WITH THE ORCHESTRAS

Boston Symphony Orchestra.

Pierre Monteux, who was the pioneer in the introduction of Stravinsky's "Sacre du Printemps" in Paris, on which occasion a riot necessitated the calling in of the police, will conduct the composer's orchestral suite from this score at the next pair of Boston Symphony concerts in Carnegie Hall, which will take place on Jan. 31 and Feb. 2. This will be the first performance in New York and will take place at the Thursday concert. A feature of the Saturday concert will be Debussy's suite from his incidental music to D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." The soloist of the Thursday concert will be Richard Burgin, the concertmaster of the orchestra, appearing in Sibelius' violin concerto. Mozart's symphony in C major will also be played. The soloist of the Saturday concert will be Alexander Siloti, appearing with the orchestra in Liszt's "Danse Macabre."

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THIS CLIPPING FROM
BROOKLYN
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EAGLE

1924

Boston Orchestra.

At the Thursday concert of the Boston Symphony, Mr. Monteux will conduct for the first time in New York, Stravinsky's ballet "The Rites of Spring—A Picture of Pagan Russia," one of the most important scores of this Russian composer. The soloist will be Richard Burgin, the concertmaster of the orchestra, who will appear in the violin concerto of Sibelius in D minor. As soloist at the Saturday matinee concert, Alexander Siloti, the noted Russian pianist and Liszt pupil, will play Liszt's "Dance of Death," a paraphrase of the "Dies Irae." Pierre Monteux will conduct four symphonic numbers from Debussy's incidental music to d'Annunzio's mystery play, "The Martyrdom of Saint Sebastian."

NEW YORK
ABLISHED 1881
om
EWS
FEB 1924

Centenary Celebrated of Beethoven's 9th Symphony

BY MAURICE ROSENFELD.

[Special Dispatch from Staff Correspondent.]

New York, Feb. —Assisted by the Oratorio Society of New York, and a list of vocal soloists including Ruth Rodgers, soprano; Mabel Ritch, contralto; Nevada Van Der Deer, contralto; Richard Crooks, tenor; Frederick Baer, barytone, and Frederic Patton, basso, the New York Symphony orchestra completed its Beethoven cycle yesterday afternoon at Carnegie hall with a performance of the ninth symphony, in D minor, celebrating at the same time the centenary of the first performance of this work. Walter Damrosch was the conductor.

The concert was the sixth of the Beethoven series and began with a canon for six voices, "Helpful Be, O Man: Noble and Good," composed in 1823, arranged for solo voices and chorus by Albert Stoessel, conductor of the Oratorio society. Then followed the last of the Beethoven piano sonatas, opus 111, which was played in his well-known authoritative and musicianly manner by Harold Bauer, the celebrated pianist.

After the intermission, the chorus, assembled on the stage, some 300 mixed voices the vocal soloists and the orchestra combined in the performance of Beethoven's ninth and last symphony, with choral finale, on Schiller's "Ode to Joy."

Mr. Damrosch read the work more in its classic style than with any sensational interpretations of his own, ar his manner was dignified and forma The vocal soloists were adequate if n brilliant. We have heard Richa Crooks and Frederick Patton with o own choral societies, and their parts the finale were well taken care of.

Carnegie hall was filled with a lar musical audience.

The Boston symphony orchestra w Pierre Monteux, conductor, came for biweekly pair of concerts to the sa hall last evening and gave the first two concerts to another large audien of music lovers, presenting a Moza symphony, the Sibelius violin concer in which Richard Burgin, concert m ter, played the solo, and Stravinsk "Le Sacre du Printemps," which h not been heard in Chicago as yet.

The Mozart "Jupiter" symphony w played with translucent clarity, with f ent technical ease and with stric formal musical rendition. While the were a few moments when the ensemb was not entirely perfect in the rapi parts of the work, the tone was refined and beautiful in quality. Mr. Burgin presented the Sibelius concerto with a firm grasp of its mechanical and musical problems. The audience gave him enthusiastic applause and recalled him a number of times.

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N. Y. Post
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His "Rites of Spring" to Be Played Here Next Week

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When Stravinsky's "Rites of Spring" was first performed in Paris (1913) by M. Monteux there was such a row that the police had to be called in. The composer managed to escape after his hat was smashed. The work is called "A Tableau of Pagan Russia." Nicholas Roerich describes the ritual gesticulations of the "Adolescents," who welcome the advant of spring. One of them, a young girl, is chosen for immolation. She performs a wild dance, which increases in ecstasy until she falls from exhaustion. As the curtain falls her rigid form is held aloft by a group of youths.

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Backers of Symphony Organizations Discuss Big Business Methods, Including Mergers.

LOSING $1,250,000 A YEAR

Results of a Conference at Clarence H. Mackay's Home to Be Announced Soon.

Clarence H. Mackay and prominent patrons of the leading symphony orchestras of the United States met last night at the home of Mr. Mackay, 3 East Seventy-fifth Street, to discuss plans for putting the organizations on a sound financial basis. At the meeting figures showing that the deficits of the symphony societies amounted to approximately $1,250,000 annually were presented for the consideration of Mr. Mackay's guests.

The application of big business methods, including mergers and pools, was among the proposals the patrons of symphony were asked to consider and express an opinion on as a means of solving the financial problem.

An announcement following the meeting, among other things, said:

"During the dinner there was informal discussion of the various problems now confronting the various orchestra associations, foremost among them being the question of annual deficits and endowments. It was brought to the attention of the Presidents that the annual deficits of the thirteen orchestras in the United States approximated $1,250,000 on an annual expenditure of not less than $5,000,000."

Remedies to Be Announced.

Mr. Mackay was unable last night to go into the details of the proposed remedies considered by his guests and himself. His spokesman said that Mr. Mackay hoped to disclose within a few days the results of the conference somewhat more in detail.

Following a dinner, there was a reception and a musical program, at which the artists were Mme. Wanda Landowska, harpsichordist, and Jacques Thibaud, violinist.

Among those present were Alexander Van Rensselaer and William J. Turner of the Philadelphia Orchestra Association, Henry Harkness Flagler of the Symphony Society of New York, Charles H. Hamill of the Orchestral Association, Chicago; William H. Murphy of the Detroit Symphony Society, Elbert L. Carpenter of the Orchestral Association, Minneapolis, Minn.; George Todd of the Rochester Symphony Society, Louis T. More of the Orchestra Association, Cincinnati, Ohio; Melville Clark of the Syracuse Symphony Orchestra, representatives of the Cleveland Orchestra and the Philharmonic Orchestra of Los Angeles, Frederic A. Juilliard, Otto H. Kahn and Marshall Field of the Philharmonic Society of New York and Kenneth O'Brien.

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The Boston Symphony Orchestra was not represented among the guests of Mr. Mackay. Judge Frederick P. Cabot, principal guarantor of that organization, sent his declination after having looked over the agenda of the conference which was attached to the invitation sent out by the Chairman of the Philharmonic. In the agenda was included the question of dealing with unions. That question is one which was disposed of by the Boston organization in establishing the open shop.

Another proposal among those outlined for discussion was an exchange of libraries. From that phase of the contemplated reorganization of the symphony orchestras management the Bostonians are said to have wished to keep aloof, since they possess one of the most complete libraries of musical scores in the world, which they are not desirous of distributing in one way or another among more than a dozen different organizations. The Boston Symphony backers also are said to have found it undesirable to join in the discussion from the point of view of joint engagement of soloists.

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Increasing Cost of Production.

To the deficits of the symphony organizations the high cost of musical talent contributes no less than generally rising prices that followed the war. Conductors are paid salaries comparable to those received by the heads of large industrial organizations. The pay of musical talent has increased all along the line. In another connection the contrast between the musician of today and of two decades gone by was described in one of the announcements of the Philharmonic Orchestra last Fall. Among other things it said:

"The orchestra musician of twenty years ago would be amazed if he were to stand at the Fifty-sixth Street entrance to Carnegie Hall today and count the Philharmonic players who come to rehearsal in their own motor cars. A casual observer noticed one morning a Studebaker, Maxwell, Oakland, Chevrolet, Nash, Reo, Dort, Hudson, Essex and a Packard bringing to rehearsal a bass player, a viola, horn, another horn, trumpet, trombone, violin, 'cello, second violin player—until the observer had to leave an unfinished symposium in prosperity awheel, with about seventy men unaccounted for. In his count, however, about thirty were included, making the tally a motor car to every three musicians. In every case, however, the player was his own chauffeur."

Bird's-eye View of Situation.

The deficits of some of the leading symphony orchestras have been assumed in years past and still are met by single guarantors. In other cases the deficits are wiped out by groups of guarantors or public subscription. The following list gives a bird's-eye view of the situation:

Boston Symphony—In programs last month 500 subscribers to this year's deficit of $95,000 were named.

Philharmonic—Originally organized in 1842 as a co-operative society of players, reorganized in the present century, absorbed National Symphony three years ago, absorbed City Symphony last year, also joined educational program with Mrs. E. H. Harriman's American Orchestral Society.

New York Symphony—Harry Harkness Flagler, sole guarantor last ten years of $100,000 annual deficit. He wiped out the $250,000 deficit the year the New York Symphony Orchestra went abroad.

Philadelphia Orchestra—Raised endowment fund two years ago when streets of its home city were placarded with, "Save the Orchestra," and when Edward Bok gave largest sum, reported to be $100,000, to the orchestra association, of which he is now President.

Syracuse—Newest orchestra, formed by musicians, led by Professor William Berwald of Syracuse University; gives five noon-hour concerts, Keith's Theatre, largest in Syracuse, and house is always sold out.

Rochester—George Eastman, kodak manufacturer, founder and sole guarantor.

Cleveland—Popular subscription.

Cincinnati—Mrs. C. P. Taft, chief guarantor.

Detroit—Subscription by wealthy citizens.

Chicago—Founded by Theodore Thomas thirty-three years ago, and has general support.

Minneapolis—Its deficits are met almost entirely by one guarantor.

St. Louis—Raised $300,000 last year.

Los Angeles—W. A. Clark Jr. gave $543,000 in three years and still guarantees deficit.

San Francisco—Launched a drive last year for funds with which to make possible the continuance of the orchestra.

A survey of the United States has shown that there are approximately 100 cities of the same size as Syracuse which under proper leadership and with the financial aid of citizens could organize symphony orchestras among the musicians of moving picture and legitimate theatre and other organizations where musicians are employed.

ESTABLISHED 1881
From
TELEGRAM
New York City

Debussy's "Sebastian" at the Boston Symphony

Beethoven, Debussy and Liszt made up the program of the Boston Symphony concert yesterday afternoon in Carnegie Hall. The "Pastoral" symphony, one of the loveliest pieces of descriptive music in existence, was beautifully played. Excerpts from "The Martyrdom of Saint Sebastian," by Debussy for the chance of hearing which again after too long an interval one must be exceedingly grateful to Pierre Monteux—followed, in vivifying contrast.

The notes of the learned Philip Hale in the book of the concert added nothing to the clarity of one's understanding of the great master's little excursion into the country; it could not be done. For Debussy's "Saint Sebastian," written for the much more definite purpose of exemplifying the action and pantomime of d'Annunzio's mystery play, clarity of programmatic annotation was unattainable and unwanted.

Probably few people who heard these excerpts yesterday had ever seen and heard the mystery play—their misfortune, not their fault—so that they could not see again the episodes of Saint Sebastian's life and death, as one, for instance, listening to the Fire Music from "Die Walkuere" recalls and sees again the smoke-encircled Bruennhilde among her stage rocks. It was not necessary. Debussy's "Saint Sebastian" itself hung before them—a great rich tapestry of pure sound.

Tawdry by comparison seemed Liszt's "Dance of Death," a paraphrase of the "Dies Irae" for piano and orchestra, well played though it was by Alexander Siloti at the piano.

[191]

THIS CLIPPING FROM THE
LAWRENCE
MASS.
TRIBUNE
N 1924

CONCERT WELL GIVEN

Boston Symphony Orchestra in Program That Appeals Delights Large Audience at Colonial Theatre

The first musical event of the season drew a very large audience to the Colonial theatre yesterday afternoon when the famous Boston Symphony orchestra gave one of its inimitable concerts. The organization which has played here before on several occassions were under the able leadership of Pierre Monteux, the French conductor, whose directorship terminates at the close of the present season after five consecutive

PIERRE MONTEUX

years at the helm. He was given a cordial reception when he stepped to the conductor's desk. Raymond Havens, the youthful American pianist, was the soloist of the day. The program was as follows:

Symphony in A Major, No. 7, Op. 9 — Beethoven
 I. Poco sostenuto; Vivace
 II. Allegretto
 III. Presto: Presto meno assai
 IV. Allegro con brio
Nocturnes — Debussy
 (a) Clouds
 (b) Festivals
Concerto in A minor for pianoforte and Orchestra, Op. 54 — Schumann
 I. Allegro appetuoso
 II. Intermezzo; Andantino grazioso
 III. Allegro vivace
Overture Solennelle, "1812" — Tchaikovsky

Symphony programs, more than any other form of musical entertainment, afford the intelligent and critical listeners much fodder for their vivisections. Yesterday's program, like those generally used by the orchestra en tour through cities with limited opportunities for hearing big orchestras, was made up of works calculated to appeal to manifold tastes. Beginning with the seventh Beethoven symphony, it offered a fairly comprehensive idea of the onward march in contrapuntal development. After a century it is remarkable how much virility remains in Beethoven, even though many scholarly commentators long ago yawningly have consigned the whole nine symphonies to the limbo of obsolete forms, arguing that whatever scholarly merit they possess is nullified by the apparently interminable repetitions.

The two short Debussy numbers, "Clouds" and Festivals" represent in fantastic manner the striking harmonic palette of the gifted French composer, who died a few years ago. The Schumann Concerto for piano and orchestra, brought forward again before a local audience Raymond Havens, who played in a similar capacity in 1919 when Henri Rabaud was the conductor. During the interim of those years Mr. Havens has made great strides both in the technical mastery of his instrument and in interpretive grasp. Unlike occasions when certain illustrious virtuosi appear with a symphony orchestra and thrust their personalty too much into the foreground, Mr. Monteux remained the leader and Mr. Havens, playing with scintillating precision, was content to let his art shine forth as a unit in a great band. He was given a tremendous ovation at the close of his performance.

Lovers of that sturdy instrumentation, so characteristic of the Russians, had their fill in the popular "1812" Tchaikovsky overture, which, probably better than any of its predecessors on the program gave the various choirs full sway in surmounting the turgid, thunderous, almost barbaric battle music. Both the French and Russian national airs, so adroitly interwoven into the musical strands, represent the successes and reverses of the armies in the Napoleonic invasion of Russia in 1812, with the subsequent repulse of the French forces. This number, so full of what we see fit to call red-blooded music, was a fitting close to a delightful program, and judging by the applause that greeted the tonal opulence of the closing measures, it was the most satisfying to the majority of the audience, even though classic adherents may stigmatize some of it as bombast.

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220 WEST 19TH ST., NEW YORK
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THIS CLIPPING FROM
BROOKLYN
NEW YORK
EAGLE
1924

Boston Orchestra.

At the Thursday concert of the Boston Symphony, Mr. Monteux will conduct for the first time in New York, Stravinsky's ballet "The Rites of Spring—A Picture of Pagan Russia," one of the most important scores of this Russian composer. The soloist will be Richard Burgin, the concertmaster of the orchestra, who will appear in the violin concerto of Sibelius in D minor. As soloist at the Saturday matinee concert, Alexander Siloti, the noted Russian pianist and Liszt pupil, will play Liszt's "Dance of Death," a paraphrase of the "Dies Irae." Pierre Monteux will conduct four symphonic numbers from Debussy's incidental music to d'Annunzio's mystery play, "The Martyrdom of Saint Sebastian."

NEW YORK
ABLISHED 1881
m
EWS
FEB 1924

Centenary Celebrated of Beethoven's 9th Symphony

BY MAURICE ROSENFELD.

[Special Dispatch from a Staff Correspondent.]

New York, Feb. 1.—Assisted by the Oratorio Society of New York, and a list of vocal soloists including Ruth Rodgers, soprano; Mabel Ritch, contralto; Nevada Van Der Deer, contralto; Richard Crooks, tenor; Frederick Baer, barytone, and Frederic Patton, basso, the New York Symphony orchestra completed its Beethoven cycle yesterday afternoon at Carnegie hall with a performance of the ninth symphony, in D minor, celebrating at the same time the centenary of the first performance of this work. Walter Damrosch was the conductor.

The concert was the sixth of the Beethoven series and began with a canon for six voices, "Helpful Be, O Man; Noble and Good," composed in 1823, rearranged for solo voices and chorus by Walter Damrosch and conducted by Albert Stoessel, conductor of the Oratorio society. Then followed the last of the Beethoven piano sonatas, opus 111, which was played in his well-known authoritative and musicianly manner by Harold Bauer, the celebrated pianist.

After the intermission, the chorus, assembled on the stage, some 300 mixed voices the vocal soloists and the orchestra combined in the performance of Beethoven's ninth and last symphony, with choral finale, on Schiller's "Ode to Joy."

Mr. Damrosch read the work more in its classic style than with any sensational interpretations of his own, ar his manner was dignified and forma The vocal soloists were adequate if n brilliant. We have heard Richa Crooks and Frederick Patton with ou own choral societies, and their parts the finale were well taken care of.

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EAGLE

WITH THE ORCHESTRAS

Boston Symphony Orchestra.

Pierre Monteux, who was the pioneer in the introduction of Stravinsky's "Sacre du Printemps" in Paris, on which occasion a riot necessitated the calling in of the police, will conduct the composer's orchestral suite from this score at the next pair of Boston Symphony concerts in Carnegie Hall, which will take place on Jan. 31 and Feb. 2. This will be the first performance in New York and will take place at the Thursday concert. A feature of the Saturday concert will be Debussy's suite from his incidental music to D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." The soloist of the Thursday concert will be Richard Burgin, the concertmaster of the Orchestra, appearing in Sibelius' violin concerto. Mozart's symphony in C major will also be played. The soloist of the Saturday concert will be Alexander Siloti, appearing with the orchestra in Liszt's "Danse Macabre."

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New York Symphony—Harry Harkness Flagler, sole guarantor last ten years of $100,000 annual deficit. He wiped out the $250,000 deficit the year the New York Symphony Orchestra went abroad.

Philadelphia Orchestra—Raised endowment fund two years ago when streets of its home city were placarded with, "Save the Orchestra," and when Edward Bok gave largest sum, reported to be $100,000, to the orchestra association, of which he is now President.

Syracuse—Newest orchestra, formed by musicians, led by Professor William Berwald of Syracuse University; gives five noon-hour concerts, Keith's Theatre, largest in Syracuse, and house is always sold out.

Rochester—George Eastman, kodak manufacturer, founder and sole guarantor.

Cleveland—Popular subscription.

Cincinnati—Mrs. C. P. Taft, chief guarantor.

Detroit—Subscription by wealthy citizens.

Chicago—Founded by Theodore Thomas thirty-three years ago, and has general support.

Minneapolis—Its deficits are met almost entirely by one guarantor.

St. Louis—Raised $300,000 last year.

Los Angeles—W. A. Clark Jr. gave $543,000 in three years and still guarantees deficit.

San Francisco—Launched a drive last year for funds with which to make possible the continuance of the orchestra.

A survey of the United States has shown that there are approximately 100 cities of the same size as Syracuse which under proper leadership and with the financial aid of citizens could organize symphony orchestras among the musicians of moving picture and legitimate theatre and other organizations where musicians are employed.

ESTABLISHED 1881
From
TELEGRAM
New York City

Debussy's "Sebastian" at the Boston Symphony

Beethoven, Debussy and Liszt made up the program of the Boston Symphony concert yesterday afternoon in Carnegie Hall. The "Pastoral" symphony, one of the loveliest pieces of descriptive music in existence, was beautifully played. Excerpts from "The Martyrdom of Saint Sebastian," by Debussy for the chance of hearing which again after too long an interval one must be exceedingly grateful to Pierre Monteux—followed, in vivifying contrast.

The notes of the learned Philip Hale in the book of the concert added nothing to the clarity of one's understanding of the great master's little excursion into the country; it could not be done. For Debussy's "Saint Sebastian," written for the much more definite purpose of exemplifying the action and pantomime of d'Annunzio's mystery play, clarity of programmatic annotation was unattainable and unwanted.

Probably few people who heard these excerpts yesterday had ever seen and heard the mystery play—their misfortune, not their fault—so that they could not see again the episodes of Saint Sebastian's life and death, as one, for instance, listening to the Fire Music from "Die Walkuere" recalls and sees again the smoke-encircled Bruennhilde among her stage rocks. It was not necessary. Debussy's "Saint Sebastian" itself hung before them—a great rich tapestry of pure sound.

Tawdry by comparison seemed Liszt's "Dance of Death," a paraphrase of the "Dies Irae" for piano and orchestra, well played though it was by Alexander Siloti at the piano.

[191]

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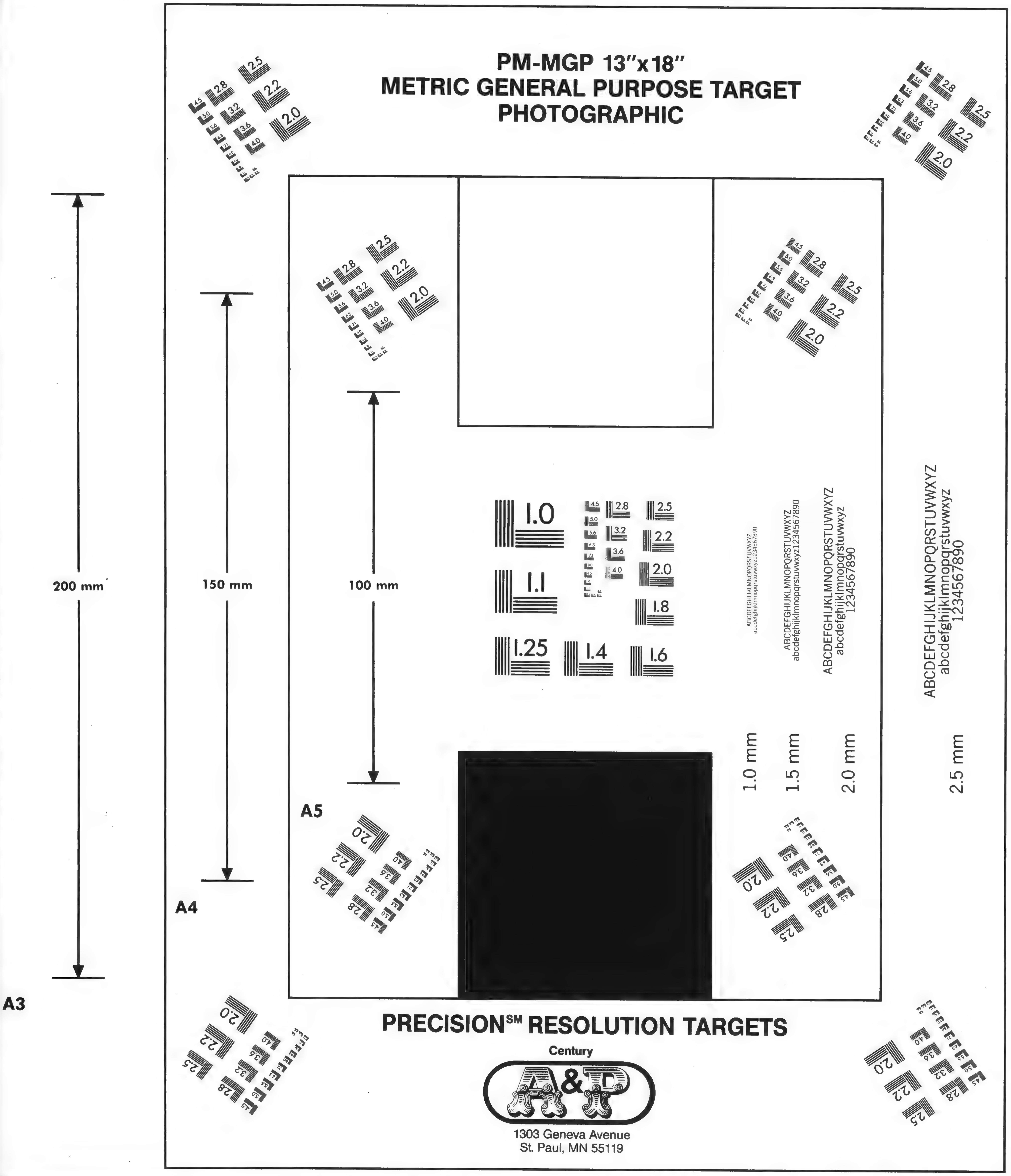
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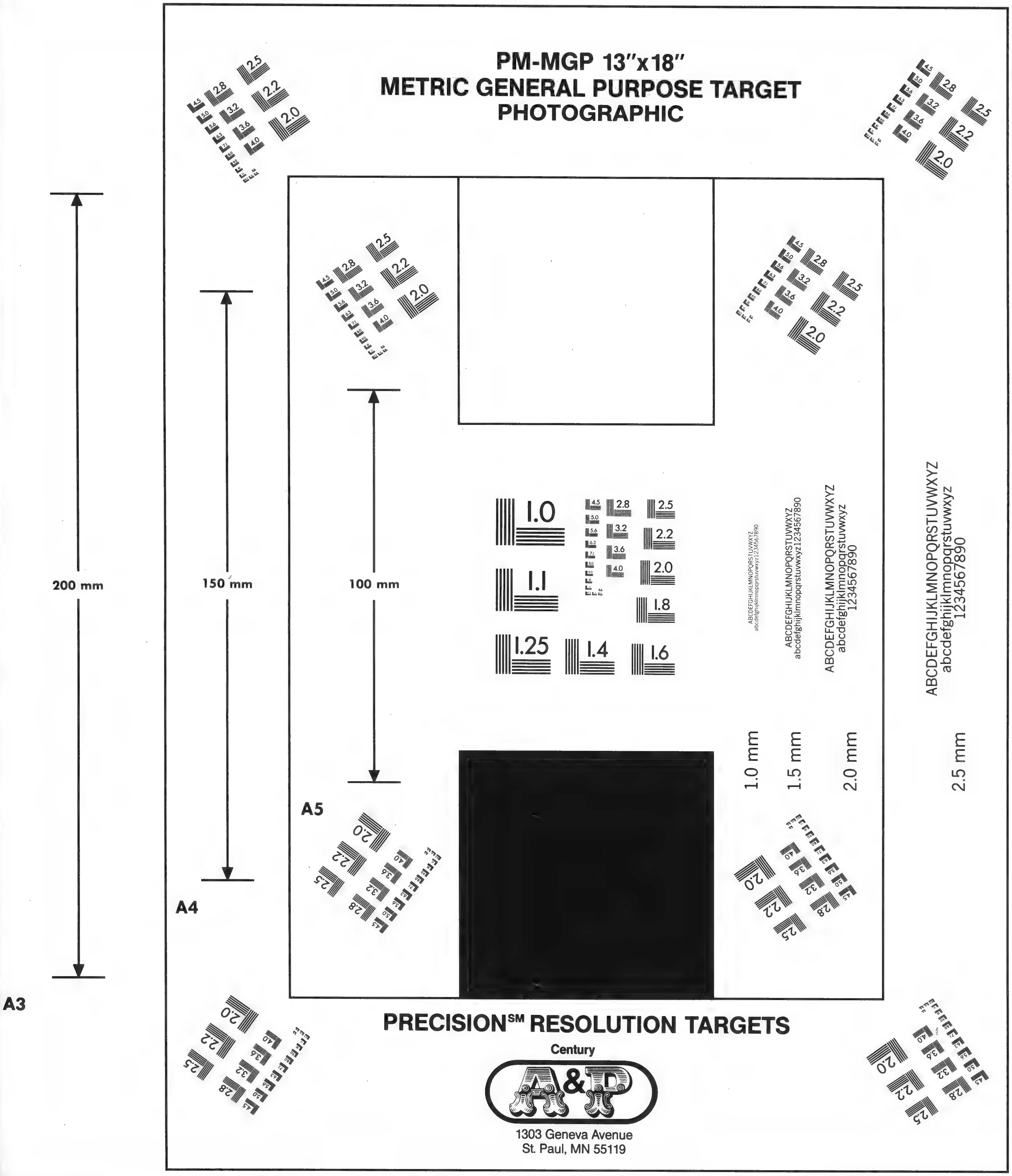
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THIS CLIPPING FROM

NEW YORK
AMERICAN

FEB 5-1924

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It is brilliant and cerebral pianomusic and Siloti made the most of it, with the result that the auditors made the most of him.

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(Other Remedies May Disappoint)

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ROANOKE
VA.
Times
ISSUE OF
JAN 192

Longs For Reign Of "Absolute" Music

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Mr. Henderson is one who holds that the modernists must be heard and has hopes that some day the movement will bear luscious fruit, although he holds that about all the "windfalls" he has tasted were a little bitter around the core and the meat of poor grain.

Speaking of the wish for Absolute music, Mr. Henderson says:

> Some day there will arise a mighty master who will proclaim to the world the true gospel of this loftiest of the arts—that it needs no aid from literature or painting, vocal vociferation or pantomime, but that it is a proud and independent creation of the human mind, capable of forming and uttering its own message of incomparable beauty.
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> When that time comes, as come it surely will, the whole shop full of manikins and tinsel costumes and silly literature twaddle will be hurled violently down a steep place into the sea. Music will be rid of the shams which have wrapped themselves about her lovely limbs and she will once more stride forth into the sunlight robed in all her own naked beauty. The ugliness and the posturings and the spoutings and pretendings will all be gone and music will be just music, heavenly made, and nothing else.

THIS CLIPPING FROM

NEW YORK
HERALD

FEB 5-1924

BOSTON SYMPHONY CONCERT.

Varied Program Is Given at Carnegie Hall.

The Boston Symphony gave a program of varied fare in Carnegie Hall yesterday afternoon. Mr. Monteux's musical excursions ranged the plane of existence from the serene retreats of nature through the mystical realms of the human spirit to the triumph of eternal death. His offerings consisted of Beethoven's sixth symphony, four excerpts from Claude Debussy's music for Gabriele d'Annunzio's tragedy "The Martyrdom of Saint Sebastian" and Liszt's rather seldom played but familiar "Dance of Death," a paraphrase on the "Dies Irae," for piano with orchestra. Alexander Siloti was the soloist.

Mr. Siloti's performance was brilliant, finely tempered and intelligent. It revealed his thorough understanding of the master's work. His tone was often hard and his touch lacked resiliency. Yet these very qualities

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106-110 SEVENTH
NEW YORK
ESTABLISHED 1881
From -1924
JOURNAL
Providence, R. I.

* * *

In the quarterly bulletin of the Pub Library for January is a list of "P gramme music of the season." Since t bulletin went to press, the library nounces, the following music, which been given by the Boston Symphony O chestra in Symphony Hall this season, be been added: Concerto for violoncello, b Boccherini; Concerto in A-minor for viol and violoncello with orchestra, op. 102, Brahms; "Polyeucte" (overture to Co neille's tragedy) by Dukas; "The Sirens symphonic poem, op. 33, by Gliere; Co certo grosso No. 6, in C-minor, by Ha del; "Second episode from Lenau's 'Fau (Mephisto waltz)," by Liszt; "T Waltz; a Choregraphic Poem," by Ra "Old Dances and Airs for the Lute," Respighi; Symphony in E-minor, No. op. 39, by Sibelius; and "Le Sacre Printemps," by Stravinsky.

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ROCHESTER
NEW YORK
JOURNAL

FEB 4-1924

Propose Merging of Orchestras at New York Session

Suggestion that big business merger methods may be necessary to stop growing orchestra deficits is being considered by several Rochester men in conjunction with other prominent patrons of the leading symphony orchestras of the United States at a meeting in New York. George W. Todd, Albert Coates, conductor of the Rochester Philharmonic Orchestra; Arthur M. See, secretary of the Eastman School of Music, and Eric Thatcher Clarke, manager of the Eastman Theater, are among those who are attending the conference.

It was announced that the annual deficits of the thirteen orchestras in the United States approximated $1,250,000 on an annual expendliture of no less than $5,000,000.

The Boston Symphony Orchestra is not represented at the meeting, supposedly because the program called for a discussion of unions and a suggestion that a circulating library be established among the symphony orchestras of the country. The Boston Symphony Orchestra has established the open shop and is said to oppose the library plan because it has one of the finest musical libraries in the United States.

One reason given for the deficit of the orchestras was the increased cost of production and the fact that many orchestra leaders now are receiving salaries comparable to those given captains of industry. Even players are establishing comfortable incomes by their efforts, it was said.

THIS CLIPPING FROM
N Y Post

FEB 4-1924

WAGNER SCORES AT METROPOLITAN

Revival of "Siegfried" Arouses Enthusiasm—Star Cast Gives Satisfaction

OTHER WEEK-END MUSIC

By HENRY T. FINCK

The revival of Wagner's "Siegfried" a the Metropolitan on Saturday was th gala event of the whole opera season. A packed audience listened with bate breath as the dramatic and musical wonders of this the greatest of Wagner' operas (that is, of all operas) were unfolded, and at the end there was a grea demonstration of applause, heightened b the gloriously emotional singing of Florence Easton in the love duo with Siegfried Taucher, who had climbed throug the volcanic fires to awaken with a lon kiss the virgin Bruennhilde after h long sleep. What a joy to hear once mo in this great part a genuine soprano i stead of a screwed-up contralto trying force her voice to the high C at the fir climax. Mme. Easton has seldom ris to such heights of opulent and emotion singing as she did on this occasion. S is growing in artistic stature from ye to year—nay from month to month.

An Excellent Cast Presented

The whole cast was excellent relecting great honor on Manager Gatti-Casazza, while the orchestra under Bodanzky did its best—a very good best indeed—to reveal the glories of Wagner's miraculously inspired score. Mr. Taucher was reported to be suffering from a cold. If he was it was a mighty good thing for he sang better than at any time last year. His Siegfried did not dim memories of Max Alvary or Jean de Reszke, but it was an enjoyable impersonation.

All fears that the hideous malicious, odious Nibelung dwarfs, Alberich and Mime, would never have justice done them after the retirement of Goritz and Reiss were dispelled by the really admirable vociferations (no real singing is expected of them: Wagner was sometimes a twentieth century futurist) of Gustav Schutzendorff and George Meader. Their quarrel over the dragon's gold was in true caveman style, they were, literally, cavemen): Alberich fairly jumped on Mime with both feet; and how detestably mean and nasty Meader was to poor Siegfried who, thanks o having tasted the dragon's blood, read is though of "why, I memely want to chop ff your head after I have given you a rugged drink after your sword has slain he dragon." In details there is much yet or Mr. Meader to learn. His "Siegfried nd Fafner, Fafner und Siegfried, O raechten beide sich um" was not half as telligible and maliciously forceful as Reiss made it.

It will be better, no doubt, next time. And Miss Sabanieva will learn to sing the forest bird's song in a more telling way.

Whitehill's Wanderer Superb

Whitehill never sang any of the Wotans as superbly as he did the Wanderer on this occasion. He and Meader made the question scene—which sums up the Rheingold story about dwarfs, giants, and gods—actually seem too short—quite an achievement. And Marguerite Matzenauer deserves credit for taking the short role of Erda—short but grand in its music.

Concerning the Fafner of William Gustavson I was going to add a pleasant word, but refrain because he neglected a detail which is of great importance. When the hero, after stabbing the big brute, tells him "Siegfried I am called," the dragon should rise on its haunches and in loud tones of agonized surprise echo the word "Siegfried!"

As done at the Wagner festival in Bayreuth in 1876, which I attended, according to Wagner's special directions, that final word was thrilling. At the "Siegfried" performances under Seidl that tradition was preserved. Mr. Bodanzky would earn the gratitude of Wagner fans by restoring this impressive detail.

The Fight With the Dragon

The fight with the dragon might be made more gruesome. More of the monster's body should be shown, and the brush which stupidly hides him should be removed. I had a boy of nine with me on Saturday; he enjoyed the opera immensely, but did wish he could see more of the dragon. Also, he wondered why, in the second act, the bird which tells Siegfried about the maiden lying [illegible] are important, not only to boys of nine, but also to men who like this writer have heard "Siegfried" fifty times. I herewith swear solemnly that I was as deeply moved and thrilled by this music and the poetic, exciting play as when I first heard it forty-eight years ago. One of things scenic that gave me most pleasure was the volcanic fire which looms up in the background as Siegfried begins to climb the mountain, after shattering the impeding spear of Wotan, king of gods. It's a great story, ladies and gentlemen, and the music is immortal.

A Strange Novelty

While Walter Damrosch added Chopin's funeral march, or the dirge part of it, to his Aeolian Hall concert yesterday, as a tribute to Woodrow Wilson, Josef Stransky needed no dirge except the doleful opening and closing parts of the Pathetic Symphony which was on his program. Ossip Gabrilowitsch gave a poetic performance of the Schumann concerto and there was a novelty by Bernard Rogers, called Prelude to "The Faithful." It proved to be agreeable music of no epoch-making importance.

An Early Debussy

Beethoven at his most melodious, an earlier Debussy, entirely unsweetened, and sounding more modern than usual because of the somewhat fragmentary nature of the composition, and a danse macabre by Liszt made up the program of the Boston Symphony Orchestra at Carnegie Hall Saturday afternoon, with Alexander Siloti as soloist in the well-known paraphrase of "Dies Irae." The symphony was the Pastoral. The Debussy was

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THIS CLIPPING FROM
ROCHESTER
N. Y.
TIMES UNION

FEB 4-1924

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NEW YORK
TIMES

-1924

George Schneevoigt, the Stockholm conductor, is due on the Adania tomorrow. He will lead the Boston Symphony on March 7 and 8.

The Choral Club of Flushing [illegible] the first large organization [illegible] the music week contests in Queens Borough next week.

19

THIS CLIPPING FROM THE
BROCKTON
MASS.
ENTERPRISE

FEB 1924

the subject.

...Frederick Tillotson, noted pianist, will appear in the concert here with the Boston Symphony Orchestra, Feb. 10, and will give Brockton music lovers an opportunity to hear another of the country's best artists. Mr. Tillotson has met with marked success in other large cities of the country.

...Building Inspector Roderick A McKay and Assistant Inspector Walter N. Hard will

G FROM
YORK
IMES

FEB 3 1924

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FEB 1924

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106-110 SEVENTH
NEW YORK
ESTABLISHED 1881
From - 1924
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Providence, R. I.

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ROCHESTER
NEW YORK
JOURNAL

FEB 4 - 1924

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N Y Post

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Revival of "Siegfried" Arouses Enthusiasm—Star Cast Gives Satisfaction

OTHER WEEK - END MUSIC

By HENRY T. FINCK

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BROCKTON
MASS.
ENTERPRISE

FEB 1924

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...Frederick Tillotson, noted pianist, will appear in the concert here with the Boston Symphony Orchestra, Feb. 10, and will give Brockton music lovers an opportunity to hear another of the country's best artists. Mr. Tillotson has met with marked success in other large cities of the country.

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[192]

ESTABLISHED 1881
From FEB 2 - 1924
Evening Sun
New York City

Wintry Blasts and Spring Sacrifices of This Modern World of Universal Music

Post-Impressions of the Stravinsky Masterpiece, Its Philosophical and Orchestral Tidings; Operatic and Symphonic Events of a Week Ahead.

By GILBERT W. GABRIEL.

All yesterday, after a night's sleep that rocked with tribal drum beats, deep mutterings of the resurgent earth, the lightning scream of piccolos, the spurt of the "rape guero," we went shuffling unconsciously through the antics of an unforgettable "Sacre du Printemps. Times Square and its massed inhabitants performed in ceremonial frenzy at the feet of towering lithic gods who saw nothing out of their thousands of square, glassy eyes. A trip hammer, buffeting away its life against some girders overhead, gave us the rhythm of it, and the ironic ecstacy. For thus did Stravinsky, on Thursday night of the week, strip us all of shirt fronts and send us out so many Calibans.

Such large treatises had been written concerning this now famous novelty, even before Mr. Monteux and his Boston Symphony introduced it to us, little was left to be said afterward. And the best of that little has already been said by our betters. But in our first review of it we did keep dutifully far—as far as possibe—from any but its actually musical aspects. Second thoughts on it, even though they risk dull redundance, may earn the right to play with the fire of this great ballet's drama and philosophy.

Yet those who chanced to see the Diaghileff troupe perform the "Sacre du Printemps" in Paris sometimes say that these orgiastic visualizations of it there seemed totally unnecessary to the music did not come from the idea"—might and mystery. Stravinsky himself claimed, in the manner of several other eminent composers of the day, that his music was constructed objectively, not descriptively. He warns us that "the idea came from the music; the music did not come from the idea"—and here, this once, the protest may be taken at full value. For here is music its own master. Blood brother it may be of all the arts that join with it in ballet—but elder brother, head of the house, and always master.

There is no going behind the music's back, then, to discuss the picturesqueness of its application. The picturesqueness is the music's own. Such a performis the music's own. Such a performance as Thursday night's of it in concert form proved that. No need of prattling, either, of the cruel force of its idea, the pantheistic rapture, the sacramental pageant of its games and dark dances, its throes of human sacrifice. There is the pitiless, physical tread of these things in the accentuated rhythms of the score itself, in its harmonic barbarity, its diatonic countenance crisscrossed with thin, sharp, purplish veins of ancient melody. It needs but this music itself to make the scadp of civilization prickle with fears and impulses as old as man. All the thunderous planet turns round and round in the roar to which its orchestration mounts, and steams and drips with sap in turning.

Such concepts as this one—this worship of the dust of old Slavonia by those who tilled it, slept in it, printed their heels on it in patterns of ritualistic dance, patted it, personified it, begged miracles of it, washed down its barrenness with sacrificial blood, the while they moaned to it of the death of their Spring deity and shrieked for her rebirth from it: "Come to life, come to life, has our Kostrubonko! Come to life, to life has our dear one.."—such concepts as this one belong to the Stravinskian day in music. The music of no other day could have embodied them.

The music of no other day would have dared try. Or have wanted to try, perhaps. For here in the gorgeous notes of one Russian is the answer to the gorgeous prose of his contemporary and compatriot, Balmont: "I give myself to the Universal, and the Universal invades me. Stars and valleys and the mountains are near to me. The beautiful and the unbeautiful are near to me."

THIS CLIPPING FROM THE
ROANOKE
VA.
Times
ISSUE OF
JAN 3 192

Longs For Reign Of "Absolute" Music

When the Boston Symphony recently announced program for its concert in New York which was scheduled for last Thursday evening, Stravinsky's "Sacre du Printemps," was included. With this as a text, Mr. Henderson, of the New York Herald, rises again to the subject of modern music and particularly music that has to be programmed for any sort of an understanding:

Mr. Henderson is one who holds that the modernists must be heard and has hopes that some day the movement will bear luscious fruit, although he holds that about all the "windfalls" he has tasted were a little bitter around the core and the meat of poor grain.

Speaking of the wish for Absolute music, Mr. Henderson says:

> Some day there will arise a mighty master who will proclaim to the world the true gospel of this loftiest of the arts—that it needs no aid from literature or painting, vocal vociferation or pantomime, but that it is a proud and independent creation of the human mind, capable of forming and uttering its own message of incomparable beauty.
>
> When that time comes, as come it surely will, the whole shop full of manikins and tinsel costumes and silly literature twaddle will be hurled violently down a steep place into the sea. Music will be rid of the shams which have wrapped themselves about her lovely limbs and she will once more stride forth into the sunlight robed in all her own naked beauty. The ugliness and the posturings and the spoutings and pretendings will all be gone and music will be just music, heavenly made, and nothing else.

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Mr. Siloti's performance was brilliant, finely tempered and intelligent. It revealed his thorough understanding of the master's work. His tone was often hard and his touch lacked resiliency. Yet these very qualities lent added conviction to his stirring portrayal of the scythe of death. The cadenzas and variations on Liszt's principal theme were beautifully executed.

Yet the lion's share of the honors yesterday afternoon must go to Mr. Monteux and his men.

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AMERICAN
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The orchestra, under Pierre Monteux, played the number exceptionally well.

Beethoven's Sixth, or "Pastoral," Symphony, opened the programme. The soloist of the occasion was Alexander Siloti, who played Liszt's "Dies Irae" paraphrase, known as "The Dance of Death."

It is brilliant and cerebral pianomusic and Siloti made the most of it, with the result that the auditors made the most of him.

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before them—a great pure sound. seemed Liszt's a paraphrase of the piano and orchestra, it was by Alexander

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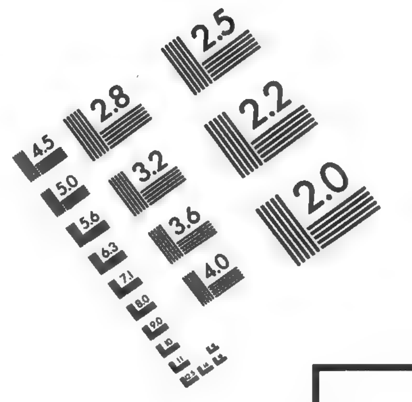
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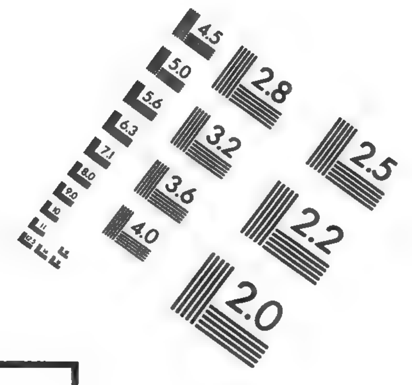
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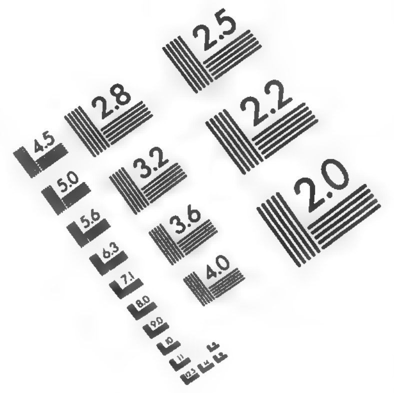
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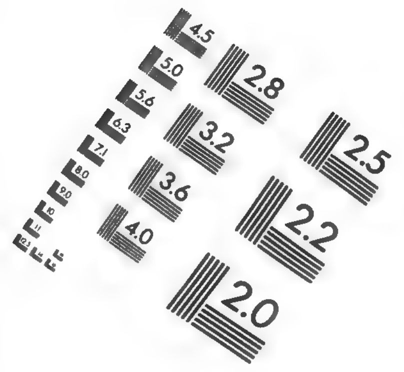
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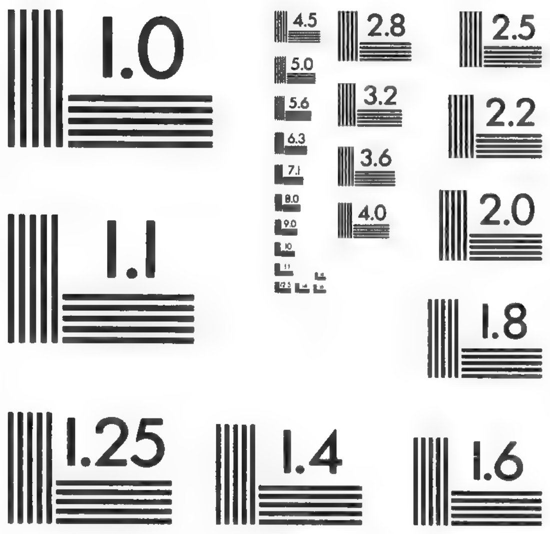
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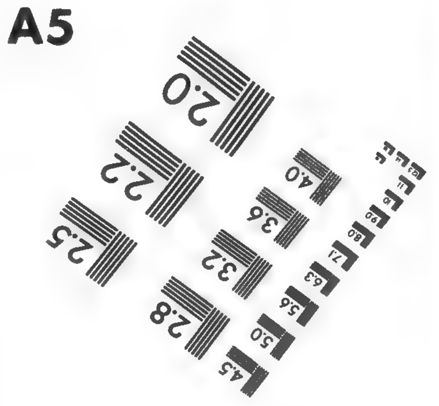
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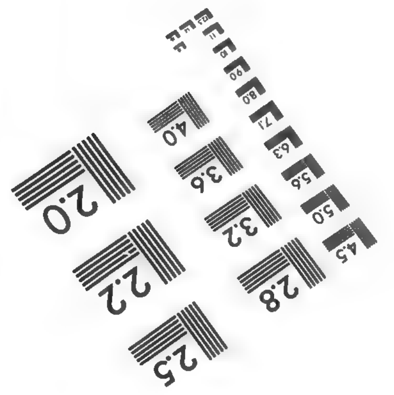
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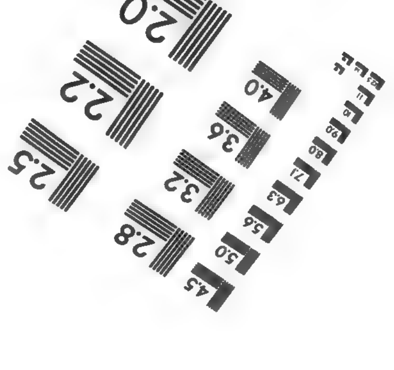
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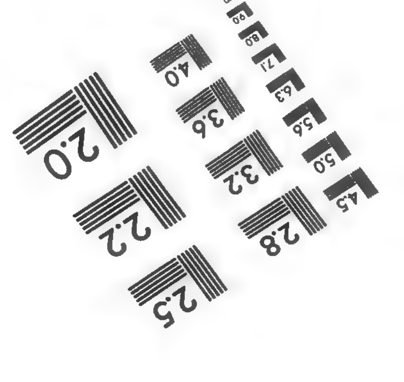
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PRECISION℠ RESOLUTION TARGETS

Century
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FEB 6 - 192

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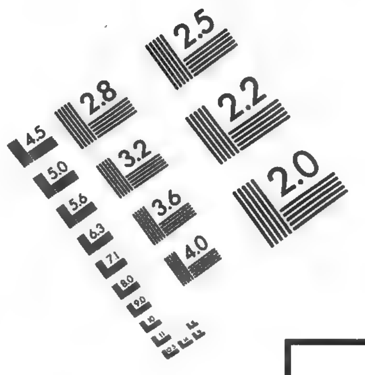
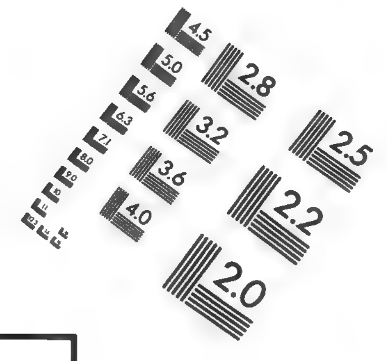
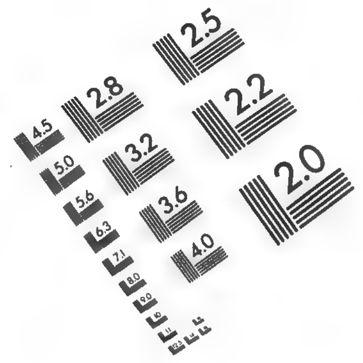
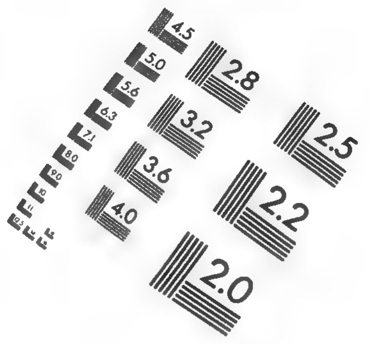

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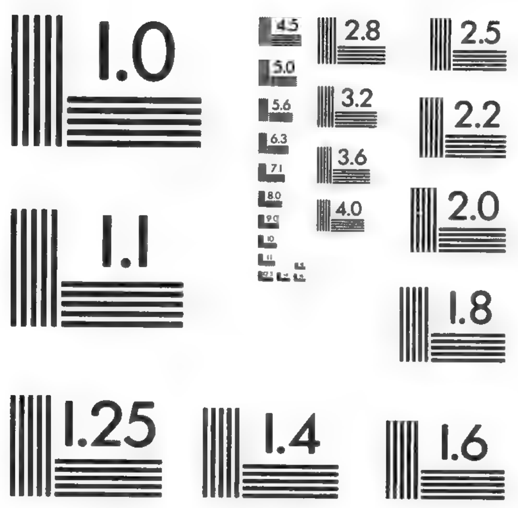

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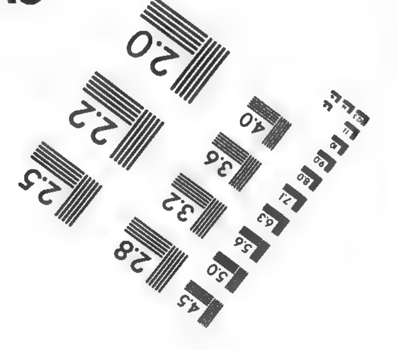
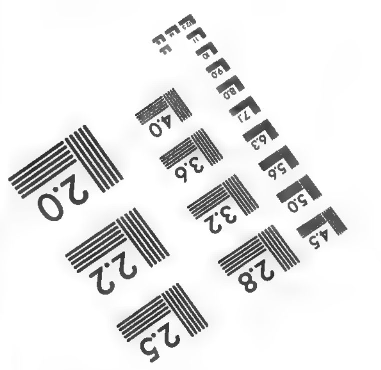

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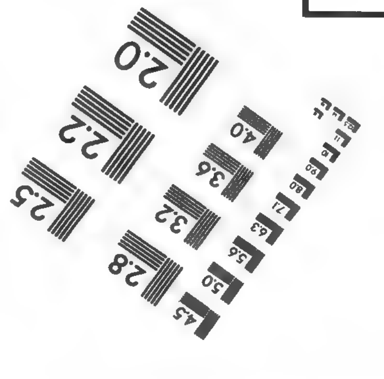

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Jabberwocky," "Looking-Glass
he White Knight."

Trans Feb 9

BRAHMS AND MUSIC, LOEFFLER THE POET, STRAUSS FOR POWER

MR. MONTEUX MARSHALS THREE COMPOSERS

Old and New Beauties in Brahms's Symphony in F Major—"A Pagan Poem" and Over-Subtle Melody—Once More the Strauss of "Death and Transfiguration"

THREE modern, but not ultra-modern, orchestral works of heroic build are presented on the programme of the regular Symphony Concerts this week. "Wasn't it a perfectly lovely concert?" you heard as you left the hall yesterday afternoon, but you may have felt as if you had climbed three mountains in one day. In a more ideally arranged world than this there will be no such artificial arrangements as "programmes"; while to insure vividness of impressions each separate work will be performed on its own separate occasion. One of the strongest points of a good opera is the unity of the entertainment.

The orchestra, in superb form, gave an impressive reading of each work under Mr. Monteux's leadership. The concert began with the third symphony of Brahms, so much the most romantic and orchestrally colorful of his symphonies that it has forced the surrender of many an anti-Brahmsite, though it has plenty of the more rugged Brahmsian virtues. In this piece Brahms has paid more audible homage to Wagner than in any other, not only by the bit from "Tannhauser" in the first movement, but in the Rhine-maidenly harmonies and sensuous shimmering of muted violins in the coda of the last movement. But Wagner borrowed this as well, namely from "The Fair Melusine" of Mendelssohn whom he looked down upon. The violent antipathy of certain Brahmsites to Wagner was not shared by Brahms himself, who took delight in performances of Wagner's operas and knew the scores intimately.

To return to the symphony; it was played yesterday with such finish, sympathy and freedom from exaggeration that its melody stood out in perfect clarity. Greatness reveals itself in a hundred phrases of this symphony, pharses which fit into the logical plan of the whole, but which can be dwelt upon separately like lines from Shakspeare. Those who love them cannot imagine music as existing without them. Brahms's sober orchestration is exactly right for leaving the fine fibre of the melodic thought free from distracting sensuous elements, but there are many exquisite subtleties of orchestral combination, and when the musical ideas themselves become more colorfully romantic, as in parts of this symphony, the orchestration follows suit. There are lovely passages for solo clarinet in the first two movements which Mr. Sand played with fine phrasing, and in fact all the solo wood-wind and solo horn passages were beautifully done.

The third movement is one of the best lyric pieces which Brahms ever wrote. Its main theme, Hungarian in character, is suggestive of one sung by the gypsy singers in the Chauve-Souris, and one could readily believe it to be a real folk-song. It is filled with a genuine sadness, but the melody is so sustained and deeply satisfying as melody that there is no pain in its sadness. The last movement opens with another Hungarian theme, rapid and of a suppressed fierceness. Brahms breaks off from this theme sooner than Beethoven might have done, certainly sooner than Beethoven did in the last movement of the Appassionata which is similar in key and mood. Beethoven took enormous risks with monotony, winning thereby some of his broadest effects, and becoming boresome at other times. Brahms is less liable to bore by monotony than by a choppy avoidance of it. After this opening Hungarian theme he gives us several melodic ideas in quick succession, involving a number of difficult rhythmic tricks, as if he were fulfilling some heroic vow of musical self-torment in which the listener must participate.

Mr. Loeffler's "Pagan Poem" followed after the intermission. The programme basis of this work was taken from verses of Virgil in which a maiden weaves spells and sings songs to bring back her truant lover, and succeeds. The music begins mysteriously, with a potent suggestion of ancient rites and human longing. Soon the piano breaks in with slow, clanging, modal chords against a tremolo of strings. This entrance of the piano is original and memorable, stirring the imagination with pictures of the "grandeur that was Rome." Throughout the work the piano has an important part as one of the instruments, enriching the orchestra by its peculiar sonority and percussive brilliance, at times rising to a concerto-like prominence. The piano part is full of intricacies of rhythm and figure, all of which were so mastered by Mr. Motte-Lacroix that he gave a performance of admirable precision and smoothness. Perhaps he was too conscientious in subordinating his part to the whole so that in certain places an appropriate brilliance was lost.

The whole score, like the piano part, is worked out with elaborate finesse. The inner parts are nowhere mechanically filled in but are contrapuntal and rhythmically supple. Mr. Loeffler has an extraordinary sense of orchestral tone-values. Here he is very happy in his use of trumpets behind the scenes, both for their dramatic effect and their beauty of tone which cuts gently through the accompaniment of the piano and the English horn, expressively played by Mr. Speyer. The varied richness of tone combinations and the dazzling brilliance of the final exultant pages were enhanced by the conducting of Mr. Monteux. In response to enthusiastic applause Mr. Loeffler, invisible to many, bowed from his seat in the balcony. Then followed a graceful pantomime of bowing on the part of Mr. Motte-Lacroix, Mr. Speyer, Mr. Monteux and the composer, each modestly rejecting the applause as belonging to the other three.

In the "Pagan Poem" Mr. Loeffler avoids the commonplace so fastidiously that the average listener is liable to become lost. If Strauss could trade some of his banality for some of Loeffler's fastidiousness it would be an advantage to both composers. We would not go so far as to recommend the incorporation of "Bring Back My Bonnie to Me" into the melodic web, appropriate as that might be to the programme, but a more spontaneous type of modern melody would interpret the passion of the heroine more faithfully than so many themes initative of ancient chants, and secure for the "Pagan Poem" a more general popularity than it now has. Wagner did not try to suggest ancient Celtic music in Tristan and Isolde but who can think of those characters without his music?

The concert closed with Strauss's "Death and Transfiguration," played con amore and con furore. Time seems to be showing that the weakness of Strauss does not lie in the things that at first so shocked his critics—his dissonance (now so mild), his noisiness, and his extremes of realism—but rather in the cheapness and carelessness of much of his melodic material. Few of his themes have great intrinsic originality or beauty; their power comes from their orchestral presentation and dramatic treatment. But the themes of this work are of a higher quality than those of some other tone-poems of Strauss. The very opening takes us into the midst of a "hushed and holy interval of death." The emotion affects us as if we were taking part in the drama. But as soon as the scene changes and there is a musical representation of struggle, we become as spectators. The music seems apt enough, but fails really to frighten us. And the theme of the ardor of living has not a fraction of the ardor of the first theme of Brahms's symphony. One sits through all of the storm and stress for the sake of the great ending, which needs such a furious prelude to throw it into relief.

This Transfiguration movement is one of the greatest splendors of modern orchestral writing, and the most intensely emotional piece of music since Wagner. Beginning in the lowest tones of the orchestra it rises like a great tide with many polyphonic undercurrents, flooding the ears with the richest imaginable sound, so that finally we are conscious of nothing but waves of sound and emotion. Few can resist the enthralment, but it gives us little permanent satisfaction, rather a craving for a renewal of the experience. Is it not a magnificent expression of despair taking refuge in a sensuous mysticism, in trance-figuration? There is more real serenity in the sym-

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Herald Feb 9

LOEFFLER MUSIC AT SYMPHONY CONCERT

"Pagan Poem" Revived With Success

Mr Loeffler's "A Pagan Poem," composed as chamber music in 1901 and revised for orchestral performance in 1906, was played at yesterday's symphony concert, with Motte Lacroix, pianist, assisting. Mr Speyer played the English horn solo. The composer rose in his place in the first balcony and bowed repeated acknowledgment of the hearty applause at the conclusion.

This music is a fantasy suggested by portions of Vergil's eighth eclogue. The tenuous thread of imagination that binds it together is Mr Loeffler's and not second hand Vergil, however. The musical idiom of the piece was surprisingly modern 20 years ago, in pre-Stravinsky days. It is personal to Mr Loeffler in many respects, and well suited to convey the rather sombre delicacy of his moods. One felt yesterday that probably the original version for piano and a small group of orchestra instruments, a version adapted to drawing room performances, was best suited to the music.

There was some ambiguity in the position of Mr Motte-Lacroix, one of the faculty at the New England Conservatory, at this concert. He was not named as "Soloist," in the program where a sketch of his life was, however, given as is only done in the case of accredited "Soloists." His position and behavior on the platform were those of a man to whom the much coveted title and honor had fallen. Mr Monteux saw to it that Mr Speyer, a member of the orchestra, shared the applause. Since rightly or wrongly it is thought of importance to be "Soloist" and so named in the program of these concerts, there should have been no room left for doubt in the minds of audience and public as to Mr Motte-Lacroix' status.

His name was given in small type as playing an incidental solo, which

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In the Doldrums

Slow Progress Again With Subscriptions to the Annual Deficit of the Symphony Concerts

FOR the first time within a fortnight, the progress of the Guarantee Fund to meet the expenses of the Symphony Orchestra for the current season, was reported in the programme-book of yesterday's concert. The sum total of subscriptions is now $78,993.34, leaving a round $16,000 to be pledged for full security on the financial side. By these signs, the fund is again increasing too slowly. Half the musical year has passed; and with it more than half the Symphony Concerts. A far-sighted and prudent management is already laying plans for next season; yet hesitates before an uncompleted guarantee for the season now ending. Hence the need of more pledges and immediate pledges.

The Trustees of the Orchestra have lately reaffirmed their resolution to go a free and independent way, in the face of conferences designed to cut to one model and in "quantity production" the symphony concerts of the United States. To maintain this liberty and self-reliance, guarantee funds are necessary—fully subscribed—from an upholding public. The more numerous the guarantors, the more comfortable the sense of support. Subscribers of the past fortnight are:

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell.
Carr, Cornelia P.
Chapin, Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr Harold W.
Dowse, Wm. B. H.
DuBois, Mrs. L. G.
Farnsworth, Wm.
Holbrook, Mary S.
Hutchins, Mr. and Mrs. Edward.
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I.
Milliken, Lois H.
Palmer, Marion C.
Platner, Mrs. John Winthrop.
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian.
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

Monitor Feb 9

Fourteenth Program of Boston Orchestra

The program of the fourteenth concert by the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon in Symphony Hall, was:

Brahms—Symphony No. 3 in F major.
Loeffler—"A Pagan Poem."
Strauss—"Death and Transfiguration."

The playing of the orchestra throughout the afternoon was unusually brilliant. It was one of those performances in which audience and orchestra seemed peculiarly sensitive to each other. If the playing aroused the audience to a degree of enthusiasm out of the ordinary, it was also this quick response on the part of the audience which seemed to inspire the players. It was one of those rare occasions on which a perfect sympathy reigned in all parts of the auditorium and the result was one of those memorable performances for which both listeners and players deserve an equal share of credit.

Such an atmosphere was particularly favorable to Brahms' symphony, of which Mr. Monteux gave a fine reading. It has been said by some that only a man of Teutonic blood can properly understand this music. On the contrary, it has often seemed during the last few years that only a man of Latin race and training has been able to reveal its inner beauties and meaning. Mr. Monteux's readings of Beethoven, Brahms, and Strauss have certainly been cases in point, and no one who had the good fortune to hear it is likely to forget Mr. Toscanini's "Tristan."

So too with Strauss' "Death and Transfiguration." It may not be denied that much of the thematic material of this piece is vulgar and commonplace, its harmonies often trite, as harmonies go at the present time; and that the orchestration, which at first seemed marvelous (and is so, as a matter of fact) cannot entirely conceal these defects as its novelty wears off; but the lofty conception which inspired the work, the tremendous imaginative power and sincerity which lie back of it make it one of the most appealing and affecting of the composer's works. It is impossible to listen to it unmoved.

Mr. Motte-Lacroix was the pianist in Loeffler's "A Pagan Poem." He made his first appearance here last fall at a recital before the faculty and students of the New England Conservatory of Music, with which institution he is connected. At that time it was said of him in these columns: "Mr. Motte-Lacroix's playing revealed an artist of the highest type. His technical mastery of the instrument is complete, and, more than this, he possesses poetic imagination and musicianly insight." This opinion was not only confirmed, but strengthened, by his playing of yesterday. To be sure, the piano part of Loeffler's "Pagan Poem" did not offer him abundant opportunities for the display of his talents, but only a pianist and musician of his caliber could have played this difficult music with such complete understanding and effectiveness.

S. M.

Post Feb 10

Symphony Concerts

At this week's pair of Symphony Concerts will be heard for the first time in Boston in its present orchestral form Deems Taylor's suite, "Through the Looking Glass." In an arrangement for nine instruments this suite was played in this city a few years ago by the New York Chamber Music Society, and it then made most agreeable entertainment. In its orchestral version it has been played by the New York Symphony Orchestra to much applause. Deems Taylor, besides being a composer of considerable reputation, is at present critic of music for the New York World.

In addition to Mr. Taylor's suite the programme for this week lists Gluck's Overture to "Iphigenia in Aulis," and Tchaikovsky's Overture-Fantasy "Romeo and Juliet," while Jacques Thibaud, soloist, will play with the orchestra Lalo's "Spanish Symphony."

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Trans Feb 9

CONCERT-CHRONICLE

Virtuosity and Transfiguration

CAMBRIDGE audiences especially seem glad to welcome in the concerts of the Boston Symphony Orchestra a member of that organization—such as Mr. Burgin or Mr. Bedetti—as the soloist of the evening. Last night at Sanders Theatre it was Mr. Bedetti, appearing in the concert for Violoncello (A minor, Opus 33) by Saint--Saëns, that tolerably difficult affair—and tolerably dull. Mr. Bedetti, let it be said in the beginning, played in fine fashion and style, bolstering up the flaccid measures and heightening the good; and for that his auditors went to great length to show their approval. Not for a good many years has there been a more significant demonstration in that hall. Certainly it was to the player's credit, and to that of Mr. Monteux and the orchestra, because Saint-Saëns, here laying on thematic laminae, wasnot in his best melodic mood, and there has resulted material for considerable sawing which is not always agreeable. Set down, however, the fact that one lonely little theme flowers to perfection, coloring chamelion-like in its transition from muted strings to wind instruments and to the basses. Set down, too, a certain galloping dance figure for the violoncello, and you have marked the best. Mr. Bedetti played with understanding and taste. He made the most of the principal melodic idiom and gave it very apparent enthusiasm. Diminuendos melted for him, resonance abounded. He is most effective in legato passages, for the lower register.

At the head of the programme came Brahms's third symphony in F major, a rich and complex unit, confusing at times and baffling—so call it Germania or a Forest Idyll, as you will. Much of its conflicting qualities are in the first (allegro con brio) of the four movements. Much of the most elevating and stimulating arise in the final (allegro) movement. The second and andante movement contains equal measures of fervor and exaltation. It is, in addition, rich in the combination of horns and strings. Mr. Monteux, proceeding with characteristic vision, so blended his instruments here as to impart a brass-like Wagnerian thickness to it which spread subsequent moments. Movement th (poco allegretto) drops away from all into a more sympathetic mood whe recurs a simple little melody gai through repetition. For the last Br reserved good thunder and tempest much vibrating for the bass. The c sion, summoning back theme one of ment one, is most delightful for the ant harmony of a potent woodwind and embellished by a few random on the strings.

Far and away the best music of the e ing was Strauss's well-liked tone-poe "Tod und Verklärung," heard many tim in Boston. Strauss, the orchestral coloris in this composition has forged one of the most dramatic and vividly pictorial pieces in the literature of orchestral music. Death and things macabre are, after all, not difficult to paint, for a fine clear smash of the kettle-drum will accomplish wonders. To delineate the momentary struggle between death and a man reluctant to die, to uncover, that is, the elemental, surging passions is another matter. Sturm und Drang, the quiet of exhaustion, reflective interludes, ambition, disappointment, failures, new faith, recurrent mockery—of such are the warp and woof. Openly Mr. Monteux attacked it, and, indeed, th have been few moments of his Boston leadership when such radiant clarity has pervaded the music at hand. Waving, guttering like the symbolical candle, peak followed depression with nuances of brilliance, the figures for death now halted by the most reverent of largos. A lull before the storm and the dull drone of basses and kettle-drums; lastly a pinioned rush to the end, to the vrai apotheosis of man, to translation and transfiguration; to all the outpourings of the heart gathered in one tympanum blast and shrilling of violins; clarity intensified—Mr. Monteux cannot hope ever to express it more perfectly.

D. T. W. McC.

Youth and Promise

Her Feb 10

THIBAUD, SOLOIST

Jacques Thibaud, the admirable violinist, will be the soloist at the Boston Symphony concerts next Friday afternoon and Saturday evening in Symphony hall. Mr. Thibaud will play Lalo's Spanish Symphony. Mr. Monteux will present Gluck's Overture to "Iphigenia in Aulis";Deems Taylor's suite, "Through the Looking Glass," based on Lewis Carroll's book; Dedication, The Garden of Live Flowers, Jabberwocky, Looking Glass Insects and The White Knight, Fantasia and Tchalkovsky's "Romeo and Juliet" Overture.

Her Feb 9

14TH CONCERT BY SYMPHONY

Program Includes, Among Others, Loeffler's "Pagan Poem" (After Virgil)

BRILLIANTLY AND ELOQUENTLY GIVEN

By PHILIP HALE

The 14th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program comprised these compositions: Brahms, Symphony, No. 3, F major; Loeffler's "Pagan Poem" (after Virgil) for orchestra, piano (L. Motte-Lacroix), English horn (Louis Speyer), and three trumpets obbligati; Strauss, tone poem, "Death and Transfiguration."

The compositions by Mr. Loeffler played at the symphony concerts from 1891 to 1898 were pieces for solo instruments, violin or violoncello, with orchestra. The first of his symphonic poems, "The Death of Tintagiles," was performed on Jan. 7, 1898. The three pieces that preceded it, with Mr. Loeffler's chamber music of the early years, were considered by the conservative as strange, if not revolutionary and dangerous. Some spoke of an unwarrantable avoidance of commonplace harmonies, of a "lack of melody"—meaning by this, that aggressive or sugary tunes were missing. Some regretted that there was no "direct appeal" in the nature of an applause-trap. And there were some who deplored what they were pleased to call a "macabre" quality in his music.

Not for some years were the conservative reconciled to his music; but he went on his lonely path, undismayed, rejoicing. He was in those years ahead of his time, as far as this country was concerned. Every composer, every poet, every dramatist worthy of attention has been more or less influenced by a predecessor or a contemporary. No doubt in certain details of harmony and of instrumentation there were in these earlier compositions of Mr. Loeffler, hints at the influence of Chabrier. He also knew the chamber music of Gabriel Faure. But Mr. Loeffler had a voice and an expression of his own.

In the earlier years regarded as an ultra-modern, a "futurist," he is today modern, but not extravagantly radical, for from the very beginning he has worshipped at the altar of Beauty. Charles Lamb told Dr. Parr, when the latter asked him how he could smoke the strongest tobacco, that he had toiled after it as other men toiled after virtue. Mr. Loeffler, whether he was moved to compose by tales of Gogol, thought of the "Dies Irae," a tragedy by Maeterlinck, verses by Rollinat, Verlaine, or Yeats, an Eclogue of Virgil, or the Plain Song of the Church, whether he wrote in fantastical, lyric ironical, dramatic or religious mood, strove after beauty in form and expression. He was not tempted into extravagance for the sake of effect. When he invented ingenious combinations of instruments, it was not to excite wonder, to cause surprise, but to make real and audible his vision of the beautiful. Perhaps this devotion caused him for a time to be misunderstood; to incur the reproach of fastidiousness; of not being sufficiently emotional. For there are many who cannot find emotion in music unless the composer sobs, whines or shrieks.

And in these days when laborious eccentricity is held to be the distinguishing mark of genius; when percussion instruments are thought to be the most expressive in the orchestra; when savage rhythms and cross-rhythms are considered to be the only true expression of dramatic feeling; when any frequent use of consonants is sneered at as old-fashioned, betraying poverty of invention; when this or that instrument is made to play illegitimately, without regard to its natural use or quality; when "color" is pronounced to be the one thing needful, whether it be blue, pea-green, magenta, or yellow, a composition like Mr. Loeffler's "Pagan Poem," which is in turn dramatic, lyrical, emotional and always beautiful in its purity of thought and expression, vital, yet polished as the Ellogue of Virgie that inspired it, is reassuring; for it shows that a composer can be modern without affectation or grimace and yet profoundly move an audience.

The "Pagan Poem" was brilliantly and eloquently performed. The composer, Mr. Monteux and the orchestra, Mr. Speyer and Mr. Motte-Lacroix were warmly applauded by the very large audience.

Nor did the performance of the music by Brahms and Strauss leave anything to be desired. It is not given to every conductor to interpret three works, so decidedly different in character, with so pronounced ability, power and understanding.

The concert will be repeated this evening. The program for next week is as follows: Gluck, Overture to "Iphigenia in Aulis"; Lalo, Spanish Symphony for violin and orchestra (Jacques Thibaud, violinist); Deems Taylor, Suite, "Through the Looking Glass"; Five Pictures from Lewis Carroll (first time in Boston); Tchakovsky, Overture-Fantasia "Romeo and Juliet" (after Shakespeare).

[194]

INFORMATION OBSCURED

Worcester
ening, Feb. 12th
YMPHONY
ESTRA

nteux, Conductor.
Musicians.
on sale at Steinert's,
St., Worcester.
$1.50 (no tax).

Prospect

as assembled a promising he Symphony Concerts of ck's Overture to his opera, Aulis"; Lalo's "Spanish Symolin and orchestra with Mr. e solo-part; the Orches- ms Taylor, suggested by erland"; Chaikovsky's Over- "Romeo and Juliet." Since the usual sense of the he list, possibly Mr. Thi- Monteux will play Lalo's usual and not too war- of one movement.. The Taylor's Suite, about which rinted in this place, are "The Garden of Live erwocky," "Looking-Glass White Knight."

Trans Feb 9

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committee of arrangements consists o William E. Chamberlain, George A. Dil Charles B. Earle, Fred Holdsworth, Charle Howe, Charles E. Lee, secretary, Arthur N. Maddison, Harold W. Read, Rober S. Wayland and Parker Webb, chairman.

The Special Machinery Company, Inc. of Bridgeport; capital, $50,000.

Increases in capital stock have been made as follows: The Hartford Special Machinery Company, of Hartford, by issuing thirty shares, to $250,000; the Rasmussen Manufacturing Company, of Waterbury, by issuing 2200 shares, to $32,000, authorized $100,000.

Probate Notices

COMMONWEALTH OF MASSACHUSETTS. SUFFOLK, SS. SUPERIOR COURT. January Sitting, A. D. 1924. To wit: February 7, 1924. ESTHER RAFFERTY of Boston in said County of Suffolk, Plaintiff, versus FRANK J. CLARK of South Berwick, in the County of York and State of Maine, Defendant. This is an action of contract or tort to recover five thousand dollars, alleged to be due to the Plaintiff from the defendant on the twelfth day of November, A. D. 1923, as set forth in the plaintiff's writ of that date. And it appearing to the court by the suggestion of the plaintiff and on inspection of the officer's return on the plaintiff's writ, that the defendant is not an inhabitant of this Commonwealth, nor resident therein at the time of the service of said writ, and that he has no last and usual place of abode, tenant, agent or attorney in this Commonwealth known to the plaintiff or to said officer, and that no personal service of said writ has been made upon the defendant:

IT IS ORDERED BY THE COURT, that the plaintiff give notice to the defendant of the pendency of this action, and to appear before said court to be held at Boston, within and for said County of Suffolk, on the first Monday of March next, to answer to the same, by causing an attested copy of this order to be published in the Boston Evening Transcript, a newspaper printed in Boston, once in a week, three weeks successively, the last publication to be at least fourteen days before the said first Monday of March; and by mailing to said Defendant, postage prepaid, by registered letter, an attested copy of this order, addressed to his last known address; and that this action be continued to the next sitting of this Court, and so from sitting to sitting, until notice shall be given to the Defendant agreeably to this order.

FRANCIS A. CAMPBELL, Clerk.
A true copy: Attest,
FRANK H. HALLETT, Asst. Clerk.
f 9,11,18

COMMONWEALTH OF MASSACHUSETTS. MIDDLESEX, SS. PROBATE COURT. To all persons interested in the estate of AMANDA E. DWIGHT, of Melrose, in said County, an insane person: Whereas, N. EMMONS PAINE, the guardian of said ward, has presented for allowance his fifth account as guardian upon the estate of said ward: You are hereby cited to appear at a Probate Court, to be held at Cambridge, in said County, on the twenty-seventh day of February, A. D. 1924, at ten o'clock in the forenoon, to show cause, if any you have, why the same should not be allowed. And said guardian is ordered to serve this citation by delivering a copy thereof to all persons interested in the estate fourteen days at least before said Court, or by publishing the same once in each week, for three successive weeks, in the Boston Evening Transcript, a newspaper published in Boston, the last publication to be one day at least before said Court, and by mailing, post-paid, a copy of this citation to all known persons interested in the estate seven days at least before said Court. Witness GEORGE F. LAWTON, Esquire, First Judge of said Court, this eighth day of February, in the year of our Lord one thousand nine hundred and twenty-four.

F. M. ESTY, Register.
fe 9,11,18

COMMONWEALTH OF MASSACHUSETTS. SUFFOLK SS. At a Probate Court holden at Boston in and for said County of Suffolk, on the sixth day of February in the year of our Lord one thousand nine hundred and twenty-four. On the petition of HELEN ISABELLE PORTER of Boston in said County, praying that her name may be changed to that of HELEN ISABELLE MAY, public notice having been given, according to the order of Court, that all persons might appear and show cause, if any they had, why the same should not be granted and it appearing that the reasons given therefor are sufficient, and consistent with the public interest, and being satisfactory to the Court, and no objection being made. It is decreed that her name be changed, as prayed for, to that of Helen Isabelle May which name she shall hereafter bear, and which shall be her legal name, and that she give public notice of said change by publishing this decree once in each week for three successive weeks in the

gently through the accompaniment of the piano and the English horn, expressivel played by Mr. Speyer. The varied ricl ness of tone combinations and the dazzlin brilliance of the final exultant pages were enhanced by the conducting of Mr. Monteux. In response to enthusiastic applause Mr. Loeffler, invisible to many, bowed from his seat in the balcony. Then followed a graceful pantomime of bowing on the part of Mr. Motte-Lacroix, Mr. Speyer, Mr. Monteux and the composer, each modestly rejecting the applause as belonging to the other three.

In the "Pagan Poem" Mr. Loeffler avoids the commonplace so fastidiously that the average listener is liable to become lost. If Strauss could trade some of his banality for some of Loeffler's fastidiousness it would be an advantage to both composers. We would not go so far as to recommend the incorporation of "Bring Back My Bonnie to Me" into the melodic web, appropriate as that might be to the programme, but a more spontaneous type of modern melody would interpret the passion of the heroine more faithfully than so many themes initative of ancient chants, and secure for the "Pagan Poem" a more general popularity than it now has. Wagner did not try to suggest ancient Celtic music in Tristan and Isolde but who can think of those characters without his music?

The concert closed with Strauss's "Death and Transfiguration," played con amore and con furore. Time seems to be showing that the weakness of Strauss does not lie in the things that at first so shocked his critics—his dissonance (now so mild), his noisiness, and his extremes of realism—but rather in the cheapness and carelessness of much of his melodic material. Few of his themes have great intrinsic originality or beauty; their power comes from their orchestral presentation and dramatic treatment. But the themes of this work are of a higher quality than those of some other tone-poems of Strauss. The very opening takes us into the midst of a "hushed and holy interval of death." The emotion affects us as if we were taking

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Herald Feb 9

LOEFFLER MUSIC AT SYMPHONY CONCERT

"Pagan Poem" Revived With Success

Mr Loeffler's "A Pagan Poem," composed as chamber music in 1901 and revised for orchestral performance i 1906, was played at yesterday's symphony concert, with Motte Lacroix, pianist, assisting. Mr Speyer played th English horn solo. The composer ros in his place in the first balcony an bowed repeated acknowledgment of th hearty applause at the conclusion.

This music is a fantasy suggested by portions of Vergil's eighth éclogue. The tenuous thread of imagination that binds it together is Mr Loeffler's and not second hand Vergil, however. The musical idiom of the piece was surprisingly modern 20 years ago, in pre-Stravinsky days. It is personal to Mr Loeffler in many respects, and well suited to convey the rather sombre delicacy of his moods. One felt yesterday that probably the original version for piano and a small group of orchestra instruments, a version adapted to drawing room performances, was best suited to the music.

There was some ambiguity in the position of Mr Motte-Lacroix, one of the faculty at the New England Conservatory, at this concert. He was not named as "Soloist," in the program where a sketch of his life was, however, given as is only done in the case of accredited "Soloists." His position and behavior on the platform were those of a man to whom the much coveted title and honor had fallen. Mr Monteux saw to it that Mr Speyer, a member of the orchestra, shared the applause. Since rightly or wrongly it is thought of importance to be "Soloist" and so named in the program of these concerts, there should have been no room left for doubt in the minds of audience and public as to Mr Motte-Lacroix' status.

His name was given in small type as playing an incidental solo, which was just what he did. As far as one ould judge from his discreetly subdued are of the performance he is a competent and musicianly pianist, but it ould be unfair to regard yesterday's erformance as in any sense a display his skill.

Brahms' Third Symphony, not well layed except for the third movement gan the concert, and Strauss' "Tod d Verklaerung" ended it in a blaze glory, thanks to Mr Monteux' skillful d enthusiastic conducting of it. The uble with the Brahms was sluggish ythm, uncertain phrasing and wrong bordination of detail in both first vement and finale; and sentimental ng of the slow movement, which is t a triumph of Brahms' genius any w.

The Strauss piece dates from five ars only later than the Brahms, but belongs not to the 1880's, but to the st decade of the present century, spirtually and stylistically speaking. The eath" of the title is imaginatively ggested by the music, with compelg emotional power. One can readily cept the gist of the program cornts, authorized, it is claimed, by the mposer. The hero is dying, thinking f his past life, and one can feel the oods demanded by the situation without seeking for the insignificant details at clutter little minds.

ut "Transfiguration," when it finally mes, after a marvelous transition ssage, sounds like Liszt trying to Wagner, as in "Tasso." It is a rather vulgar theme orchestrated for brass ad lib and then damnably reiterated.

Next week Thibaud will play Lalo's Spanish Symphony. The other numbers are Gluck's overture to "Iphigenia in Aulis," Deems Taylor's "Through the Looking Glass" and Tchaikovsky's "Romeo and Juliet." P. R.

Ad. 10

SYMPHONY PROGRAM

Jacques Thibaud will be the soloist at the Symphony concerts next Friday afternoon and Saturday evening, appearing with the orchestra in Lalo's Spanish Symphony. Gluck's overture to "Iphigenia in Aulis," the suite "Through the Looking Glass" by Deems Taylor, and Tchaikowsky's "Romeo and Juliet" overture are also on the program.

Monitor Feb 9

Fourteenth Program of Boston Orchestra

The program of the fourteenth concert by the Boston Symphony Orchestra, Pierre Monteux, conductor, given yesterday afternoon in Symphony Hall, was:

Brahms—Symphony No. 3 in F major.
Loeffler—"A Pagan Poem."
Strauss—"Death and Transfiguration."

The playing of the orchestra throughout the afternoon was unusually brilliant. It was one of those performances in which audience and orchestra seemed peculiarly sensitive to each other. If the playing aroused the audience to a degree of enthusiasm out of the ordinary, it was also this quick response on the part of the audience which seemed to inspire the players. It was one of those rare occasions on which a perfect sympathy reigned in all parts of the auditorium and the result was one of those memorable performances for which both listeners and players deserve an equal share of credit.

Such an atmosphere was particularly favorable to Brahms' symphony, of which Mr. Monteux gave a fine reading. It has been said by some that only a man of Teutonic blood can properly understand this music. On the contrary, it has often seemed during the last few years that only a man of Latin race and training has been able to reveal its inner beauties and meaning. Mr. Monteux's readings of Beethoven, Brahms, and Strauss have certainly been cases in point, and no one who had the good fortune to hear it is likely to forget Mr. Toscanini's "Tristan."

So too with Strauss' "Death and Transfiguration." It may not be denied that much of the thematic material of this piece is vulgar and commonplace, its harmonies often trite, as harmonies go at the present time; and that the orchestration, which at first seemed marvelous (and is so, as a matter of fact) cannot entirely conceal these defects as its novelty wears off; but the lofty conception which inspired the work, the tremendous imaginative power and sincerity which lie back of it make it one of the most appealing and affecting of the composer's works. It is impossible to listen to it unmoved.

Mr. Motte-Lacroix was the pianist in Loeffler's "A Pagan Poem." He made his first appearance here last fall at a recital before the faculty and students of the New England Conservatory of Music, with which institution he is connected. At that time it was said of him in these columns: "Mr. Motte-Lacroix's playing revealed an artist of the highest type. His technical mastery of the instrument is complete, and more than this, he possesses poetic imagination and musicianly insight." This opinion was not only confirmed, but strengthened, by his playing of yesterday. To be sure, the piano part of Loeffler's "Pagan Poem" did not offer him abundant opportunities for the display of his talents, but only a pianist and musician of his caliber could have played this difficult music with such complete understanding and effectiveness.

S. M.

Post Feb 10

Symphony Concerts

At this week's pair of Symphony Concerts will be heard for the first time in Boston in its present orchestral form Deems Taylor's suite, "Through the Looking Glass." In an arrangement for some ten instruments this suite was played in this city a few years ago by the New York Chamber Music Society and it then made most agreeable entertainment. In its orchestral version it has been played by the New York Symphony Orchestra to much applause Deems Taylor, besides being a compose of considerable reputation, is at presen the critic of music for the New Yo World.

In addition to Mr. Taylor's suite th programme for this week lists Gluck Overture to "Iphigenia in Aulis" an Tchaikovsky's Overture-Fantasy "R meo and Juliet," while Jacques Thibau as soloist will play with the orchest Lalo's "Spanish Symphony."

Trans Feb 9

CONCERT-CHRONICLE

Virtuosity and Transfiguration

CAMBRIDGE audiences especially seem glad to welcome in the concerts of the Boston Symphony Orchestra a member of that organization—such as Mr. Burgin or Mr. Bedetti—as the soloist of the evening. Last night at Sanders Theatre it was Mr. Bedetti, appearing in the concert for Violoncello (A minor, Opus 33) by Saint-Saëns, that tolerably difficult affair—and tolerably dull. Mr. Bedetti, let it be said in the beginning, played in fine fashion and style, bolstering up the flaccid measures and heightening the good; and for that his auditors went to great length to show their approval. Not for a good many years has there been a more significant demonstration in that hall. Certainly it was to the player's credit, and to that of Mr. Monteux and the orchestra, because Saint-Saëns, here laying on thematic laminae, wasnot in his best melodic mood, and there has resulted material for considerable sawing which is not always agreeable. Set down, however, the fact that one lonely little theme flowers to perfection, coloring chamelion-like in its transition from muted strings to wind instruments and to the basses. Set down, too, a certain galloping dance figure for the violoncello, and you have marked the best. Mr. Bedetti played with understanding and taste. He made the most of the principal melodic idiom and gave it very apparent enthusiasm. Diminuendos melted for him, resonance abounded. He is most effective in legato passages, for the lower register.

At the head of the programme came Brahms's third symphony in F major, a rich and complex unit, confusing at times and baffling—so call it Germania or a Forest Idyll, as you will. Much of its conflicting qualities are in the first (allegro con brio) of the four movements. Much of the most elevating and stimulating arise in the final (allegro) movement. The second and andante movement contains equal measures of fervor and exaltation. It is, in addition, rich in the combination of horns and strings. Mr. Monteux, proceeding with characteristic vision, so blended his instruments here as to impart a brass-like Wagnerian thickness to it which spreac subsequent moments. Movement th (poco allegretto) drops away from all into a more sympathetic mood whe recurs a simple little melody gai through repetition. For the last Br reserved good thunder and tempest much vibrating for the bass. The c sion, summoning back theme one of ment one, is most delightful for the ant harmony of a potent woodwind and embellished by a few random on the strings.

Far and away the best music of the e ing was Strauss's well-liked tone-poe "Tod und Verklärung," heard many tim in Boston. Strauss, the orchestral coloris in this composition has forged one of the most dramatic and vividly pictorial pieces in the literature of orchestral music. Death and things macabre are, after all, not difficult to paint, for a fine clear smash of the kettle-drum will accomplish wonders. To delineate the momentary struggle between death and a man reluctant to die, to uncover, that is, the elemental, surging passions is another matter. Sturm und Drang, the quiet of exhaustion, reflective interludes, ambition, disappointment, failures, new faith, recurrent mockery—of such are the warp and woof. Openly Mr. Monteux attacked it, and, indeed, the have been few moments of his Boston leadership when such radiant clarity has pervaded the music at hand. Waving, guttering like the symbolical candle, peak followed depression with nuances of brilliance, the figures for death now halted by the most reverent of largos. A lull before the storm and the dull drone of basses and kettle-drums; lastly a pinioned rush to the end, to the vrai apotheosis of man, to translation and transfiguration; to all the outpourings of the heart gathered in one tympanum blast and shrilling of violins; clarity intensified—Mr. Monteux cannot hope ever to express it more perfectly.

D. T. W. McC.

Youth and Promise

Her Feb 14

THIBAUD, SOLOIST

Jacques Thibaud, the admirable violinist, will be the soloist at the Boston Symphony concerts next Friday afternoon and Saturday evening in Symphony hall. Mr. Thibaud will play Lalo's Spanish Symphony. Mr. Monteux will present Gluck's Overture to "Iphigenia in Aulis";Deems Taylor's suite, "Through the Looking Glass," based on Lewis Carroll's book; Dedication, The Garden of Live Flowers, Jabberwocky, Looking Glass Insects and The White Knight, Fantasia and Tchaikovsky's "Romeo and Juliet" Overture.

Her Feb 9

14TH CONCERT BY SYMPHONY

Program Includes, Among Others, Loeffler's "Pagan Poem" (After Virgil)

BRILLIANTLY AND ELOQUENTLY GIVEN

By PHILIP HALE

The 14th concert of the Boston Symphony orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program comprised these compositions: Brahms, Symphony, No. 3, F major; Loeffler's "Pagan Poem" (after Virgil) for orchestra, piano (L. Motte-Lacroix), English horn (Louis Speyer), and three trumpets obbligati; Strauss, tone poem, "Death and Transfiguration."

The compositions by Mr. Loeffler played at the symphony concerts from 1891 to 1898 were pieces for solo instruments, violin or violoncello, with orchestra. The first of his symphonic poems, "The Death of Tintagiles," was performed on Jan. 7, 1898. The three pieces that preceded it, with Mr. Loeffler's chamber music of the early years, were considered by the conservative as strange, if not revolutionary and dangerous. Some spoke of an unwarrantable avoidance of commonplace harmonies, of a "lack of melody"—meaning by this, that aggressive or sugary tunes were missing. Some regretted that there was no "direct appeal" in the nature of an applause-trap. And there were some who deplored what they were pleased to call a "macabre" quality in his music.

Not for some years were the conservative reconciled to his music; but he went on his lonely path, undismayed, rejoicing. He was in those years ahead of his time, as far as this country was concerned. Every composer, every poet, every dramatist worthy of attention has been more or less influenced by a predecessor or a contemporary. No doubt in certain details of harmony and of instrumentation there were in these earlier compositions of Mr. Loeffler, hints at the influence of Chabrier. He also knew the chamber music of Gabriel Faure. But Mr. Loeffler had a voice and an expression of his own.

In the earlier years regarded as an ultra-modern, a "futurist," he is today modern, but not extravagantly radical, for from the very beginning he has worshipped at the altar of Beauty. Charles Lamb told Dr. Parr, when the latter asked him how he could smoke the strongest tobacco, that he had toiled after it as other men toiled after virtue. Mr. Loeffler, whether he was moved to compose by tales of Gogol, thought of the "Dies Irae," a tragedy by Maeterlinck, verses by Rollinat, Verlaine, or Yeats, an Eclogue of Virgil, or the Plain Song of the Church; whether he wrote in fantastical, lyric ironical, dramatic or religious mood, strove after beauty in form and expression. He was not tempted into extravagance for the sake of effect. When he invented ingenious combinations of instruments, it was not to excite wonder, to cause surprise, but to make real and audible his vision of the beautiful. Perhaps this devotion caused him for a time to be misunderstood; to incur the reproach of fastidiousness; of not being sufficiently emotional. For there are many who cannot find emotion in music unless the composer sobs, whines or shrieks.

And in these days when laborious eccentricity is held to be the distinguishing mark of genius; when percussion instruments are thought to be the most expressive in the orchestra; when savage rhythms and cross-rhythms are considered to be the only true expression of dramatic feeling; when any frequent use of consonants is sneered at as old-fashioned, betraying poverty of invention; when this or that instrument is made to play illegitimately, without regard to its natural use or quality; when "color" is pronounced to be the one thing needful, whether it be blue, pea-green, magenta, or yellow, a composition like Mr. Loeffler's "Pagan Poem," which is in turn dramatic, lyrical, emotional and always beautiful in its purity of thought and expression, vital, yet polished as the Ellogue of Virgic that inspired it, is reassuring; for it shows that a composer can be modern without affectation or grimace and yet profoundly move an audience.

The "Pagan Poem" was brilliantly and eloquently performed. The composer, Mr. Monteux and the orchestra, Mr. Speyer and Mr. Motte-Lacroix were warmly applauded by the very large audience.

Nor did the performance of the music by Brahms and Strauss leave anything to be desired. It is not given to every conductor to interpret three works, so decidedly different in character, with so pronounced ability, power and understanding.

The concert will be repeated this evening. The program for next week is as follows: Gluck, Overture to "Iphigenia in Aulis"; Lalo, Spanish Symphony for violin and orchestra (Jacques Thibaud, violinist); Deems Taylor, Suite, "Through the Looking Glass"; Five Pictures from Lewis Carroll (first time in Boston); Tchakovsky, Overture-Fantasia "Romeo and Juliet" (after Shakespeare).

Herald Feb 10

The New York critics were loud in praise of the performanc Stravinsky's "Rite of Spring" by the Boston Symphony Orchestra le Mr. Monteux, the first performance of that extraordinary work in city.

"Mr. Monteux and his superb orchestra played the work with incredible virtuosity."—The Tribune.

"The playing of 'Le Sacre' by the orchestra was an amazing feat of virtuosity."—The World.

"Pierre Monteux and his splendid Boston orchestra gave a superlatively fine performance."—Evening Post.

"Superbly executed."—N. Y. Times.

This orchestra is the creation of Mr. Monteux. In the face of every sort of discouragement he formed and trained it.

And now that this orchestra has in the opinion of critics, visiting artists, and the Boston public, reached this high state of perfection, Mr. Monteux will leave at the end of the season.

The pity of it! The pity of it!

For if it takes time and skill to put an orchestra in the first rank, that same orchestra may lose in precision, plasticity and euphony within a year.

This was proved in Boston when Mr. Nikisch, a "virtuoso" conductor, succeeded Mr. Gericke.

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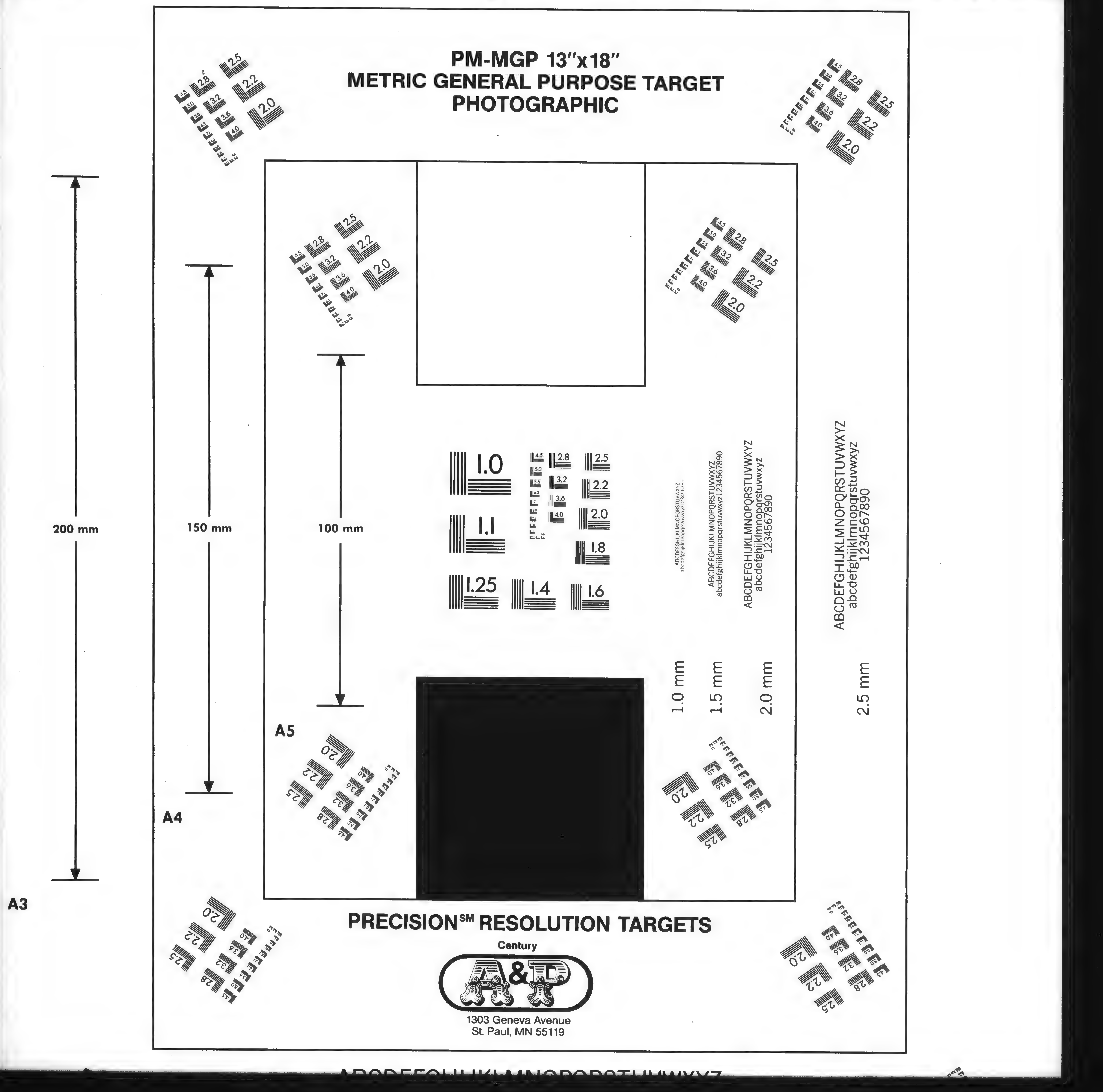
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Worcester Jan 19

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L'EVENEMENT MUSICAL DE LA SAISON

De Retour Après Trois Années d'Absence

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Directeur

La Saison d'Adieu du Grand Directeur Français

LES COMMANDES PAR LA POSTE à W. H.Brennan, Gérant, Salle Symphony, Boston, Accompagnées d'un Chèque, Rempli Contre Reçu du Montant. .BILLETS: $2.50, $2.00, $1.50 ET $1.00 (Pas de Taxe de Guerre)

Brockton Jan 12

Monteux's Final Appearance Here

Boston Symphony Orchestra Coming Feb. 10.

PIERRE MONTEUX.

It is announced that the Boston Symphony orchestra of 104 musicians is to revisit Brockton for the fourth successive annual concert in this city. The concert will be given in the City Theatre on Sunday afternoon, Feb. 10.

Pierre Monteux, the celebrated conductor, was the first to bring this great organization to Brockton, where his genius has had immediate recognition and won unqualified praise. The present season is his fifth and last at the head of the orchestra, and therefore the coming concert will be in the nature of a farewell visit by this foremost French conductors. In the spring, his contract having expired, he expects to return to France, where his talents are in high demand. His five seasons at the head of the orchestra have proved a remarkable record of gradual perfection of ensemble and eloquence of performance.

Of the distinguished list of conductors who have been the upbuilders of the orchestra's fame, Pierre Monteux has shown himself to be one of the most capable and one of the most inspired. For his Brockton farewell he is planning a programme which will equal, if not exceed his former programmes here in brilliance, diversified interest and popular appeal. The soloist of the occasion will be Frederic Tillston, the noted pianist.

Brockton Enterprise Jan 26

First Symphony Principal Piece

Young Pianist to Appear Here With Boston Orchestra.

Remarkable beauty and direct appeal will characterize the fourth programme to be given in Brockton by the Boston Symphony orchestra with Pierre Monteaux. This concert will take place in the City Theatre Sunday afternoon, Feb. 10, at 3 o'clock. In one number Frederick Tillotson, the talented young pianist, will appear as soloist with the orchestra. The chosen score is the Wanderer Fantasy of Schubert which was originally written for the pianoforte and which was subsequently arranged by Franz Liszt for pianoforte and orchestra. This will be the farewell to Brockton of the great French conductor.

Probably no score of Brahms is more widely known and generally loved as his First Symphony, which will be the principal piece. The fact is scarcely disputed, that of Brahms' four symphonies, his first first is the most dramatic in its concept; the most uplifting in its exultant finale, a principal theme of which suggests the great choral theme of the Beethoven Ninth Symphony. The beautiful solo passages and other wonders of the score are too numerous to mention. The slow movement is one of the finest ever written. There is a famous French horn solo in the last movement.

Mr. Monteaux will include the music of his own people on the programme by performing the two numbers "Clouds" and "Festivals" by the late French master, Debussy. The interpretation of the nocturnes at the hand of the French conductor and the great orchestra under him, is said to be unrivalled. Indeed, Pierre Monteaux was a close collaborator with Debussy in the early production of his scores.

Borodin's dances from "Prince Igor" represent the Russian school of music as eloquently as do the nocturnes of the French school of music. Mr. Monteaux conducted them when they were performed by Diaghileff's "Ballet Russe." The themes have a certain dark, oriental magnificence. The performing orchestra becomes taut and electric with the fierce barbarac rythms.

Springfield Rep Jan 7

BOSTON SYMPHONY ORCHESTRA GIVES SPLENDID CONCERT

Pierre Monteux Conducts Satisfying Program in Auditorium Before Large and Appreciative Audience

By FRANCIS REGAL

The Boston Symphony orchestra gave its 30th concert in Springfield yesterday afternoon in the Auditorium for the crowning feature of the season of Young Men's Christian association entertainments. As always, the demand for places exceeded the supply; not all could get in, many who could not find seats, stood unwearied through a long, but stimulating, program.

Of the 30 concerts which this famous orchestra has given here in something like 30 years, this was one of the best, and it was pleasant to have the last concert in the city which Pierre Monteux is to conduct, so satisfying in every respect. As a conducter, during the past four years, he has had trying experiences, due to circumstances over which he had no control, and has come through with honor and distinction. There were times when it seemed a question whether Boston's glorious orchestra would survive, and it was a great relief to music lovers when it was at last seen to be regaining its old place. It is not the old orchestra; the changes of personnel and of leadership could not fail to modify its character profoundly, but it is a very fine orchestra indeed, and its performance yesterday was in most respects highly finished and quite exceptionally interesting.

The program was all that a program for such an occasion should be—fresh and vital, with no dead spots and no music that is better than it sounds; it made room for a great classic, for several great favorites and for an interesting novelty. First came Beethoven's seventh symphony, the majestic power and exhilarating rhythms of which set the key for this afternoon. After the intermission, the orchestra played Smetana's symphonic tone poem, "The Moldan," Ravel's "La Valse," and two Wagner numbers, the prelude to "Lohengrin" and the overture to "Tannhauser."

Such a performance as was given of the A major symphony would in itself make the fortune of a concert. In the interpretation there was nothing novel or sensational, and in technical excellence it would be impossible to surpass some performances of the past. Nor did Mr Monteux make the slightest visible effort to stir the players to an extraordinary effort; indeed the modest simplicity and quietness of his manner is one of the attractive qualities of his conducting. There are conductors who try, perhaps with unconscious egotism, to make the audience think they are pulling every melody by main force out of the sulky and reluctant instruments; of this charlatanism Mr Monteux has not a trace. He and the orchestra work together and work together very well; his successor will have to work hard to surpass yesterday's performance.

Something may have been due to the occasion. To the Boston Symphony orchestra in its 43d season the seventh symphony is a very old story indeed, but it is an unusual experience to play it in a fine and acoustically perfect auditorium to an audience of over 4000 people, to the majority of whom it is quite fresh. Something of this freshness seemed to communicate itself to the players, and from the very opening the performance was full of life. In popularity this ranks second only to the fifth, and rivals that in geniality if not in concentrated power. If it ever seems heavy and dull it is because musicians or auditors, or both, are for the moment not keyed up to the bubbling vivacity of the dance rhythms out of which this great symphonic structure is built. Yesterday everyone was in the mood, the keen bright day gave snap and brilliance to the strings, and every note was inspiring.

There was no falling off in the beau-

(Continued on Third Page)

BOSTON SYMPHONY ORCHESTRA GIVES SPLENDID CONCERT

(Continued From First Page)

tiful symphonic poem by Smetana, a Bohemian composer, who carries heavier metal than his gifted and better-known compatriot, Dvorak. Not less thoroughly Czech, Smetana is even more original and has a streak of genius of almost the highest order, which developed somewhat roughly and carelessly, yet produced a few masterpieces, among which this symphonic poem from the set called "My Country" must certainly be ranked; in its own kind of poetic charm it has few rivals. In this much depends on the first violins, and it was pleasing to see to what extent this section, for which the orchestra used to be specially famous, has recovered its old standing. The quality of its pianissimo was always lovely, though one had the feeling that many of the players were going through the motions and letting the specially beautiful soft tones of Mr Burgin color the whole.

The novelty of the afternoon and an interesting one, was Ravel's "choreographic poem," "The Waltz." Ravel is put among the fashionable rather than the popular composers, and is known chiefly by rather advanced chamber music at which the classicists still shake their heads. But "The Waltz" is capital jazz, including such eccentricities as having the 'cellists slide their fingers rapidly up and down the strings in grotesque portamento. Musically it may cause more head shaking than the chamber music, but as a feat of virtuosity in orchestration it commands the admiration of the most classical. If it is trashy there is at hand the plausible excuse that it does not depict the tawdry splendor of the empire of Napoleon II with the waltz craze taken as a symbol. Will composers of the future be able to do as well with the 20th century and the fox trot? The work was played with great zest, and was hugely enjoyed, the printed moral compiled by Philip Hale making its Bacchanalian revelry perfectly correct for a Sunday afternoon.

With the two Wagner numbers we were back on familiar ground, and both of the overtures were finely played. Possibly a pair of overtures is not an ideal ending, but these are sufficiently different in form as in everything else to make such an *objection* rather hypercritical. *When* he composed "Tannhaeuser" Wagner had not yet evolved his theory applied in "Lohengrin," that it is illogical to make the overture a kind of musical compendium of a music drama which the audience is not yet supposed to know. If there is not so much in the theory as he thought at the time it at any rate sharply differentiates the prelude to "Lohengrin" from the conventional overture. Does it stand wear and tear as well? Sometimes it seems to have gone stale, yet yesterday this, too, had much of its old freshness—partly, no doubt, because of the great force of strings which is indispensable for the slow and massive building up to a climax which is the raison d'etre of the composition. And of course in the "Tannhaeuser" overture the vast reserve force of the great orchestra had a splendid chance to bring an inspiring concert to a tremendous close.

With the programs was distributed an appeal for support of the orchestra from its trustees, giving some interesting figures to show its income and expenditures for the past three years. The expenses for those years were roundly $665,000, $633,000 and $644,000, and the net loss $119,000, $92,000 and $76,000. This is encouraging progress toward a balanced budget, and it is said that of all American orchestras of the first grade this one is burdened with the smallest deficit. Since the death of Maj Higginson the deficit has been met by an increasingly large number of individual supporters and this help must be continued "ultimately by the community as a whole." With this splendid concert fresh in mind Springfield music lovers will hope all the more strongly that the support needed to maintain the organization in its renewed perfection will be forthcoming.

Rev Thomas Tyrie, a retired Methodist minister, now assistant pastor of Wesley church, speaking before the concert, recited verses from the 15th and 16th chapters of I Chronicles. The parts of the Bible he selected to quote were well suited to the program which followed. Mr Tyrie has spoken on four similar occasions in the Auditorium, each time quoting passages from the Scriptures relative to music. He has, however, used different passages each year.

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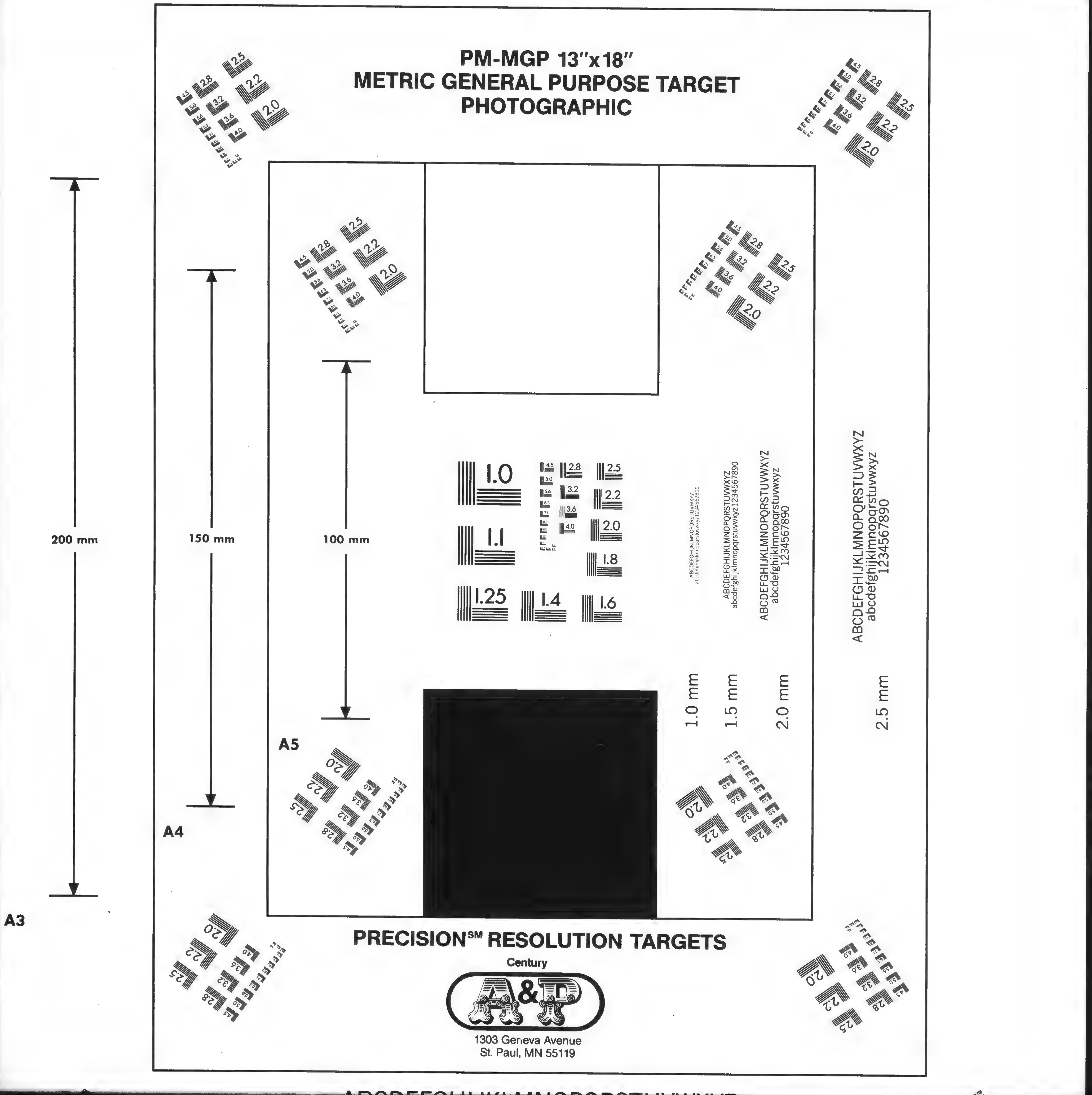
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N.Y. HERLAD JAN 27

MODERN MUSIC A

Mistakes Made by Conductors in Framing Their Programs

Boston Symphony This Week to Play Stravinsky Last Instead of First When Hearers Are Fresh and Mentally Alert.

By W. J. HENDERSON.

M. PIERRE MONTEUX, conductor of the Boston Symphony Orchestra, is not a celebrated constructor of good programs. Next Thursday evening he will present for the first time in this city Igor Stravinsky's "Sacre du Printemps," but before permitting his audience to hear it he will do all and the best he can to surcharge every listener's mind with the "Jupiter" symphony of Mozart and a concerto for violin and orchestra, with Richard Burgin, concert master of the orchestra, as solo player.

M. Monteux's theory of the psychology of concert audiences is in accord with that held apparently by most of the other conductors. They are evidently of the opinion that novelties should be placed late in programs in order to hold the listeners in their seats. Or in the case of such a work as that of Stravinsky it may be that the eminent dispenser of sounds is afraid that after hearing it no one would believe it worth while to remain and enjoy a little quiet rest and refreshment in the shape of a Mozart symphony.

Or possibly, as Capt. Coffin's skipper who harnessed the whale to pull his ship remarked, "A marciful man is marciful to his beast," and M. Monteux wishes to give fearful persons an opportunity to escape before the "Consecration of Spring" breaks loose.

Serious Part of Program Should Come First.

But no matter what reason may be offered, a badly made program cannot be excused. The most serious part of a program of music should be the first part, performed when an audience is fresh, mentally alert, open to receive and assimilate something new or satisfying. The lighter part of the entertainment should follow, just as salads follow the roasts. But conductors will probably continue to create program plans out of their own self-sufficient minds without due consideration of the minds of those who are to listen.

The first performance of the "Sacre du Printemps," which in its original form was a ballet, took place at the Theatre des Champs Elysees, Paris, on May 29, 1913, the actors being the members of the Diaghileff Ballet Russe, and the conductor M. Monteux.

There was a rumpus which must have stirred even M. Varese to greenest envy. The audience yelled and bawled. Even the fortissimo passages, which are generously provided by the distinguished composer, were drowned out. Missiles were thrown upon the stage. The police had to defend the right. Stravinsky, who is tall, nevertheless managed to escape unrecognized, but his priceless high hat was ignominiously smashed in the melee.

In spite of the riot there were four more performances in France and one in London. M. Monteux later produced the work in concert form. So perhaps next Friday morning we may be able to tell the world that on the previous evening "an enjoyable time was had by all."

Will Become Worth While.

The musical editor of THE NEW YORK HERALD, "doddering into the twilight of a misspent life," as William Winter once phrased it, intends to pursue the modern movement as long as nature permits him to do so. It is not to be dismissed by invective or ridicule. It is an expression, confused and uncertain up to this moment, of a vital impulse which will forward the progress of musical art. Much will have to be abandoned, much clarified and much yet discovered before the movement discloses or indeed knows its own direction. But experiments in the development of new scale materials, new harmonic developments and new methods of representation will produce in the end something worth while.

In the meantime we need not painfully alarm ourselves about the doings of the ambitious "musikanten" (to borrow the only significant term) who are desperately hitching their wagons to the stars and hoping thus to be hauled into the glory of the new dawn. These gentlemen have nothing to say. And they seize every opportunity to prove it. They are shouting their distorted platitudes from every stage that can be hired for a Sunday night dispensation of their fulminations. They are applauding each other and boosting their wares like experienced logrollers and they are attracting audiences which go to gratify curiosity and that quick recognition of the ludicrous which contributes so much to the native born American's joy of living.

At Concert Performance.

M. Henry Prunieres, writing in the *Chesterian* on the "Chant du Rossignol," declared that this work, like the Sacre du Printemps," could "[illegible] its full value and significance only at a concert performance. It is not too well suited to dancing, and the exigencies of the choregraphy inflict more than one distortion on it." This is encouraging at any rate. We shall not miss the mimes of the Diaghileff company. As to the work without the dancers, M. Prunieres said: "The music of the 'Sacre du Printemps' impressed us with the brutality of an elemental phenomenon. It filled us with a kind of horror struck awe and agitated our minds and our nerves too violently to leave us amateurish admiration."

It was undoubtedly the rebellion of the peace loving Parisians that was expressed in the outbreak at the first performance of the gentle spring song. What right had this Russian Til Eulenspiegel to ride rough shod into the world's market place and upset all the old apple carts? There is aplenty of this sort of criticism right here in "little old New York," but it will construct no logical ramparts for the progressives to scale.

There will remain but one thing to be determined. Has the composer anything to say, and has he said it well? With the ultimate question, "Is this new kind of music beautiful?" We are not obliged to trouble ourselves yet. Certainly it is not all beautiful according to our old fashioned standards. But we have learned to love many things in music which seemed repulsive to us years ago that we may eventually enjoy the daily instatement of two minor seconds to mortal combat and may become perfect musical optimists so that at bedtime we can make ourselves refreshing drinks out of the musical lemons which have been handed to us in the course of the day.

And once and for all none of these things will be settled soon. Up to the present time only a very few of these modernists have made the impression of being worth while. They have simply seized upon a manner to conceal their own poverty of ideas. And some of them are not even honest. Their compositions reek with intellectual deceit. They select song texts and set them to music which palpably has nothing to do with them. And they are unmistakably doing this for the sheer sake of causing people to sit up.

Mr. Montague-Nathan in his "History of Russian Music" has a few words about Stravinsky's spring song. He says, "In this work Stravinsky has manifested a conviction that, despite the prevailing bias in favor of things as they are, music is an art which must progress, and that its evolution, like that of mankind, to whom it ministers, is a natural condition of its existence." Having unloaded this package of bromide, Mr. Montague-Nathan proceeds with suddenly awakened intelligence to inform us that "The Crowning of Springs" has been described as the ritual of an imaginary religion, but there is a touch of actuality which connects the subject matter with the beliefs of pagan Russia. It has two scenes, in which the rites devoted to the sun god Yarilo [for further particulars about this divinity see Rimsky-Korsakov's "Snow Maiden"] are celebrated. In setting this subject Stravinsky has turned his back on everything in the nature of conventional music and has given us a score which at the first hearing appears to confine itself to a rhythmical commentary on the stage movement. In criticizing this work the mistake was made of suggesting that Stravinsky's music had gone back to an elemental stage in an endeavor to provide an appropriate setting for the prehistoric. In reality, of course, the movement was forward, in that music was used in a sphere to which it hitherto had been strange."

Awaits a Mighty Master.

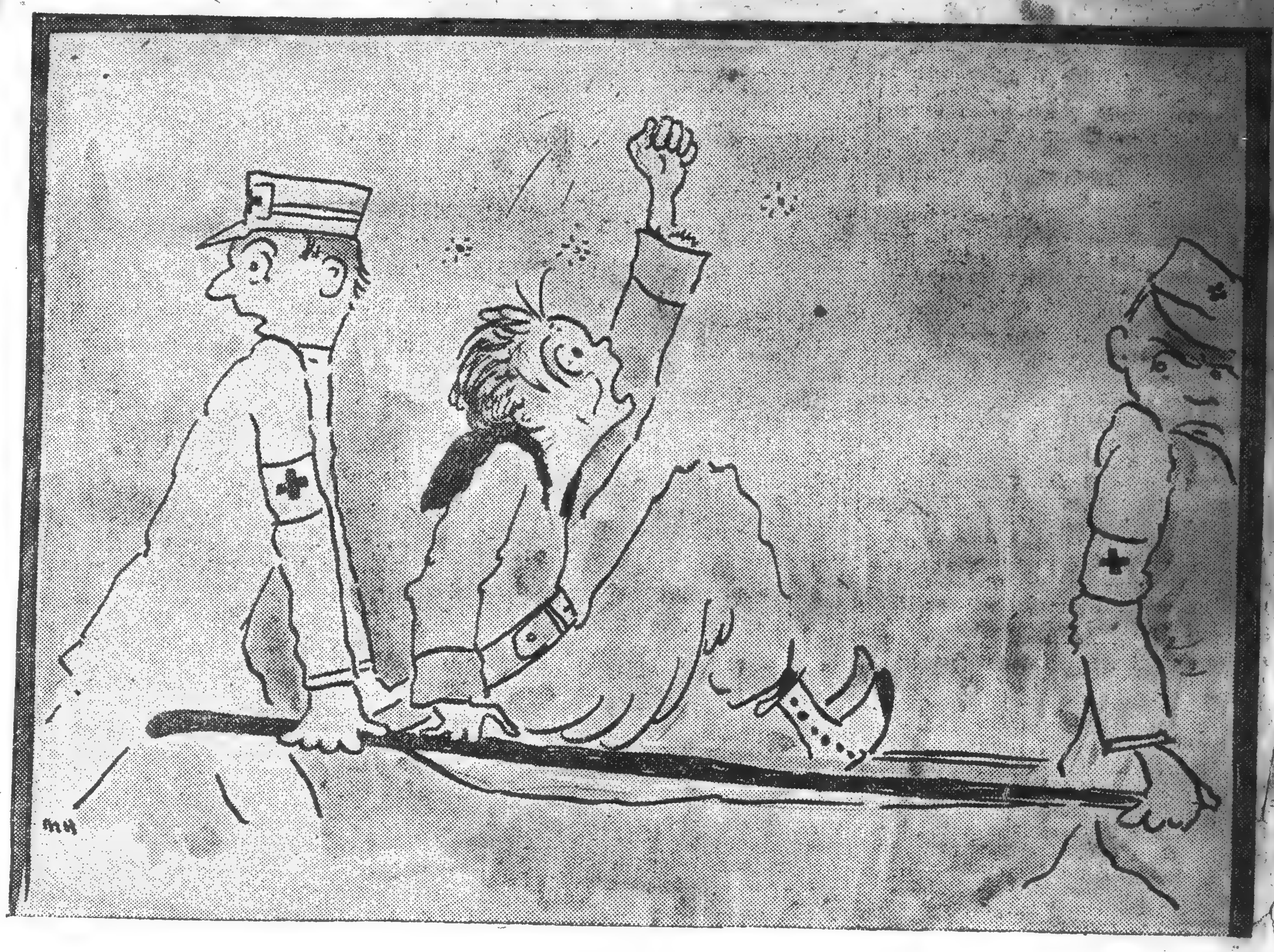
All of which fills us with dazzling enlightenment as to the artistic character of this composition. What it principally does is once more to demonstrate the futility of all literary description of music. The lyric art has always defied the forcible embraces of words, and it continues to preserve its chastity in spite of the violent efforts of the whole race of modern composers to subjugate it to the [illegible] historical story, the legend or the poem. Some day there will arise a mighty master who will proclaim to the world the true gospel of this loftiest of the arts—that it needs no aid from literature or painting, vocal vociferation or pantomime, but that it is a proud and independent creation of the human mind, capable of forming and uttering its own message of incomparable beauty.

When that time comes, as come it surely will, the whole shop full of manikins and tinsel costumes and silly literary twaddle will be hurled violently down a steep place into the sea. Music will be rid of the shams which have wrapped themselves about her lovely limbs and she will once more stride forth into the sunlight robed in all her own naked beauty. The ugliness and the posturings and the spoutings and pretendings will all be gone and music will be just music, heavenly maid, and nothing else.

But we are far from that happy state just now. We shall have to listen to many strange sounds justified by the marvelous meanings which are to be found in the tales or the action which they represent. For if you take away from the contemporaneous composer his story or his pantomime he is as helpless as a baby without his baby carriage.

TRANS JAN 28

"Now, Stravinsky, See What You've Done!"



Clinical Report

From the Symphony Concerts of Last Friday and Saturday

TRANS FEB 2

"LE SACRE" IN NEW YORK

Mr. Monteux and the Boston Orchestra There Repeat Stravinsky's Ballet as Tone-Poem—Again Music and Performance Prevail—With One Accord a Masterpiece Remarkably Played

An audience that filled Carnegie Hall awaited "The Rite of Spring" in New York on Thursday evening; while, by every account, long and loud was the applause lavished upon Mr. Monteux and the Boston Orchestra when they had done with the music. They had, indeed, earned it. "The playing of 'La Sacre,'" writes Mr. Taylor in The World, "was an amazing feat of virtuosity." "Superb" is the adjective that Mr. Gilman of The Tribune finds for the orchestra and to virtuosity he prefixes "incredible." To Mr. Finck in The Evening Post, "the performance was superlatively fine." So forth and so onward through the other newspapers. Never before in New York has Mr. Monteux worn greener laurels or the orchestra, by him restored at last to its best estate, been more warmly praised.

Likewise of one mind are the reviewers about Stravinsky's music, heard for the first time in New York as in Boston a week ago. With one voice they salute "Le Sacre du Printemps" as a masterpiece. To quote one is virtually to quote all. Yet three shall have hearing. Says Mr. Gilman in The Tribune:

> The music is essentially a barbaric and stupendous spring song. The spring that is celebrated is not, as Mr. Evans has truly pointed out, the poetic conception that has lured the romantics in all ages and in all countries, but "Spring stripped of its literary associations and presented bare, with a naked directness that is the secret of the music's compelling force." He might have gone further, and said that if this music is anything, it is a glorification of spring as the supreme expression of the creative impulse—a primordial spring, savage, elemental, ruthless. Music has long been in love with death—the greatest music in the world, indeed, is music of the ecstasy of death. Here, for the first time, is music of the ecstasy of birth; music [illegible] which is forever rending and tearing, not in order to destroy but in order to emerge. It is not the sound of death battering down and in, but of life hewing and tearing apart, that a new birth may issue out."
>
> What Stravinsky has made of this conception is one of the marvelous things of art, and we fancy it will remain so—a thing of gigantic strength, of terrifying intensity, of overwhelming imaginative veracity. Stravinsky may transcend it, may outgrow it, may disown it; but it will remain a lonely and incomparable achievement, an authentic masterpiece.

Mr. Taylor in The World "can find no word short of masterpiece to describe 'Le Sacre.' It is music of almost unbelievable complexity of orchestral texture, yet essentially as stark and primitive in outline as the wall pictures of a cave-man. It is not beautiful, in any external sense of the word; but it has a power and truth that strike deep, that awaken age-old emotions and desires, almost terrifying in their unfamiliarity. This is great music."

Even Mr. Finck of The Evening Post, commonly counted the reactionary of reactionaries, tosses his cap in the air and exults: "What Stravinsky does with this battery of drums and his other forces transcends belief. Even the Parisian bacchanale in 'Tannhäuser' seems a trifle civilized compared with the orgiastic noises made when the maiden, who has been chosen as the victim of the rites of spring, dances herself to death. . . . What makes all this the more noteworthy is that the audience received only one side of this great work—the music. Stravinsky has reduced it to two dramatic tone-poems with the simple titles, 'The Adoration of the Earth' and 'The Sacrifice.' If this music was so enchanting by itself, what must it be when heard in connection with the action and the dancing! Surely Mr. Gatti cannot withhold 'Le Sacre' from the Metropolitan after this tremendous Stravinsky triumph. There were only two hissers in Carnegie Hall. The rest of the audience was enthusiastic."

Mr. Henderson of The Herald confines himself to sympathetic description of the piece; while The Times slops about bye and large, finally deciding that "the inspiration of this music seems profound and genuine. . . . What stands out technically and emotionally in 'Le Sacre,' and gives it a place significant, as it seems today, in the history of the modern development of an art, is its unprecedented energy, definiteness and power. No orchestra throws off such heat, such sonorities, such galvanizing, rhythmical force as this orchestra of Stravinsky."

POST FEB 3

CONCERTS TO COME

Symphony Concerts

On Monday evening Claudio Arrau, oung Chilean pianist, will make his Boston debut with the Symphony Orhestra in the third of the series of Monday evening concerts. Mr. Arrau, who has made a considerable impresion in various European cities, will be heard in Chopin's Second Concerto. The remaining numbers on the programme are Mozart's "Jupiter" Symphony and Charpentier's "Impressions f Italy."

At the regular pair of Symphony Conerts this week Brahms' Third Symhony will begin and Strauss' toneoem, "Death and Transfiguration," will onclude the programme. Between will me Loeffler's "Pagan Poem," with rdinand Motte Lacroix playing the no part

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BROOKLYN, N. Y.
N. Y.
EAGLE

THE BOSTON SYMPHONY

That naïve and delightful bit early program music, the Pasto Symphony, sixth of Beethoven's mortal nine, was chosen by Pierre Monteux to open the third Brooklyn concert of the Boston Symphony, given last evening at the Academy

The choice was a happy one, for the pastoral, inexplicably enough, is among the least often heard of Beethoven's symphonies, though it one of the most enjoyable, recalling the fresh charm of Mozart perhaps more than any other. The first movement is graceful, buoyant; and what a charming storm in miniatu is that of the third! No obstreperou Rossini or self-conscious Berlio composed these delicately descrip tive pages with their murmurin basses and shrill flutes. The secon movement, "Scene by the Brookside with its birdlike woodwinds a facile melodies, was beautifully don for Mr. Monteux is no less adept with Beethoven of the pastoral and Mozart of the "Jupiter" than he is with Debussy or Ravel.

The water coloring of the Pastoral Symphony was emphasized as it [illegible] might have been "La Mere" or Ravel's "Daphnis et Chloe," which followed after the intermission.

Ravel's ballet is one of the be and surely the most popular of th things he has done. The wind ma chine of the "Nocturne" is surpri ingly musical in effect—quite diffe ent is the treatment of this mechar ical contrivance in Strauss' "Don Quixote." Monteux's sympathe treatment of modern French is too well established a fac necessitate further comment.

The soloist of the evening wa pianist Alexander Siloti, whose mas terly performance of the Lisz "Dance of Death" served to recal his association as the last of tha virtuoso-composer's great pupils. Mr. Siloti is an artist one can alwa enjoy, for his playing is sincere betrays a thorough understanc both of the music and of the ins ment upon which he plays. studied the "Dance of Death" u Liszt himself, and his memorie the famous pianist have serve make a valuable and entertai little pamphlet.

Mr. Monteux closed the even with Dvorak's "Carnival" overt now seldom heard in concert, haps fortunately, for this work la the interest of the composer's m familiar compositions. The pla of the band, however, left no to be desired, and a [illegible]

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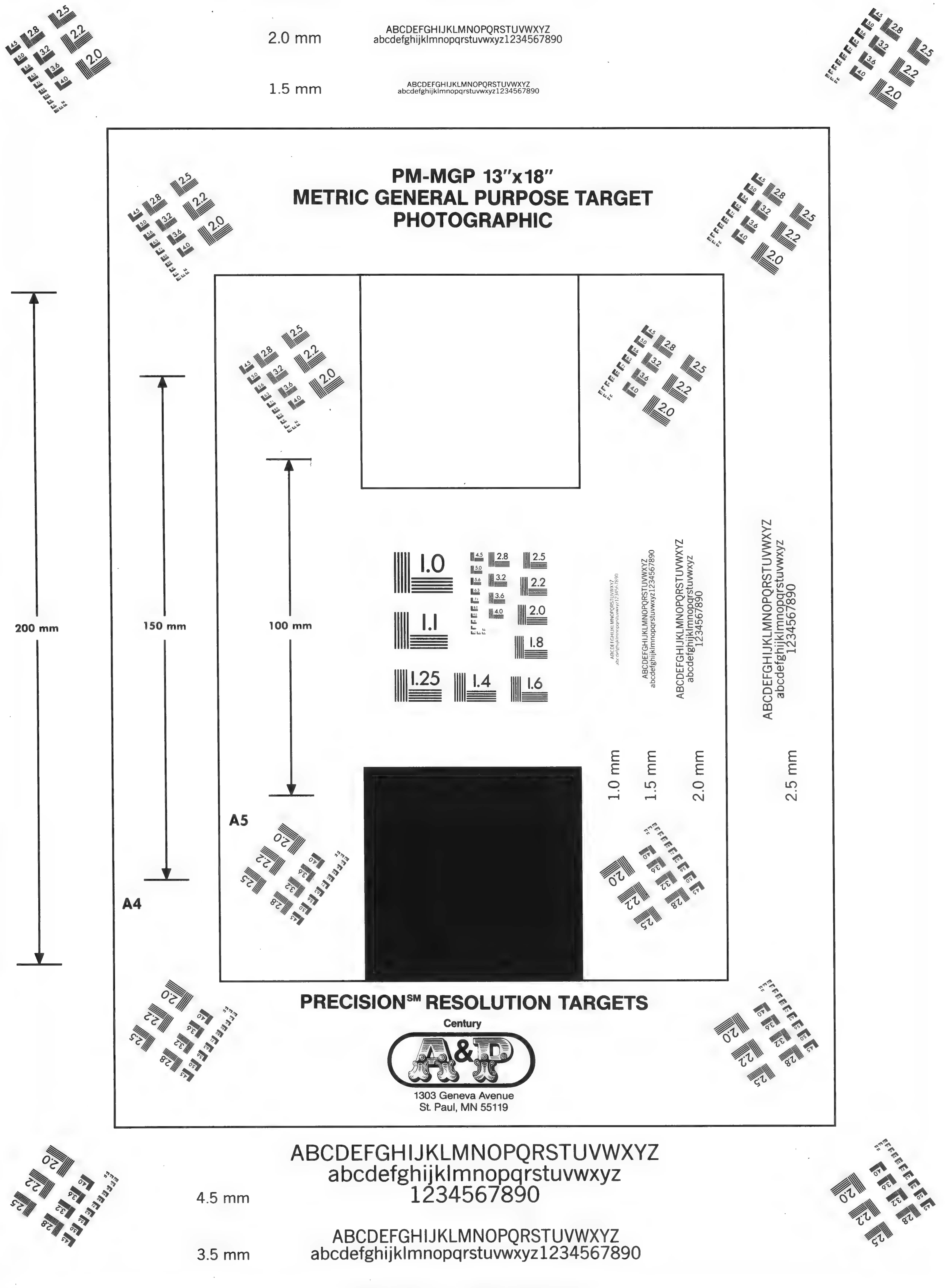

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INFORMATION OBSCURED

RIBUNE FEB 3

ebussy's Mu to D'Annunzio Play Given by Monteux

Beethoven Pastoral and Liszt "Danse Macabre," With Siloti as Soloist, Included on Boston Symphony Bill

After serving "Le Sacre du Printemps" on Thursday night, Pierre Monteux led the Boston Symphony Orchestra in less pungent music yesterday afternoon at Carnegie Hall. The opening number, Beethoven's Pastoral Symphony, marked the opposite pole from Stravinsky, with a sedative charm. It was pleasant in the hands of the Bostonians, who played with a smooth, rich tone that has become characteristic of the organization—but that final thanksgiving in the Pastoral Symphony appears longer at every performance. This one brought prolonged plaudits and a rising orchestra.

A comparative novelty was the suite of four symphonic excerpts from Debussy's music for D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." Some of this music, as Mr. Hale reminds us, was performed here twelve years ago by the MacDowell Chorus under Kurt Schindler, and the first movement of this particular orchestral suite, "The Court of the Lilies," opened a Carnegie Hall program of the Philadelphia Orchestra under Mr. Stokowski last season. Yesterday's performance apparently was the first of the suite in full here. The second movement, the most colorful of the four, is the music of the dance of ecstasy and the finale of the first act, while the last two, "Passion" and "The Good Shepherd," which were played without an intervening pause, are cast in a sober, contemplative mood. It is music of a certain plaintiveness, rising to considerable eloquence, but not Debussy at his best. The last two movements, especially, were somewhat monotonous.

Alexander Siloti was the soloist, playing Liszt's paraphrase on the "Dies Iræ" entitled "Todtentanz," or "Danse Macabre," with variations on its theme of every mood, from the dignified and ominous to the light and ornate. Mr. Siloti was in excellent form in a performance of varied color, with fluent lightness and precision in his decorative passages and depth and sonority for h loudest ones, while M. Monteux and musicians gave a spirited accom iment, with thorough unity in the nbined performance of soloist and orchestra. A good sized, though not overflowing, audience waxed most enthusiastic.

THE SYMPHONY RETURNING

TRAN

Mozart, Chopin, Charpentier at the Third " Concert—Brilliant Direction—Changing Light of Modernism

T ze and enthusiasm of the audi t the third of the Monday even ncerts of the Boston Symphony Orch gave continued proof that these are n a permanent institution. At the openi of the concert, as a tribute to the memo of Woodrow Wilson, came an impressi performnace of the Funeral March from Beethoven's "Eroica" Symphony, Moza s C major Symphony, the second pianof rte Concerto of Chopin and Charpentie s "Impressions of Italy," constituted he announced programme, with Claudi Arrau making his first appearance in Bos n as soloist.

Mr. Monteux's reading of the Symphony was brilliant. The restless tendency to hurry the tempo in tutti passages, often felt in his performances of Mozart and Beethoven, was noticeable only in the last movement, where it could not but impair the clarity of the fugal polyphony. In the slow movement, in spite of an impatience of the ends of phrases, his interpretation was one of serenity and great beauty. It is remarkable that the orchestra can give such performances immediately after the fatigues and interruption of rehearsals, of a tour.

Ideas and treatment of them in the Chopin concerto do not succeed in transcending salon stature and for this reason the piece may be considered an unforunate choice upon which to begin a reputation. Mr. Arrau is a young man of somewhat diffident bearing but decidedly sincere and free from affected mannerisms. He has much to recommend him as an artist, notably a fine rhythmic sense and poetic feeling. He was again unfortunate in the instrument upon which he played. An audience loes not understand that the pianoforte and not the performer was responsible for the metallic tones he sometimes produced. It would be interesting to hear Mr. Arrau play a great work on a beautiful instrument.

Charpentier's picturesque "Italian Impressions" gave the audience unmistakable enjoyment. This music makes no pretensions to greatness and is not ashamed of being merely beautiful at times and at others imitative. It is instructive to note that at its first performance in this country, in 1893, a Chicago critic complained that, in the last movement, "Napoli," the composer, "employs every known means of making a noise." How modest and conservative Charpentier's employment of these resources sounds after Stravinsky's savage assault of ten days ago! The performance of the suite was in every respect artistic and satisfying. The solo for viola in the serenade was played by Mr. Fourel behind the scenes, with a fine, rich, viola tone, and that for 'cello in the last movement by Mr. Bedetti in true Italian style.

W. H. P.

POST FEB 3

WARREN STOREY SMITH

avinsky's fearsome "Sacre du emps" has come and gone at Symphony concerts; and now it behooves Mr. Monteux to the piece at another pair of before many weeks have

by the practised listener once so complicated and removed from ordinary experi may not be fully comprehended adequately appreciated at a sin hearing. On repetition much hat was baffling may become clear d much that was uncomfortably scordant may lose its sting.

As heard a second time at the ncert of Saturday evening, the acre du Printemps" made new and more definite impressions. Freed the excitements attendant on the st performance of so important a ce and already familiarized with avinsky's methods and inured to dissonances, the listener might d in the music a deal more of auty, of imagination and of ex essiveness, of design and of cohe nce. On Saturday the "Sacre du intemps" seemed appreciably less rmidable.

To be sure, a few ear-splitting still stabbed the tympanum. ut the human ear is a marvelously laptable mechanism; indeed, the hole istory of music is summed up n the inescapable fact that the dis onances of one generation are the nsonances of the next.

History Repeats Itself

In his ertaining biography of Grieg, Henry T. Finck recalls a conversation with Dvorak in which the composer of the "New World" symphony said that Edouard Hanslick had found certain discords in his (Dvorak's) music "unbearable." Imagine anyone finding today unbearable discords in the music of Dvorak!

Hanslick, as it happened, had an unusually sensitive ear, and it is clear his insensate hatred of the music Wagner, Liszt and Tschaikovsky was less to esthetic differences than to actual physical discomfort that music caused him. We who, in neration, revel in the suave mel and warm harmonies of Tschai y's violin concerto, which Hanslick declared to be music that "stunk e ear," may laugh at the futile gs of that caustic Viennese critic. e in our turn may squirm at the of keys and chords in Milhaud's second suite, in Honegger's "Horace Victorieux," or in Stravinsky's "Sacre du Printemps," that will in all probability be the harmonic A B C of our grandchildren.

For many the recent performance of the "Sacre du Printemps" was a rarely stimulating experience. That others found Stravinsky's wellnigh incessant dissonance intensely disagreeable may not be doubted. Yet before these wholly condemn Stravinsky's music they should consider the case of 18th century musician who tore up parts of one of Mozart's string quartets when he found that the "wrong notes were written in the music," or of his successor who in a fit of rage trampled upon his copies of Chopin's first set of mazurkas.

Instances such as these may be indefinitely multiplied, and they are forever instructive. It will be remembered that some liberal-minded English reviewer compored the charming melodies in Weber's "Der Freischutz" to wind whistling through a keyhole. Fetis, the most famous French critic of his day, declared that Stephen Heller, not Chopin, was the true poet of the piano, and he pronounced the "Pilgrims' Chorus" in "Tannheuser" a "poor choral, badly harmonized."

"Tannhauser," of course, came in for many a hard knock, while "Tristan and Isolde" and the "Ring" were still more roundly abused. Even Berlioz found the Prelude to "Tristan" an "enigma," and Rossini is said to have remarked that the "Tannhauser" Overture made more sense to him when he turned the score upside down.

When Milhaud's Second Suite was performed in Chicago recently some in the audience hissed. Perhaps the Chicagoans will hiss, too, the "Sacre du Printemps" when it comes their turn to hear it. But in Boston there was no audible protest against Stravinsky's music either on Friday afternoon or on Saturday evening, although many in both audiences did "walk out on it," not only in the pauses between the two parts, but even while the music was still in progress.

No doubt, as in the case of Bliss "Color Symphony" lately played at the Symphony concerts, there have been and will be complaining letters from certain "indignant subscribers." These indignant subscribers are ever with us. When Franck's glorious Symphony was first given here one of them found that music "immoral"—a charge, by the way, that was once brought by the estimable M Apthrop against Tschaikovsky's "Pathetic" Symphony.

Thus does history endlessly repeat itself. Meantime Mr. Monteux, man of courage that he is, holds fast to his purpose to give to his audiences, whether they like it or no, the new music of importance. And in this he does rightly and wisely. When some wellwisher told good old Carl Zerrahn that Bostonians did not like Wagner, that conductor of the Harvard Musical Association concerts made the memorable reply: "Then they must hear him until they do."

NEW YORK
HERALD

FEB 1-1924

Boston Orchestra Plays Stravinsky's Impressive Ballet

'Le Sacre du Printemps,' Much Discussed Music, Has Performance Here.

By W. J. HENDERSON.

The third concert of the Thursday evening series of the Boston Symphony Orchestra took place last evening in Carnegie Hall. The program consisted of Mozart's "Jupiter" symphony, the Sibelius violin concerto, with Richard Burgin, concert master of the orchestra, as the soloist, and Igor Stravinsky's ballet "Le Sacre du Printemps." Before this last composition, which was the novelty of the evening, the other two works must shrink into impenetrable shadow. The Stravinsky ballet (given last evening in its concert form, of course) is one of the most vehemently discussed musical creations of this time, and to it alone any consideration—and that too brief—must be accorded this morning.

The ballet is divided into two parts—first, "The Adoration of the Earth," and second, "The Sacrifice." A slow introduction leads the first part to "Omens of Spring." Then follow "Dances of the Youths and Maidens," a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the "Spring Rounds," introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another ceremony: "Games of Rival Towns." An old man, wise, white haired, bearded, enters. He is the celebrant. He prostrates himself. All kiss the ground. A sacred dance follows.

The second part also begins with a slow introduction, which leads to the "Mystic Circle of the Adolescents." Girls dance and play. One must be sacrificed to Spring. The victim is chosen. "Her Glorification." "Evocation of Ancestors." "Ritual Performance of the Ancestors." The chosen victim begins her sacrificial act. She must dance herself to death.

The rhapsodists and the scoffers both have written much mystifying matter about the composition. Stravinsky himself averred that the embryonic theme of the music came to him after he had finished "L'Oiseau de Feu," a brutal theme which suggested to him as a pretext for the developments the prehistoric era of Russia, the age of the primitive man with pagan rites, partly imaginary. Two Russian folk tunes are employed. Other subjects are Russian in character but original with the composer.

The music is the last word in modernism, but in some respects reactionary. It is built upon the polytonal system, which means that melodies in different keys, each resting upon its own harmonies, are heard simultaneously. There is much of the new "dissonant" counterpoint, in which the sum total of harmonization consists of disharmonies produced by the opposition of different sets of chords.

A fact which has been noticed, but whose pregnant significance has not been recognized is that unlike some the French composers whose different sets of chords have equal value, Stravinsky makes one set fundamental and superimposes the others upon it. This fact has a technical importance, though it does not yet sharply impress its difference upon the ear. Stravinsky makes considerable use of the old major and m s, but always in more tha at a time. He also does o write pure melody. Ryth the score is powerful and ofte savage. The subject demanded that kind of treatment. Indeed this work has been called a glorification of rhythm.

The ballet is scored for an orchestra such as Wagner and Strauss have employed, but the composer has shown overwhelming skill in his instrumentation. He plays upon his orchestra as a veritable virtuoso. Many of his most violent harmonies are softened and made to sound rich by his cunning in scoring.

Only a swift impressionistic summary of the work can be given this morning. It is undoubtedly a masterpiece of modernistic music. Stravinsky writes as one to whom these new materials had long been familiar. His outline is sharp. His form is clear. His treatment is intelligible. Nothing apparently is done for the sake of sensationalism. Is the music beautiful? Much of it is very beautiful even to ears trained to old melodic and harmonic formulæ. Some of it is ugly, but the purpose of the ugliness is unmistakable. At times it reaches a sheer brutality and a savage fury, but Stravinsky produces these effects with amazing directness and with the sure hand of a master.

There is much elemental rhythm hammered into the ears pitilessly. There is much suave and almost naive melody possessing the peculiar character of Russian folksong. The polytonal effects stand out stridently in some passages, where their object is manifest. In many other pages the superimposition of tonalities is wrought with inconceivable cunning into a shimmering web of harmony.

It is all music of a kind to which old music lovers will raise passionate objection. Those who have kept abreast of late progress will probably agree with the European critics who declared the work reactionary. But there can be no question about its importance as a demonstration. It is the example par excellence of what the new school stands for and what it can accomplish.

Such music is physical, it is delineative, it is scenic, it is tempestuously irresistible. Whether the calmer heights of spiritual glory are accessible to the thods of composition remains t They are not likely to be sca vinsky, who is a stark rea ve man of music and a mighty giant among his kind.

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For more than ten years those of us who look upon Igor Stravinsky as the most original and powerful creative talent in contemporary music have been waiting for some one to give a performance here of his "Le sacre de printemps," or "The Consecration to Spring." All sorts of comment upon it, following performances in Paris and London, where it was roundly hissed, have floated over to this side of the ocean; some of this comment was weird enough, some of it was very plainly mere nonsense, but a good deal of it whetted one's appetite for the thing itself.—Pierre Monteux and the Boston Orchestra finally played it last night at Carnegie Hall. There were a few self-conscious hisses heard here, too, but the music was so overwhelming in its brutal force that it appeared to leave most of the intending hissers breathless.

The piece is really a pantomime-ballet and was first heard as such, with the stage action done by Serge Diaghilev's Russians, including Vladimir Nijinsky, in Paris in May, 1913. But Stravinsky, on conceived it as symphonic programme music, the way it was played last night. Leopold Stokowski and the Philadelphia Orchestra did it in Philadelphia two years ago, but for some unknown reason they never brought it to New York on any of their visits.

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As programme music, it needs stage action perhaps less than anything else written by Stravinsky for the dance. Some of it, indeed, scarcely needs even programme notes. It is divided into two parts, "The Adoration of the Earth" and "The Sacrifice," and purports to be "A Picture agan Russia." But the music except for the introductio of genuine Russia to its texture, a at a Russian w belo to Russia It touches and depicts d are some of the fundamental primitive emotional that exist anywhere—among the masses to be found every day in New York's subway, in East Africa or in Harlem, and even in Carnegie Hall.

To give you some more definite idea of what the music is about it is perhaps best to print here Stravinsky's own designations of the segments into which it is subdivided. They are these:

I. Introduction—Harbingers of Spring, Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Towns—The Procession of the Wise Men—The Adoration of the Earth (The Wise Men) Dance of the Earth.

II. Introduction—Mystic Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

From Terror to Frenzy

In this music some of Stravinsky's more passionate enigmatists have found various matters that seem to us to be very considerably profound nonsense. One of them thinks it is a study of adolescence, another that it is philosophical consideration of the primal energy that is supposed to symbolize life itself. There are more, and similarly. Listening to the music itself, you laugh at them. Tosh, all this sort of thing. Stravinsky has written music that has to do with the expression of that primitive, orgiastic impulse that makes a religion of germination as the animal fact that is at the bottom of all life. It ranges from mystic terror to physical frenzy. And no one has expressed either in music with such terrific force as Stravinsky has here.

We haven't the opportunity now to go into the thing as we should like to. We found a few dull spots in the piece, particularly the two preludes and some of the pages preceding the beginning of the "Dance of Death." But perhaps we were getting a bit tired (the Stravinsky music came at the end of the programme) or perhaps Mr. Monteux didn't do these parts as well as he did some—most—of the others. However, the dull spots, if indeed they are that, are pretty nearly negligible in the face of the rest.

The Super-Dance.

The "Dance of Death" makes all other dances in music seem to be puny exhibitions of a mincing and hypocritical thing. This is what dancing means and dancing is—an expression of fierce emotion with the body. And it is a curious reflection that the dances of to-day are more like this thing than anything we have known about in a couple of centuries or more. Stravinsky's music, as a fact, flings one's mind back to the Elizabethans; to the earlier Italian Renaissance. But after all, the "Dance of Death" and some of the earlier episodes as well in the "Sacre du printemps" are indescribable.

Stravinsky speaks through an enormous orchestra, and sometimes, contrary to his more recent practice, all the instrum are going at once. Of course the e is cacophony; a beating din of it every now and again, pierced with shrieks of pain or of exultation from a piccolo or a trumpet; growls and chortles of spasmodic pleasure, a rage of exultation, all in episodic climax that stops for sheer shortness of breath and physical exhaustion. And at the end there is a glut of rhythm that beats through your ears, through your brain, through your emotions, so that you, too, are left with your heart beating like a triphammer. We saw old men leaning forward in their seats last night as that "Dance of Death" got into its swing—old men came to hiss Stravinsky and stayed to applaud.

Before Stravinsky came—Mozart! Mr. Monteux did this with malice prepense, of course, but the malice would have had more point if he had played Mozart (the "Jupiter" symphony) better. He played it as abominab as he played part of Stravinsky his music of Mozart of pain and its he heart. There w violin concerto betw he two, with Richard Burgin, the concertmaster, as solo violinist—well played technically (its difficulties are gruelling), but not so well otherwise.

[197]

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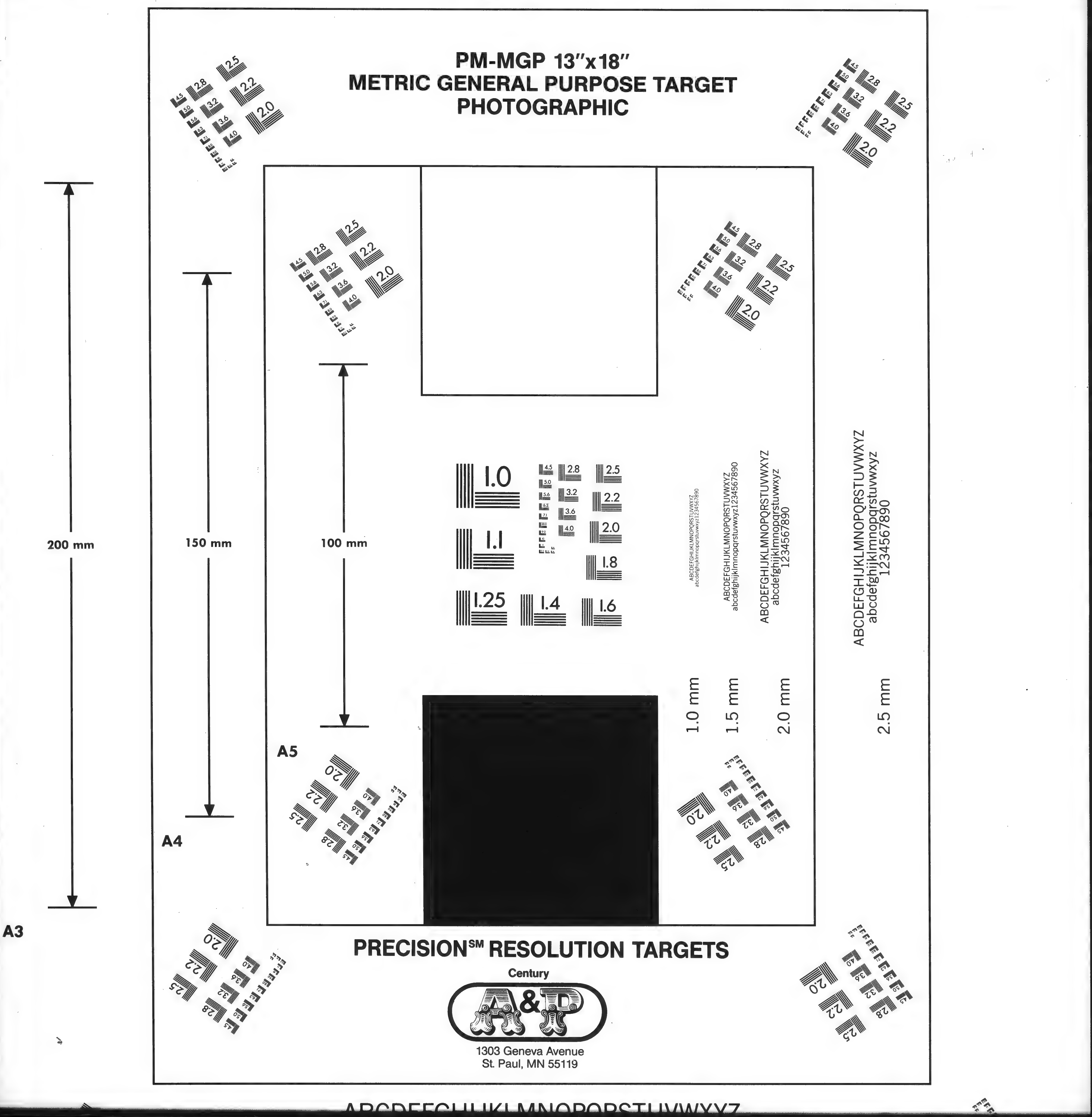
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INFORMATION OBSCURED

TRIBUNE FEB 3

ebussy's Music to D'Annunzio Play Given by Monteux

Beethoven Pastoral and Liszt "Danse Macabre," With Siloti as Soloist, Included on Boston Symphony Bill

After serving "Le Sacre du Printemps" on Thursday night, Pierre Monteux led the Boston Symphony Orchestra in less pungent music yesterday afternoon at Carnegie Hall. The opening number, Beethoven's Pastoral Symphony, marked the opposite pole from Stravinsky, with a sedative charm. It was pleasant in the hands of the Bostonians, who played with a smooth, rich tone that has become characteristic of the organization—but that final thanksgiving in the Pastoral Symphony appears longer at every performance. This one brought prolonged plaudits and a rising orchestra.

A comparative novelty was the suite of four symphonic excerpts from Debussy's music for D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." Some of this music, as Mr. Hale reminds us, was performed here twelve years ago by the MacDowell Chorus under Kurt Schindler, and the first movement of this particular orchestral suite, "The Court of the Lilies," opened a Carnegie Hall program of the Philadelphia Orchestra under Mr. Stokowski last season. Yesterday's performance apparently was the first of the suite in full here. The second movement, the most colorful of the four, is the music of the dance of ecstasy and the finale of the first act, while the last two, "Passion" and "The Good Shepherd," which were played without an intervening pause, are cast in a sober, contemplative mood. It is music of a certain plaintiveness, rising to considerable eloquence, but not Debussy at his best. The last two movements, especially, were somewhat monotonous.

Alexander Siloti was the soloist, playing Liszt's paraphrase on the "Dies Iræ" entitled "Todtentanz," or "Danse Macabre," with variations on its theme of every mood, from the dignified and ominous to the light and ornate. Mr. Siloti was in excellent form in a performance of varied color, with fluent lightness and precision in his decorative passages and depth and sonority for h[illegible] loudest ones, while M. Monteux and [illegible] musicians gave a spirited accompaniment, with thorough unity in the combined performance of soloist and orchestra. A good sized, though not overflowing, audience waxed most enthusiastic.

TRAN[illegible]

THE SYMPHONY RETURNING

Mozart, Chopin, Charpentier at the Third [illegible]" Concert—Brilliant Direction—Changing Light of Modernism

The size and enthusiasm of the audience at the third of the Monday evening concerts of the Boston Symphony Orchestra gave continued proof that these are now a permanent institution. At the opening of the concert, as a tribute to the memory of Woodrow Wilson, came an impressive performnace of the Funeral March from Beethoven's "Eroica" Symphony. Mozart's C major Symphony, the second pianoforte Concerto of Chopin and Charpentier's "Impressions of Italy," constituted the announced programme, with Claudio Arrau making his first appearance in Boston as soloist.

Mr. Monteux's reading of the Symphony was brilliant. The restless tendency to hurry the tempo in tutti passages, often felt in his performances of Mozart and Beethoven, was noticeable only in the last movement, where it could not but impair the clarity of the fugal polyphony. In the slow movement, in spite of an impatience of the ends of phrases, his interpretation was one of serenity and great beauty. It is remarkable that the orchestra can give such performances immediately after the fatigues and interruption of rehearsals, of a tour.

Ideas and treatment of them in the Chopin concerto do not succeed in transcending salon stature and for this reason the piece may be considered an unforunate choice upon which to begin a reputation. Mr. Arrau is a young man of somewhat diffident bearing but decidedly sincere and free from affected mannerisms. He has much to recommend him as an artist, notably a fine rhythmic sense and poetic feeling. He was again unfortunate in the instrument upon which he played. An audience does not understand that the pianoforte and not the performer was responsible for the metallic tones he sometimes produced. It would be interesting to hear Mr. Arrau play a great work on a beautiful instrument.

Charpentier's picturesque "Italian Impressions" gave the audience unmistakable enjoyment. This music makes no pretensions to greatness and is not ashamed of being merely beautiful at times and at others imitative. It is instructive to note that at its first performance in this country, in 1893, a Chicago critic complained that, in the last movement, "Napoli," the composer, "employs every known means of making a noise." How modest and conservative Charpentier's employment of these resources sounds after Stravinsky's savage assault of ten days ago! The performance of the suite was in every respect artistic and satisfying. The solo for viola in the serenade was played by Mr. Fourel behind the scenes, with a fine, rich, viola tone, and that for 'cello in the last movement by Mr. Bedetti in true Italian style.

W. H. P.

POST FEB 3

WARREN STOREY SMITH

avinsky's fearsome "Sacre du emps" has come and gone at Symphony concerts; and now [illegible] it behooves Mr. Monteux to epea the piece at another pair of once before many weeks have asse

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As heard a second time at the ncert of Saturday evening, the acre du Printemps" made new and more definite impressions. Freed the excitements attendant on the st performance of so important a ece and already familiarized with avinsky's methods and inured to dissonances, the listener might d in the music a deal more of auty, of imagination and of expressiveness, of design and of coherence. On Saturday the "Sacre du intemps" seemed appreciably less midable.

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History Repeats Itself

In his entertaining biography of Grieg, Henry T. Finck recalls a conversation with Dvorak in which the composer of the "New World" symphony said that Edouard Hanslick had found certain discords in his (Dvorak's) music "unbearable." Imagine anyone finding today unbearable discords in the music of Dvorak!

Hanslick, as it happened, had an unusually sensitive ear, and it is clear [illegible] his insensate hatred of the music [illegible] Wagner, Liszt and Tschaikovsky was [illegible] less to esthetic differences than to [illegible] actual physical discomfort that [illegible] music caused him. We who, in [illegible] generation, revel in the suave melodies and warm harmonies of Tschaikovsky's violin concerto, which Hanslick declared to be music that "stunk [illegible] ear," may laugh at the futile [illegible] of that caustic Viennese critic. [illegible] in our turn may squirm at the [illegible] of keys and chords in Milhaud's econd suite, in Honegger's "Horace ictorieux" or in Stravinsky's "Sacre u Printemps," that will in all probability be the harmonic A B C of our [illegible]children.

For many the recent performance of [illegible] "Sacre du Printemps" was a rarely [illegible]mulating experience. That others [illegible] Stravinsky's wellnigh incessant [illegible] intensely disagreeable may be doubted. Yet before these [illegible] wholly condemn Stravinsky's [illegible] they should consider the case of 18th century musician who tore up parts of one of Mozart's string quartets when he found that the "wrong notes were written in the music," or of his successor who in a fit of rage trampled upon his copies of Chopin's first set of mazurkas.

Instances such as these may be indefinitely multiplied, and they are forever instructive. It will be remembered that some liberal-minded English reviewer compored the charming melodies in Weber's "Der Freischutz" to wind whistling through a keyhole. Fetis, the most famous French critic of his day, declared that Stephen Heller, not Chopin, was the true poet of the piano, and he pronounced the "Pilgrims' Chorus" in "Tannheuser" a "poor choral, badly harmonized."

"Tannhauser," of course, came in for many a hard knock, while "Tristan and Isolde" and the "Ring" were still more roundly abused. Even Berlioz found the Prelude to "Tristan" an "enigma," and Rossini is said to have remarked that the "Tannhauser" Overture made more sense to him when he turned the score upside down.

When Milhaud's Second Suite was performed in Chicago recently some in the audience hissed. Perhaps the Chicagoans will hiss, too, the "Sacre du Printemps" when it comes their turn to hear it. But in Boston there was no audible protest against Stravinsky's music either on Friday afternoon or on Saturday evening, although many in both audiences did "walk out on it," not only in the pauses between the two parts, but even while the music was still in progress.

No doubt, as in the case of Bliss' "Color Symphony" lately played at the Symphony concerts, there have been and will be complaining letters from certain "indignant subscribers." These indignant subscribers are ever with us. When Franck's glorious Symphony was first given here one of them found that music "immoral"—a charge, by the way, that was once brought by the estimable M. Apthrop against Tschaikovsky's "Pathetic" Symphony.

Thus does history endlessly repeat itself. Meantime Mr. Monteux, man of courage that he is, holds fast to his purpose to give to his audiences, whether they like it or no, the new music of importance. And in this he does rightly and wisely. When some wellwisher told good old Carl Zerrahn that Bostonians did not like Wagner, that conductor of the Harvard Musical Association concerts made the memorable reply: "Then they must hear him until they do."

NEW YORK
HERALD

FEB 1-1924

Boston Orchestra Plays Stravinsky's Impressive Ballet

'Le Sacre du Printemps,' Much Discussed Music, Has Performance Here.

By W. J. HENDERSON.

The third concert of the Thursday evening series of the Boston Symphony Orchestra took place last evening in Carnegie Hall. The program consisted of Mozart's "Jupiter" symphony, the Sibelius violin concerto, with Richard Burgin, concert master of the orchestra, as the soloist, and Igor Stravinsky's ballet "Le Sacre du Printemps." Before this last composition, which was the novelty of the evening, the other two works must shrink into impenetrable shadow. The Stravinsky ballet (given last evening in its concert form, of course) is one of the most vehemently discussed musical creations of this time, and to it alone any consideration—and that too brief—must be accorded this morning.

The ballet is divided into two parts—first, "The Adoration of the Earth," and second, "The Sacrifice." A slow introduction leads the first part to "Omens of Spring." Then follow "Dances of the Youths and Maidens," a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the "Spring Rounds," introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another ceremony: "Games of Rival Towns." An old man, wise, white haired, bearded, enters. He is the celebrant. He prostrates himself. All kiss the ground. A sacred dance follows.

The second part also begins with a slow introduction, which leads to the "Mystic Circle of the Adolescents." Girls dance and play. One must be sacrificed to Spring. The victim is chosen. "Her Glorification." "Evocation of Ancestors." "Ritual Performance of the Ancestors." The chosen victim begins her sacrificial act. She must dance herself to death.

The rhapsodists and the scoffers both have written much mystifying matter about the composition. Stravinsky himself averred that the embryonic theme of the music came to him after he had finished "L'Oiseau de Feu," a brutal theme which suggested to him as a pretext for the developments the prehistoric era of Russia, the age of the primitive man with pagan rites, partly imaginary. Two Russian folk tunes are employed. Other subjects are Russian in character but original with the composer.

The music is the last word in modernism, but in some respects reactionary. It is built upon the polytonal system, which means that melodies in different keys, each resting upon its own harmonies, are heard simultaneously. There is much of the new "dissonant" counterpoint, in which the sum total of harmonization consists of disharmonies produced by the opposition of different sets of chords.

A fact which has been noticed, but whose pregnant significance has not been recognized is that unlike some the French composers whose different sets of chords have equal value, Stravinsky makes one set fundamental and superimposes the others upon it. This fact has a technical importance, though it does not yet sharply impress its difference upon the ear. Stravinsky makes considerable use of the old major and [illegible], but always in more tha[illegible] at a time. He also does [illegible] o write pure melody. Ryth[illegible] the score is powerful and often savage. The subject demanded that kind of treatment. Indeed this work has been called a glorification of rhythm.

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History Repeats Itself

In his entertaining biography of Grieg, Henry T. Finck recalls a conversation with Dvorak in which the composer of the "New World" symphony said that Edouard Hanslick had found certain discords in his (Dvorak's) music "unbearable." Imagine anyone finding today unbearable discords in the music of Dvorak!

Hanslick, as it happened, had an unusually sensitive ear, and it is clear ... his insensate hatred of the music ...Wagner, Liszt and Tschaikovsky was ... less to esthetic differences than to ... actual physical discomfort that ...eir music caused him. We who, in ...neration, revel in the suave mel... and warm harmonies of Tschai...sky's violin concerto, which Han... declared to be music that "stunk ...e ear," may laugh at the futile ...gs of that caustic Viennese critic. ...e in our turn may squirm at the ...as! of keys and chords in Milhaud's ...econd suite, in Honegger's "Horace ...ictorieux" or in Stravinsky's "Sacre ...u Printemps," that will in all probability be the harmonic A B C of our ...andchildren.

For many the recent performance of ... "Sacre du Printemps" was a rarely ...imulating experience. That others ...ound Stravinsky's wellnigh incessant dissonance intensely disagreeable may ... be doubted. Yet before these ...r wholly condemn Stravinsky's ...ic they should consider the case of 18th century musician who tore up parts of one of Mozart's string quartets when he found that the "wrong notes were written in the music," or of his successor who in a fit of rage trampled upon his copies of Chopin's first set of mazurkas.

Instances such as these may be indefinitely multiplied, and they are forever instructive. It will be remembered that some liberal-minded English reviewer compored the charming melodies in Weber's "Der Freischutz" to wind whistling through a keyhole. Fetis, the most famous French critic of his day, declared that Stephen Heller, not Chopin, was the true poet of the piano, and he pronounced the "Pilgrims' Chorus" in "Tannheuser" a "poor choral, badly harmonized."

"Tannhauser," of course, came in for many a hard knock, while "Tristan and Isolde" and the "Ring" were still more roundly abused. Even Berlioz found the Prelude to "Tristan" an "enigma," and Rossini is said to have remarked that the "Tannhauser" Overture made more sense to him when he turned the score upside down.

When Milhaud's Second Suite was performed in Chicago recently some in the audience hissed. Perhaps the Chicagoans will hiss, too, the "Sacre du Printemps" when it comes their turn to hear it. But in Boston there was no audible protest against Stravinsky's music either on Friday afternoon or on Saturday evening, although many in both audiences did "walk out on it," not only in the pauses between the two parts, but even while the music was still in progress.

No doubt, as in the case of Bliss "Color Symphony" lately played at the Symphony concerts, there have been and will be complaining letters from certain "indignant subscribers." These indignant subscribers are ever with us. When Franck's glorious Symphony was first given here one of them found that music "immoral"—a charge, by the way, that was once brought by the estimable M. Apthrop against Tschaikovsky's "Pathetic" Symphony.

Thus does history endlessly repeat itself. Meantime Mr. Monteux, man of courage that he is, holds fast to his purpose to give to his audiences, whether they like it or no, the new music of importance. And in this he does rightly and wisely. When some wellwisher told good old Carl Zerrahn that Bostonians did not like Wagner, that conductor of the Harvard Musical Association concerts made the memorable reply: "Then they must hear him until they do."

Changing Light of Modernism

The ...ze and enthusiasm of the audi... at the third of the Monday even... concerts of the Boston Symphony Orche... gave continued proof that these are n... a permanent institution. At the openi... of the concert, as a tribute to the memo... of Woodrow Wilson, came an impressi... performnace of the Funeral March from Beethoven's "Eroica" Symphony, Mozar...s C major Symphony, the second pianof...rte Concerto of Chopin and Charpentie...s "Impressions of Italy," constituted the announced programme, with Claudi... Arrau making his first appearance in Bos...n as soloist.

Mr. Monteux's reading of the Symphony was brilliant. The restless tendency to hurry the tempo in tutti passages, often felt in his performances of Mozart and Beethoven, was noticeable only in the last movement, where it could not but impair the clarity of the fugal polyphony. In the slow movement, in spite of an impatience of the ends of phrases, his interpretation was one of serenity and great beauty. It is remarkable that the orchestra can give such performances immediately after the fatigues and interruption of rehearsals, of a tour.

Ideas and treatment of them in the Chopin concerto do not succeed in transcending salon stature and for this reason the piece may be considered an unforunate choice upon which to begin a reputation. Mr. Arrau is a young man of somewhat diffident bearing but decidedly sincere and free from affected mannerisms. He has much to recommend him as an artist, notably a fine rhythmic sense and poetic feeling. He was again unfortunate in the instrument upon which he played. An audience does not understand that the pianoforte and not the performer was responsible for the metallic tones he sometimes produced. It would be interesting to hear Mr. Arrau play a great work on a beautiful instrument.

Charpentier's picturesque "Italian Impressions" gave the audience unmistakable enjoyment. This music makes no pretensions to greatness and is not ashamed of being merely beautiful at times and at others imitative. It is instructive to note that at its first performance in this country, in 1893, a Chicago critic complained that, in the last movement, "Napoli," the composer, "employs every known means of making a noise." How modest and conservative Charpentier's employment of these resources sounds after Stravinsky's savage assault of ten days ago! The performance of the suite was in every respect artistic and satisfying. The solo for viola in the serenade was played by Mr. Fourel behind the scenes, with a fine, rich, viola tone, and that for 'cello in the last movement by Mr. Bedetti in true Italian style.

W. H. P.

[197]

...Discussed Music, Has Performance Here.

By W. J. HENDERSON.

The third concert of the Thursday evening series of the Boston Symphony Orchestra took place last evening in Carnegie Hall. The program consisted of Mozart's "Jupiter" symphony, the Sibelius violin concerto, with Richard Burgin, concert master of the orchestra, as the soloist, and Igor Stravinsky's ballet "Le Sacre du Printemps." Before this last composition, which was the novelty of the evening, the other two works must shrink into impenetrable shadow. The Stravinsky ballet (given last evening in its concert form, of course) is one of the most vehemently discussed musical creations of this time, and to it alone any consideration—and that too brief—must be accorded this morning.

The ballet is divided into two parts—first, "The Adoration of the Earth," and second, "The Sacrifice." A slow introduction leads the first part to "Omens of Spring." Then follow "Dances of the Youths and Maidens," a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the "Spring Rounds," introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another ceremony: "Games of Rival Towns." An old man, wise, white haired, bearded, enters. He is the celebrant. He prostrates himself. All kiss the ground. A sacred dance follows.

The second part also begins with a slow introduction, which leads to the "Mystic Circle of the Adolescents." Girls dance and play. One must be sacrificed to Spring. The victim is chosen. "Her Glorification." "Evocation of Ancestors." "Ritual Performance of the Ancestors." The chosen victim begins her sacrificial act. She must dance herself to death.

The rhapsodists and the scoffers both have written much mystifying matter about the composition. Stravinsky himself averred that the embryonic theme of the music came to him after he had finished "L'Oiseau de Feu," a brutal theme which suggested to him as a pretext for the developments the prehistoric era of Russia, the age of the primitive man with pagan rites, partly imaginary. Two Russian folk tunes are employed. Other subjects are Russian in character but original with the composer.

The music is the last word in modernism, but in some respects reactionary. It is built upon the polytonal system, which means that melodies in different keys, each resting upon its own harmonies, are heard simultaneously. There is much of the new "dissonant" counterpoint, in which the sum total of harmonization consists of disharmonies produced by the opposition of different sets of chords.

A fact which has been noticed, but whose pregnant significance has not been recognized is that unlike some the French composers whose different sets of chords have equal value, Stravinsky makes one set fundamental and superimposes the others upon it. This fact has a technical importance, though it does not yet sharply impress its difference upon the ear. Stravinsky makes considerable use of the old major and m[illegible], but always in more tha[illegible] at a time. He also does [illegible] o write pure melody. Ryth[illegible] the score is powerful and often savage. The subject demanded that kind of treatment. Indeed this work has been called a glorification of rhythm.

The ballet is scored for an orchestra such as Wagner and Strauss have employed, but the composer has shown overwhelming skill in his instrumentation. He plays upon his orchestra as a veritable virtuoso. Many of his most violent harmonies are softened and made to sound rich by his cunning in scoring.

Only a swift impressionistic summary of the work can be given this morning. It is undoubtedly a masterpiece of modernistic music. Stravinsky writes as one to whom these new materials had long been familiar. His outline is sharp. His form is clear. His treatment is intelligible. Nothing apparently is done for the sake of sensationalism. Is the music beautiful? Much of it is very beautiful even to ears trained to old melodic and harmonic formulæ. Some of it is ugly, but the purpose of the ugliness is unmistakable. At times it reaches a sheer brutality and a savage fury, but Stravinsky produces these effects with amazing directness and with the sure hand of a master.

There is much elemental rhythm hammered into the ears pitilessly. There is much suave and almost naive melody possessing the peculiar character of Russian folksong. The polytonal effects stand out stridently in some passages, where their object is manifest. In many other pages the superimposition of tonalities is wrought with inconceivable cunning into a shimmering web of harmony.

It is all music of a kind to which old music lovers will raise passionate objection. Those who have kept abreast of late progress will probably agree with the European critics who declared the work reactionary. But there can be no question about its importance as a demonstration. It is the example par excellence of what the new school stands for and what it can accomplish.

Such music is physical, it is delineative, it is scenic, it is tempestuously irresistible. Whether the calmer heights of spiritual glory are accessible to the n[illegible]thods of composition remains t[illegible] They are not likely to be sca[illegible]vinsky, who is a stark rea[illegible]ive man of music and a mighty giant among his kind.

...IN PREMIERE

Boston Orchestra Gives First Local Performance of Music at Carnegie Hall.

For more than ten years those of us who look upon Igor Stravinsky as the most original and powerful creative talent in contemporary music have been waiting for some one to give a performance here of his "Le sacre de printemps," or "The Consecration to Spring." All sorts of comment upon it, following performances in Paris and London, where it was roundly hissed, have floated over to this side of the ocean; some of this comment was weird enough, some of it was very plainly mere nonsense, but a good deal of it whetted one's appetite for the thing itself. Pierre Monteux and the Boston Orchestra finally played it last night at Carnegie Hall. There were a few self-conscious hisses heard here, too, but the music was so overwhelming in its brutal force that it appeared to leave most of the intending hissers breathless.

The piece is really a pantomime-ballet and was first heard as such, with the stage action done by Serge Diaghilev's Russians, including Vladimir Nijinsky, in Paris in May, 1913. But Stravinsky, one is told, conceived it as symphonic programme music, the way it was played last night. Leopold Stokowski and the Philadelphia Orchestra did it in Philadelphia two years ago, but for some unknown reason they never brought it to New York on any of their visits.

Russia and Beyond.

As programme music, it needs stage action perhaps less than anything else written by Stravinsky for the dance. Some of it, indeed, scarcely needs even programme notes. It is divided into two parts, "The Adoration of the Earth" and "The Sacrifice," and purports to be "A Picture [illegible] agan Russia." But the music [illegible] except for the introducti[illegible] of genuine Russia[illegible] to its texture, a[illegible] at a Russian wh[illegible] belon to Russia [illegible]. It touches and depicts [illegible] some of the fundamental primitive emotional [illegible] that exist anywhere—among the masses to be found every day in New York's subway, in East Africa or in Harlem, and even in Carnegie Hall.

To give you some more definite idea of what the music is about it is perhaps best to print here Stravinsky's own designations of the segments into which it is subdivided. They are these:

I. Introduction—Harbingers of Spring, Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Towns—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. Introduction—Mystic Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

From Terror to Frenzy.

In this music some of Stravinsky's more passionate enigmatists have found various matters that seem to us to be very considerably profound nonsense. One of them thinks it is a study of adolescence, another that it is philosophical consideration of the primal energy that is supposed to symbolize life itself. There are more, and similarly. Listening to the music itself, you laugh at them. Tosh, all this sort of thing. Stravinsky has written music that has to do with the expression of that primitive, orgiastic impulse that makes a religion of germination as the animal fact that is at the bottom of all life. It ranges from mystic terror to physical frenzy. And no one has expressed either in music with such terrific force as Stravinsky has here.

We haven't the opportunity now to go into the thing as we should like to. We found a few dull spots in the piece, particularly the two preludes and some of the pages preceding the beginning of the "Dance of Death." But perhaps we were [illegible] getting a bit tired (the Stravinsky music came at the end of the programme) or perhaps Mr. Monteux didn't do these parts as well as he did some—most—of the others. However, the dull spots, if indeed they are that, are pretty nearly negligible in the face of the rest.

The Super-Dance.

The "Dance of Death" makes all other dances in music seem to be puny exhibitions of a mincing and hypocritical thing. This is what dancing means and dancing is—an expression of fierce emotion with the body. And it is a curious reflection that the dances of to-day are more like this thing than anything we have known about in a couple of centuries or more. Stravinsky's music, as a fact, flings one's mind back to the Elizabethans; to the earlier Italian Renaissance. But after all, the "Dance of Death" and some of the earlier episodes as well in the "Sacre du printemps" are indescribable.

Stravinsky speaks through an enormous orchestra, and sometimes, contrary to his more recent practice, all the instrum[illegible] are going at once. Of course the[illegible] cacophony; a beating din of it every now and again, pierced with shrieks of pain or of exultation from a piccolo or a trumpet; growls and chortles of spasmodic pleasure, a rage of exultation, all in episodic climax that stops for sheer shortness of breath and physical exhaustion. And at the end there is a glut of rhythm that beats through your ears, through your brain, through your emotions, so that you, too, are left with your heart beating like a triphammer. We saw old men leaning forward in their seats last night as that "Dance of Death" got into its swing—old men who came to hiss Stravinsky and stayed to applaud.

Before Stravinsky came—Mozart! Mr. Monteux did this with malice prepense, of course, but the malice would have had more point if he had played Mozart (the "Jupiter" symphony) better. He played it as abominab[illegible] as he played part of Stravinsky [illegible] his music of Mozart [illegible] of pain and its [illegible] the heart. There w[illegible] violin concerto betw[illegible] the two, with Richard Burgin, the concertmaster, as solo violinist—well played technically (its difficulties are gruelling), but not so well otherwise.

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w York Tribune Jan 21

re du Printemps," New to w York, To Be Played Here

Stravinsky's Famous Work on Forthcoming Pro- ms of Two Orchestras; A Description of the Music and the Original Ballet

By Lawrence Gilman

THE announcement that both Mr. Mengelberg, with the Philharmonic, and Mr. Monteux, with the Boston Symphony, are to exhibit to us before long Stravinsky's "Sacre du Printemps" revives in us an old perplexity. We have often thought that it would be difficult to explain to an inquiring guest critic from Mars why it is that one of the most famous scores of our time has never been heard in New York. The concert version of "Le Sacre du Printemps" has been repeatedly performed abroad by Pierre Monteux, Sergei Koussevitzky, Eugène Goossens and others. In London, indeed, the work is almost as old a story as the C minor Symphony of Brahms; but New York, the most backward of musical capitals, has yet to hear it. The sleepless Mr. Stokowski, who lets few things escape him, performed "Le Sacre du Printemps" in Philadelphia, for the first time in America, two seasons ago (March 3, 1922); but, for reasons best known to himself, he did not disclose it to New York. There are doubtless good reasons why Mr. Damrosch, Mr. Mengelberg, Mr. Stransky, Mr. Monteux and our other orchestral providers have withheld the work from their respective publics, though we are unable to guess what those reasons may be. Our alert conductors cannot have felt any doubt as to the artistic importance of the work. For even musicians who do not belong to the Extreme Left have frankly recognized the extraordinary power and originality of the music.

In view of the approaching performances of the work, it may not be amiss to take a look at it in this place, since no detailed description of it has ever been made generally available for American music-lovers. The orchestral score is published, and may be had in the convenient pocket edition issued by the Russische Musik Verlag.

* * *

Stravinsky's unprecedented work, in its original incarnation as a ballet, was designated by its sub-title as "Tableaux of Pagan Russia, in Two Parts." It was produced for the first time by Diaghileff at the Théâtre des Champs Elysées, Paris, on May 29, 1913, with a scenario by Nicholas Roerich and choreography by Nijinsky. Stravinsky composed the music in 1912-'13, shortly before he finished "Le Rossignol." Its reception at Paris was uproarious, with an obbligato of hissing, cat-calls and fisticuffs, and counter demonstrations by the well disposed. The ballet was given in London during the summer of 1913, and there was a concert performance of the music the following year in Paris, under Pierre Monteux. On June 7, 1921, Eugène Goossens produced the work in concert form at Queen's Hall, London, for the first time in England, causing extraordinary public excitement and a cloud of critical, expository and dialectical dust the like of which had not been known since the almost forgotten days when Richard Strauss's "Zarathustra" and "Heldenleben" and "Don Quixote" were new and strange.

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Although the music of "Le Sacre du Printemps" in its original form as a ballet was obviously devised to express an imaginative conception, those who speak authoritatively for Stravinsky insist that the score, which remains unchanged in the concert version, "is to be regarded as abstract music." They insist that it is, "in all but name, a modern symphony." Yet in the published score the titles and superscriptions associated with the ballet in the original version are retained, and Mr. Edwin Evans, who was the official expounder of the work in London, used them in his description and blandly discussed the work as if it were not "abstract music" at all, but the most out-and-out order of program music. And indeed the music as a concert piece would be utterly unintelligible were not this method used in elucidating it.

* * *

"Le Sacre du Printemps," or "The Rite of Spring," as it was called in London (Stravinsky's Russian title means literally "Spring's Consecration"), deals with the worship of the forces of Nature by primitive man. On the surface it is a representation, conceived in terms of the dance, of a prehistoric religious ritual, devoted to the mystical adoration of Spring as the sign of fertility, and culminating in a propitiatory sacrifice. It is perhaps not inappropriate to recall here that one of the principles of what Frazer in "The Golden Bough" calls "sympathetic magic" (which plays a large part in most systems of superstition) is that "any effect may be produced by imitating it. . . . If it is desired to kill a person, an image of him is made and then destroyed." The decay of vegetation in Winter was readily interpreted by pagan man as an enfeeblement of the impulse of fertility. "The spirit (he thought) had grown old and weak, and must therefore be renovated by being slain and brought to life in a younger and fresher form. . . . Thus, the killing of a representative of the tree-spirit in Spring was regarded as a means to promote icken the growth of vegetation."

* * *

Stravinsky "knows that life is energy," wrote Edith Sitwell, "and that the very fact of that life will eventually push us over the abyss, into the waiting and intolerable darkness. In the 'Sacre du Printemps' he gives us the beginning of energy, the enormous and terrible shaping of the visible and insensible world through movement."

Not only the unseen forces, said another commentator at the time of the first London performances, "but also all tangible and visible things in nature, all the various aspects of animal, vegetable and mineral life participate in the spring rite. Stravinsky's genius divests his instruments of their usual literary and sentimental associations and makes them instead expressions of the essence from which they spring. He recaptures the significance of their origins in the world of nature and makes audible that conflict which is forever rending and tearing, not in order to destroy, but in order to emerge. It is not the sound of death battering down and in, but of life knocking, hewing and tearing apart that a new birth may issue out."

Mr. Evans preferred to find in Stravinsky's ballet, behind the outward pretext of a Rite, the deeper thought of "the marvelous power inherent in all nature to grow, to develop, and to assume new forms. This power is so great that it affects nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'Le Sacre du Printemps.'"

*

The work is in two parts. The subject of the first part is the fertility of the earth; that of the second part is concerned with the sacrifice.

There is first an Introduction, a section of seventy-five bars in slow tempo, designed to suggest "the mystery of the physical world in spring." The orchestral color here is derived chiefly from the woodwind, for Stravinsky is said to mistrust the strings because of their "facile expressiveness," and to prefer the "dryness" of the woodwind as conveying a "more austere" variety of truth. Some, hearing certain passages in this Introduction, will conclude that there were fauns and naiads in prehistoric Russia, as well as in the pagan Gallic world of Mallarmé and Debussy.

* * *

At this point in the original ballet the curtain rises and the action begins ("Dances of the Adolescents": *Tempo giusto* 2-4). The Adolescents perform a rite of incantation, which consists of stamping heavily upon the ground, and the strings reiterate, forte, with unevenly placed accents emphasized by the horns, a chord that is half in A flat and half in E natural. Youths and maidens participate in this ceremonial worship of the Earth, costumed in robes of contrasting colors against a scenic background which "might well have been designed to suggest laconicism in painting." Under a charming dance tune for the flutes, four trumpets chant a simply harmonized theme which will be heard again later. A mock abduction follows as part of the ritual, accompanied by an agitated passage *(presto)* in rapidly changing rhythms —9-8, 4-8, 5-8, 12-8, 7-8. Then comes a "Horovod" entitled, in the score, "Rondes Printanières," introduced (Tranquillo, A flat, 5-4) by a clarinet with a captivating tune in the style of a Russian folksong, under flute trills on E flat, with the time changing constantly.

After this preluding comes the main portion of the dance, based on the chant-like theme previously played by the trumpets *(Sostenuto e pesante,* at first in 4-4 time), now scored for strings, horns and woodwind, later for the full orchestra. The harmonization at the start is in no degree suggestive of the procedures of the ungodly, although the tonal atmosphere becomes increasingly acrid. Another ceremonial follows, a sort of community contest ("Jeux des Cités Rivals": *molto allegro*, in rapidly changing rhythms); the principal motif is a phrase harmonized for the most part in blameless thirds.

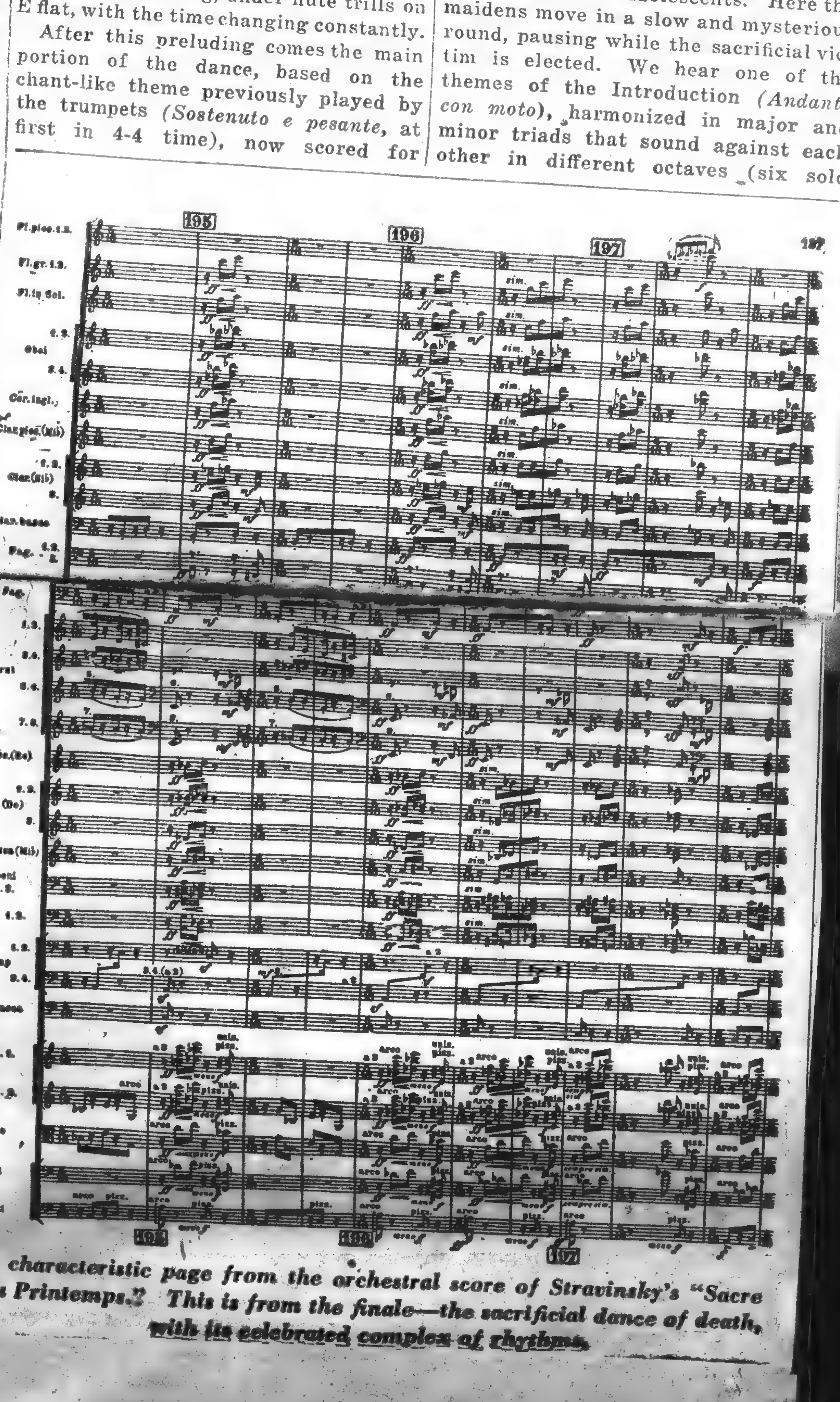
Then appears, with processional solemnity, the Sage, the most venerable member of the tribe. He is the Celebrant, whose function it is to consecrate the soil for its coming renewal. Announced by four tubas, bass drums, timpani, tam-tam, low strings, horns and woodwind, he enters imposingly, bearded to his feet, his white locks brushing his elbows. He prostrates himself, blesses the soil and invokes its rejuvenation. A "Dance de la Terre" *(Prestissimo)* carries the first part of the ballet to a tumultuous and abrupt conclusion.

* * *

The second part opens with an Introduction (Largo) to which Stravinsky is said to have given the title, "The Pagan Night," though this does not appear in the score. "A deep sadness pervades it, but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of the vast forces of nature, pitiful with the helplessness of living creatures in their presence," observed Mr. Evans; and he added, somewhat superfluously, that the music "eschews all elegance." It does. But if the music lacks "elegance" (which hardly seems called for in the circumstances), it is marvelously imagined, marvelously scored. Dark-hued chords for flutes and clarinets, chiefly in C sharp minor, brood above a sustained horn chord in D minor, and the strings (harmonics) foreshadow the theme of the following section. Two muted trumpets have a dual motif, for the most part unaccompanied, which recalls the far-away days of "Pelléas et Mélisande."

* * *

The Prelude, which is harmonized throughout with extraordinary poignancy, leads to a section headed, "Mystical Circle of the Adolescents." Here the maidens move in a slow and mysterious round, pausing while the sacrificial victim is elected. We hear one of the themes of the Introduction *(Andante con moto)*, harmonized in major and minor triads that sound against each other in different octaves (six solo



A characteristic page from the orchestral score of Stravinsky's "Sacre du Printemps." This is from the finale—the sacrificial dance of death, with its celebrated complex of rhythms.

Brockton Times Jan 12

SYMPHONY ORCHESTRA COMING TO BROCKTON FOR FOURTH CONCERT

Occasion Will Be Farewell for Pierre Monteux, Whose Engagement as Conductor Expires This Year.

Pierre Monteux, the greatest of French conductors, and the noted leader of the Boston Symphony Orchestra, first brought this famous organization to Brockton three years ago. Brockton's recognition of his genius and the eloquent beauty of the Boston Symphony concert under his leadership was so immediate that an annual visit of the orchestra here and a capacity attendance has become established.

The orchestra is to make its fourth successive visit to Brockton on Sunday afternoon, February 10, in the City theatre, when the French leader will bid farewell to this city in what may well be the most brilliant and impressive of the four concerts. Pierre Monteux's five-year contract expires this season, and in the spring he expects to return to his own country where the demand for him is insistent.

The Boston Symphony Orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name has long stood for the utmost perfection in musical performance. In ensemble, in glow of tone, in clear-cut unanimity and delicate balance of choirs lies its distinction. These qualities are primarily due to the genius of the leader.

Mr. Monteux is preparing for his farewell concert in Brockton a program of direct appeal which will likewise include the greatest achievements in the field of orchestral music of different nations. Frederic Tillotson, the noted pianist will appear as soloist with the orchestra. It may well be the most brilliant of the four Boston Symphony concerts in Brockton.

The mail order sale, which may exhaust all tickets available, begins with this announcement.

Brockton Enterprise Jan 19

Monteux Prepares Unusual Numbers

Tillotson, Pianist, Coming With Symphony Orchestra.

The programme is announced which is to be performed by the Boston Symphony orchestra in its annual visit to Brockton, in the City Theatre on Sunday afternoon, Feb. 10. Pierre Monteaux has compiled for what will probably be his last appearance in this city an unusual programme.

The principal number will be the First Symphony of Brahms in C minor. This score, often called the masterpiece of its composer, is one of the most impressive and exciting in its chromatic contrasts, and exhilirating in the jubilant finale. Music of an entirely different sort will be Debussy's Two Nocturnes, "Clouds" and "Festivals," which have been called the most characteristic scores of the late French master impressionist. The brilliant closing number will be the barbaric Polovtsian Dances from Borodin's opera, "Prince Igor," a score of much Oriental splendor. The orchestra fairly sways under the impact of its rhythmic beat.

Schubert's "Wanderer's Fantasy" as transcribed for pianoforte and orchestra by Franz Liszt, will be the score in which Frederic Tillotson, the soloist of the afternoon, will appear with the orchestra. This virtuoso has taken a conspicuous place among the newer generation of American pianists. He spent his youth in the west, where he attracted attention not only as a pianist but as a conductor of light opera. He has given recitals recently in Boston, New York and other eastern cities, which have excited favorable comment.

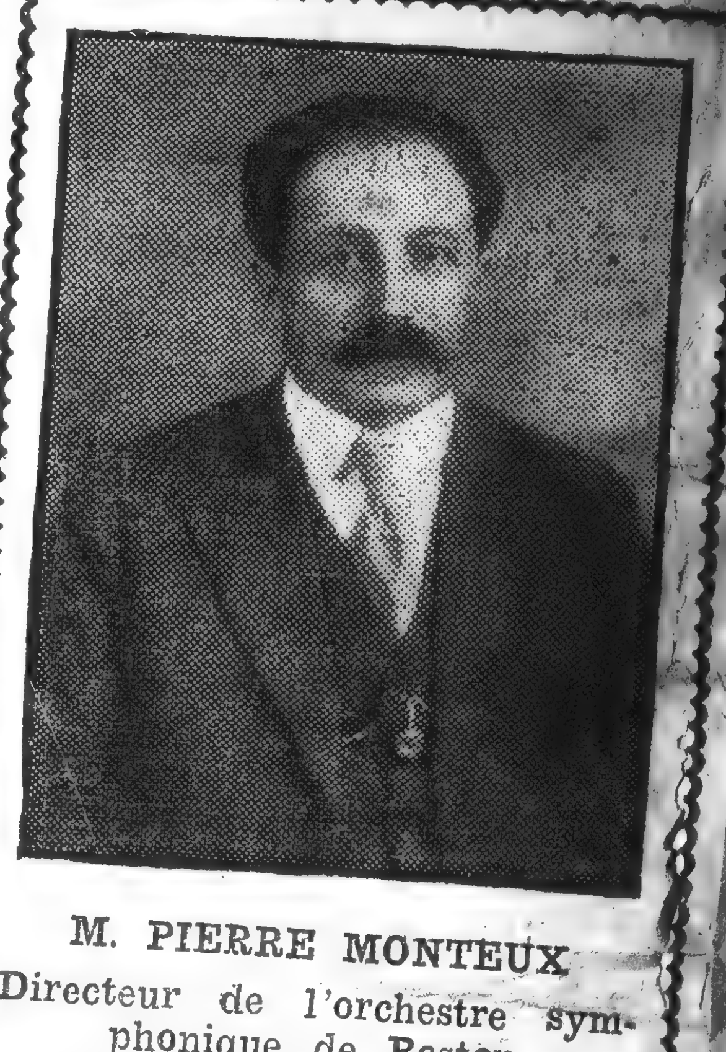
It will be remembered that the famous French leader of the orchestra, Pierre Monteaux, first brought the Boston Symphony orchestra to Brockton in 1921. This, the fourth successive concert by the great orchestra here, may well prove the most brilliant and notable of them all.

Worcester Jan 19

ON SERA HEUREUX DE LE REVOIR ICI

M. Pierre Monteux sera à la salle Mechanics le 12 février prochain

Le public franco-américain de notre ville apprendra avec autant d'intérêt que de plaisir que M. Pierre Monteux qui vient de terminer ses cinq années comme directeur de l'orchestre symphonique de Boston, va venir donner un concert d'adieux au Mechanics Hall, le mardi soir 12 février prochain.



M. PIERRE MONTEUX
Directeur de l'orchestre symphonique de Boston

M. Pierre Monteux a dirigé l'orchestre symphonique ici à divers concerts de la Société Philharmonique, et il possède à Worcester un bon cercle d'amis ainsi que de nombreux admirateurs.

La dernière fois que M. Monteux est venu ici, c'était il y a trois ans.

Il viendra cette fois avec ses 104 musiciens; c'est dire que l'on peut s'attendre à quelque chose de tout à fait supérieur.

L'orchestre rendra notamment:

La "Symphonie No. 7 en A majeur", de Beethoven;

Le poëme musical "Mort et Transfiguration", de Strauss;

"Nuages" et "Festival", des "Nocturnes" de Debussy;

Et l'ouverture de "Tannhauser", de Wagner.

L'interprétation de ces beaux airs sous la direction de M. Pierre Monteux est tout simplement unique. Relativement aux Nocturnes, M. Monteux a été un intime collaborateur de Debussy dans la production initiale de ces œuvres.

Sous la direction de M. Pierre Monteux, l'orchestre symphonique de Boston a accompli de merveilleux progrès, et cela n'est guère étonnant, car M. Monteux avait déjà fait plusieurs tournées mondiales et avait dirigé les principaux orchestres de Paris ainsi que ceux de plusieurs autres capitales européennes.

Il est hors de doute que le public franco-américain se portera en foule au concert du 12 février, à la salle Mechanics.

Au grand regret de tous, M. Pierre Monteux retourne à Paris au printemps.

TIGHT BINDING

[198]

New York Eve Post Feb 9

Stravinsky, Monteux and The Boston Orchestra

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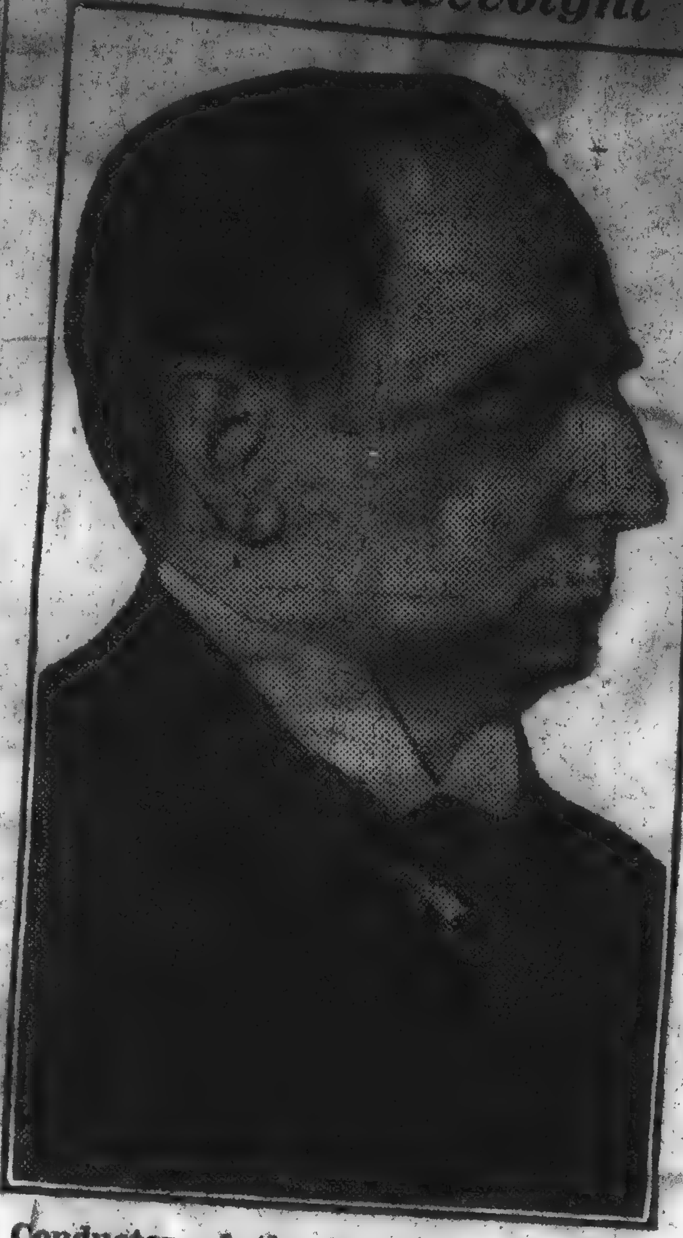

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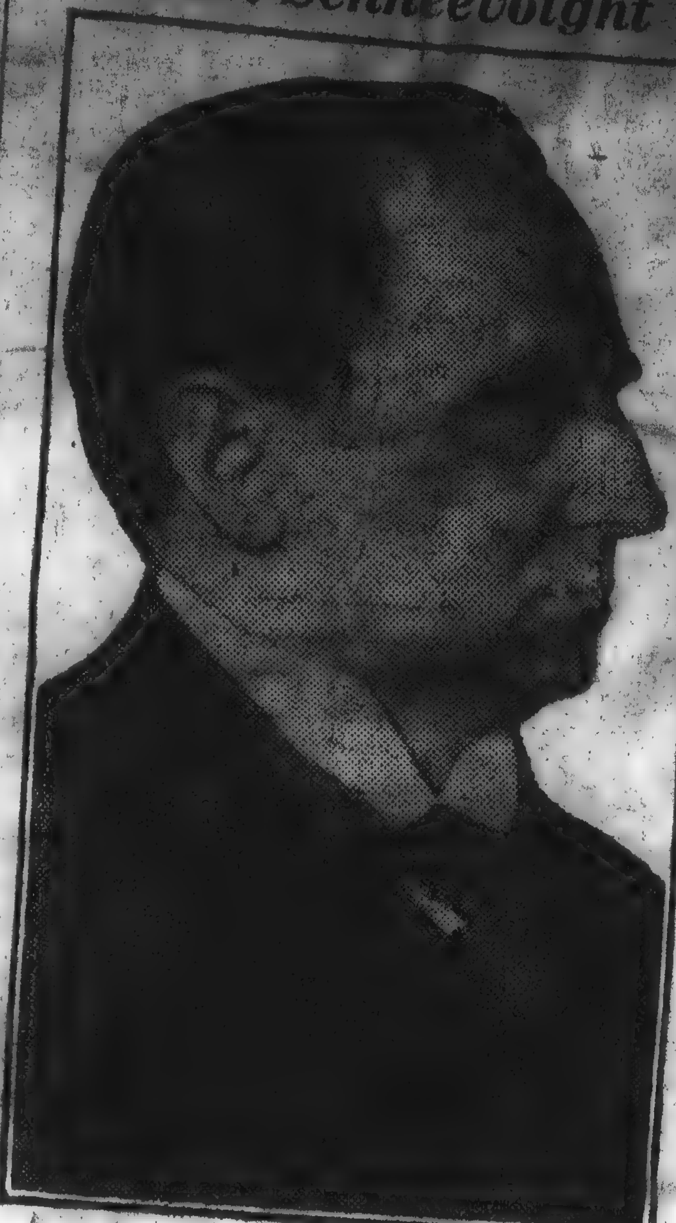

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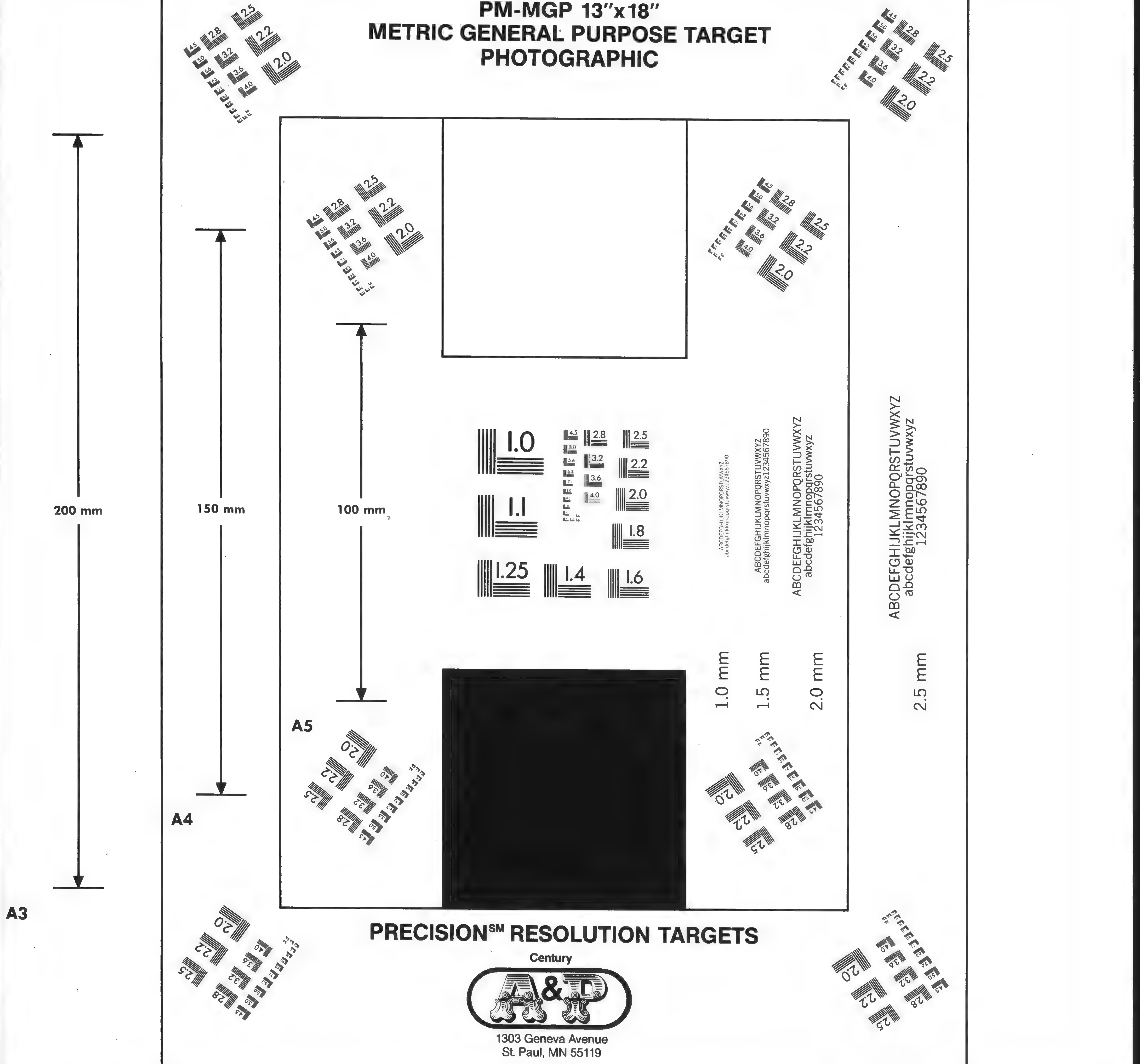

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Stravinsky's "Sacre du Printemps": Milestone in the Progress of Music

Modernist Masterpiece for the First Time Here

ONLY the future may decide with finality which among the compositions so far written since the dawn of the twentieth century has most of genuine significance. But regarded in the light of present knowledge there appears little reason to doubt that Stravinsky's ballet-pantomime, "Le Sacre du Printemps" has the strongest claim to that distinction. For to many it seems that "Le Sacre" is one of the milestones along the way of musical progress, taking its place with the "Mass of Pope Marcellus," the "Well-Tempered Clavichord," "Alcestis," the "Eroica," the "Fantastic Symphony," "Tristan" and "Pelléas." In "Le Sacre" we find a deliberate and well-nigh complete denial of the impressionism of Debussy and of the neo-romanticism of Strauss, and at the same time a recapturing of classical aloofness and objectivity. Already in "Pétrouchka" Stravinsky had shown a disposition to turn his back upon his immediate predecessors, to shun anything that might be considered a musical cliché, and likewise to foreswear all vagueness of outline, all exaggeration of sentiment. Closely following "The Fire-Bird," "Pétrouchka" was a startling apparition upon the tonal horizon. Yet only with the succeeding "Sacre du Printemps" did Stravinsky definitely and finally affirm his faihts.

It is never the way of reformers to do things by halves, and when Stravinsky took it upon himself to revolt against the existing musical tendencies, to deny all distortion, whether through excess or through under-statement; in short, to present stark reality as he saw and felt it, he did so with an astonishing and overwhelming completeness. In "Le Sacre," a representation of pagan rites that would induce fertility, Stravinsky purposed to show Man, not as the lord of creation, not as a figure of romance nor as a dreamer of dreams. but rather as one element of the universe, as much a part of Nature as a rock or a tree, a mere cog in the cosmic machine. From such impersonality the composer has since somewhat reacted. In "Les Noces Villageois," which followed four years after "Le Sacre," is already evidenced a less drastic attitude. Stravinsky had scored his point. At a single blow he had discredited all false emotionalism, all fustian and flummery. He could then afford to approach more nearly to a just equilibrium. A sort of intellectual and æsthetic purgative was "Le Sacre"—a bitter dose against which many rebelled, though more perhaps on account of the uncompromising character of the music itself than because of the idea behind these "Scenes from Pagan Russia."

"Here," writes Rudhyar D. Chennevière (as translated by Frederick H. Martens in The Musical Quarterly), "music, carrying along beyond the borders of romanticism the tragic thought of Beethoven, is essentially elementary or cosmic. In the mad hammering out of themes of primordial simplicity, born of the people, in some sort out of man's purely animal spontaneity; in the prodigious orchestral inflations the notes of which bourgeon forth like seed beneath the germinating urge of spring; in the violent superposition of a hundred incongruous voices—cosmic voices of the winds, the forests, the birds, of all these living forces exalted by the nuptial hour; in the delimium of the final dance of terror, in which the woman, hunted like a beast, dances the spasmodic dance of agonizing flesh; everywhere there leaps forth a primordial vitality, cynical, tragic; life not anti-human, but an-human. . . . As in 'Pétrouchka' the great passion drama of humanity had already been cynically staged as a tragic farce where marionettes mysteriously disport themselves, manipulated by the finger of ironic fate, so in 'Le Sacre du Printemps' man is no more than some sort of animal, tossed about and crushed by indifferent cosmic forces."

Stage and Concert-Hall

Stravinsky is said to have declared that the initial conception of "Le Sacre" was a purely musical one, that the pantomime serves but to explain and clarify his method of composition—and that the music is by no means a mere enhancing background of the scene and action. Within the last hundred years the threads of life have become firmly woven in the warp of music. Thus it was in terms of life that Stravinsky must needs work his musical revolution. In his later days, notably in his Symphony for Wind Instruments, he has written music that is pure abstraction, and in this his example has been widely followed. But for all its architectural solidity and its thematic exfoliation, and for all the claims of [illegible] made for it by certain of its [illegible] champions, [illegible] remains [illegible] as absolute music, without thought of programme, "Le Sacre" may not be heard to full understanding. There seems little likelihood that within the next decade or two any American city will witness a stage-performance of the piece; and not to know this music is to have missed an educating and—given the proper receptivity—a rarely stimulating experience. Happily it may, however, be heard as programme-music, outside the theatre. A year after the initial representation of the ballet in Paris, to be exact on April 5, 1914, "Le Sacre" was played in that city as an orchestral piece, under the direction of Mr. Monteux. In 1921 this concert-version reached London, where the ballet itself was already known. Two years ago it was played by Mr. Stokowski and the Philadephia Orchestra. Finally at the Symphony Concerts of this week, in fulfillment of a promise made long ago by Mr. Monteux, it will belatedly be heard in Boston. Next week, likewise for the first time, he will bear it to New York.

A Ritual Music

"Le Sacre du Printemps" has been called, though not with entire accuracy, a ritual of an imaginary religion. Beyond doubt neither Stravinsky nor his collaborator, Nicholas Roerich, the painter, intended the piece to serve as an archæological document, yet all its forms and ceremonials have some foundation in fact and in the final tableau it is possible to discern an analogue of the ancient Russian "Funeral Ceremonies" of Kostrubonkó, the Goddess of Spring, described at length in Frazer's "The Golden Bough." To those who have read or even dipped into that treasure-house of ritualistic lore, the workings of what Frazer terms "sympathetic magic" are of course familiar. Among many primitive peoples the belief existed that the killing of a human being, designated as the earthly representative of a god, permitted that god's spirit to pass to a newer and fresher body, and thereby kept him lusty and strong. By a somewhat more circuitous method of reasoning, it was held that the putting to death of an individual identified with the spirit of vegetation—or with the spring, as a symbol of the annual death of flower and fruit—would result in the revival of this fertility and in the renewed blossoming of the earth. Possibly, then, there was in the mind of Stravinsky or of Roerich some connection between the sacrifice of "The Chosen Maiden" at the conclusion of "Le Sacre" and one or another of these manifestations of "sympathetic magic." Perchance again this episode is to be interpreted as an instance of propitiation of some dreaded and powerful deity. In any event such speculations have chiefly an academic interest.

Part One

"Le Sacre" falls into two divisions: "The Adoration of the Earth" and "The Sacrifice." According to Pierre Lalo, writing in Le Temps of the original performance of the ballet, the setting for the first part was "a brilliant, almost violent picture, of which the sharpness and crudity, with the atmosphere of spring solitude, the intense green of the grassy heights, and the red and white of the dancers' costumes" were "appropriate." "But," he continued, "if the color effects of this picture are somewhat novel, the principles of the decoration are the same that we have seen applied in other Russian Spectacles." The dancing, by the way, he found to be "the negation, the destruction of art and of the style of the dance"—a point of view, it is hardly necessary to say, which was not shared by all his fellow critics, although each factor in "Le Sacre," music, dancing and settings, aroused an almost unprecedented storm of opposition.

The action of "Le Sacre" is in reailty a series of disconnected episodes, bound together by a common ritualistic intent, but in no sense logically related. After an introduction of seventy-five measures, designed to typify "the mystery of the physical world in spring," the curtain rises, and the pantomime begins with "The Spring Auguries," upon which follows immediately "The Dance of the Adolescents." The initial rite of incantation consists of a heavy treading of the ground, mirrored in the music by a reiteration of a single ponderous chord for strings, now and then reinforced by the four horns, and consisting of a superimposing on the triad of F-flat major of the dominant seventh of A-flat. In The Adolescents' graceful Dance the principal theme, a charming and natural melody, is first played by a flute over a theme for muted trumpets that later assumes prominence. This Dance leads to a "Jeu de Rapt," and this "pretended abduction' is mimed to a music both rapid and violent, with constant change of time-signature.

Succeeding the "Jeu de Rapt" comes a dance termed in the score "Rondes Printaniéres." Here the music, broad and dignified, is at the outset by no means revolutionary, though as it progresses it waxes increasingly dissonant. Here, incidentally, reappears in most imposing fashion, the trumpet-theme from "The Dance of the Adolescents." In his programme-notes for the Philadelphia Orchestra, Lawrence Gilman has described the ensuing episode, "Jeux des Cités Rivales," as "a sort of community contest," and felicitously h[illegible] states that the principal motif in the music is a phrase harmonized for the most part in "blameless thirds." Yet this music is not so altogether innocent as Mr. Gilman's comment might suggest, since these thirds always appear simultaneously in two separate and distinct keys. In other words, the music of "Le Sacre" tends to be polytonal—and of that, more anon. Now as a strepitous and breath-taking conclusion to the First Part comes an exciting "Dance of the Earth"; while in preparation for this dance the soil must be consecrated. In this rite The Celebrant is The Sage, "the patriarch of the tribe," bearded to his feet, his white locks brushing his elbows. Entering to the accompaniment of portentous music, The Sage "prostrates himself, blesses the soil and invokes its rejuvenation."

Igor Fedorovitch Stravinsky

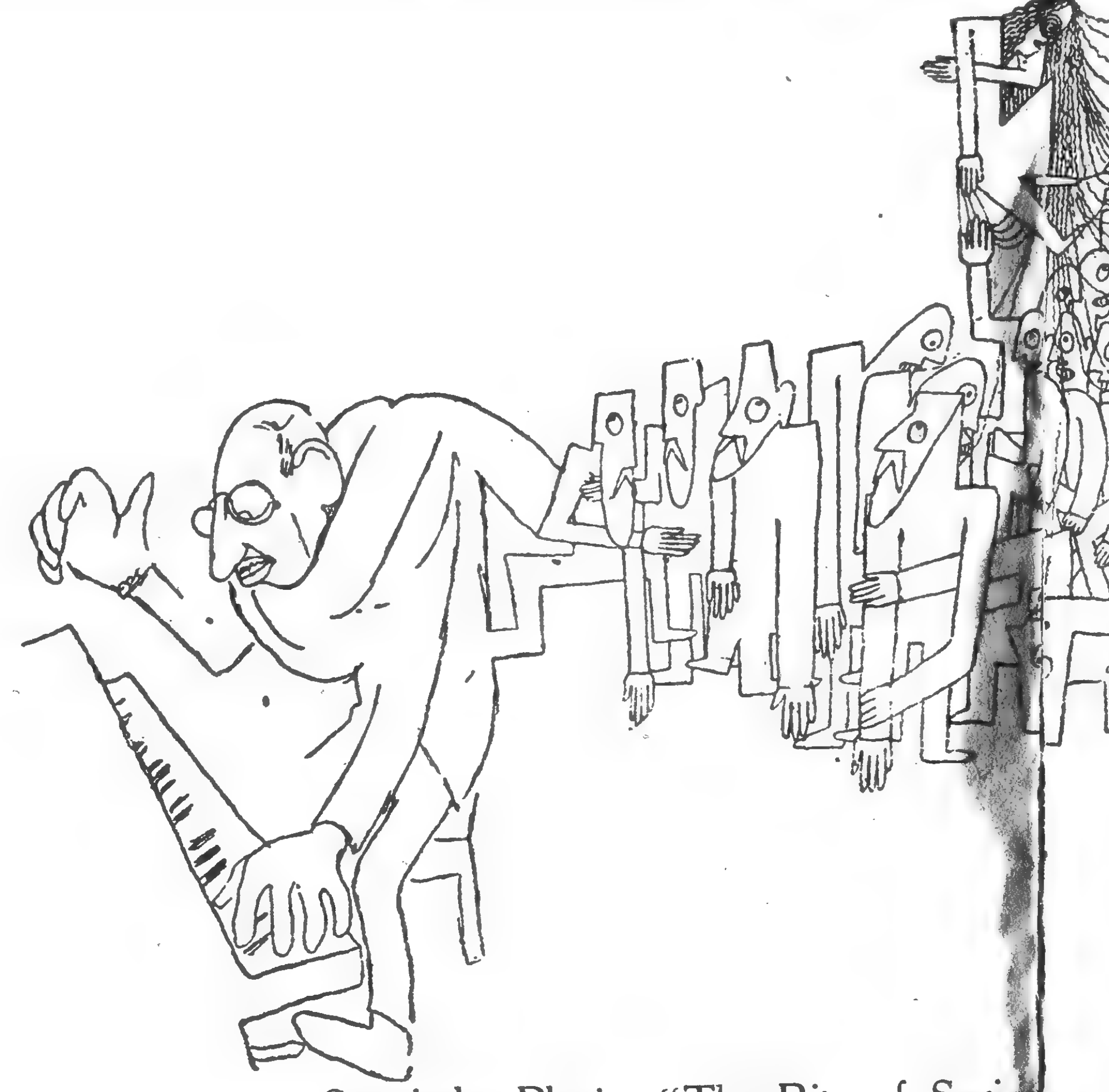
From a Photograph of 1922, Gift of the Composer to Mr. Monteux

Part Two

To the slow and solemn Introduction to the Second Part Stravinsky is said to have given the name, "The Pagan Night." In this music Edwin Evans finds a "deep sadness," a sadness that is "physical, not sentimental," and he adds: "It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence." In this Introduction, as in that to the First Part, Stravinsky writes music that has unmistakable mood and atmosphere. The one is poetic; the other poignant. Not here has he written the unfeeling and impersonal music that it was so clearly his aim to write for the ballet as a whole. The thought of this pagan world that he would create has too much quickened his imagination, has made it impossible for him wholly to deny his æsthetic and emotional heritage.

With the rising of the curtain on this Second Part comes the "Mystic Circle of the Adolescents," in which the maidens "move in a slow and mysterious round, pausing while the sacrificial victim is chosen." A theme of haunting beauty that dominates the Introduction is here repeated with a strange and piercing harmonization by six solo-violas. A second theme, announced by a bass flute beneath violin-trills, is repeated by two clarinets a major seventh apart, the upper one playing in C minor, the lower in D-flat minor—a procedure which humorously suggests that one of the players has inadvertently substituted an A clarinet for one in B-flat, or vice versa. Continuing, and to quote Mr. Gilman once more: "The chosen victim is then glorified and the music achieves a thrilling rhythmic ecstasy. The action passes through scenes of progressive intensity, interrupted by moments of hieratic solemnity. There is an 'Evocation of the Ancestors' (ponderous chords for the wood and brass), and their ritual is introduced by reiterated chords for the horns and strings pizzicato, punctuated by tambourine, bass drum and tympani. Later there is a new theme for muted trumpets.

"Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded and she must dance herself to death. This she proceeds to do, while the music expresses the mystical rapture of this invocation of vernal fertility in rhythms that attain an overwhelming climax of paroxysmal frenzy. There is nothing in music like [illegible] stupendous "Finale" of "Le Sacre du Printemps,' with its audacious and indescribably exciting alternations of metre—bars of 5-16, 3-16, 2-16, 4-16—and its delirious culmination as the victim falls dead."



Stravinsky Playing "The Rite of Spring"

Caricature by Jean Cocteau in "La Revue Musicale"

Methods

In the ten years that have passed since "Le Sacre" was written the world has grown accustomed, if not wholly reconciled, to the musical idiom that Stravinsky here began. No new thing today are Stravinsky's polytony, his tonal "planes," his counterpoint of chords, his polyphony of timbres. In the music of The Six in France, of Casella and Malipiero in Italy, and of Bártók and Kodály in Hungary these things are of common occurrence, though to timid ears and to conservative minds they are still an affront, 'tis true. Not for some time to come will they be accepted as calmly as the once radical procedures of Strauss and Debussy are today accepted, even by pedagogues. But at least such means of expression as these modernists use no longer call for exclamations of surprise or even for extended comment and explanation. And whether or not we like them, they are here; and by every token they have come to stay.

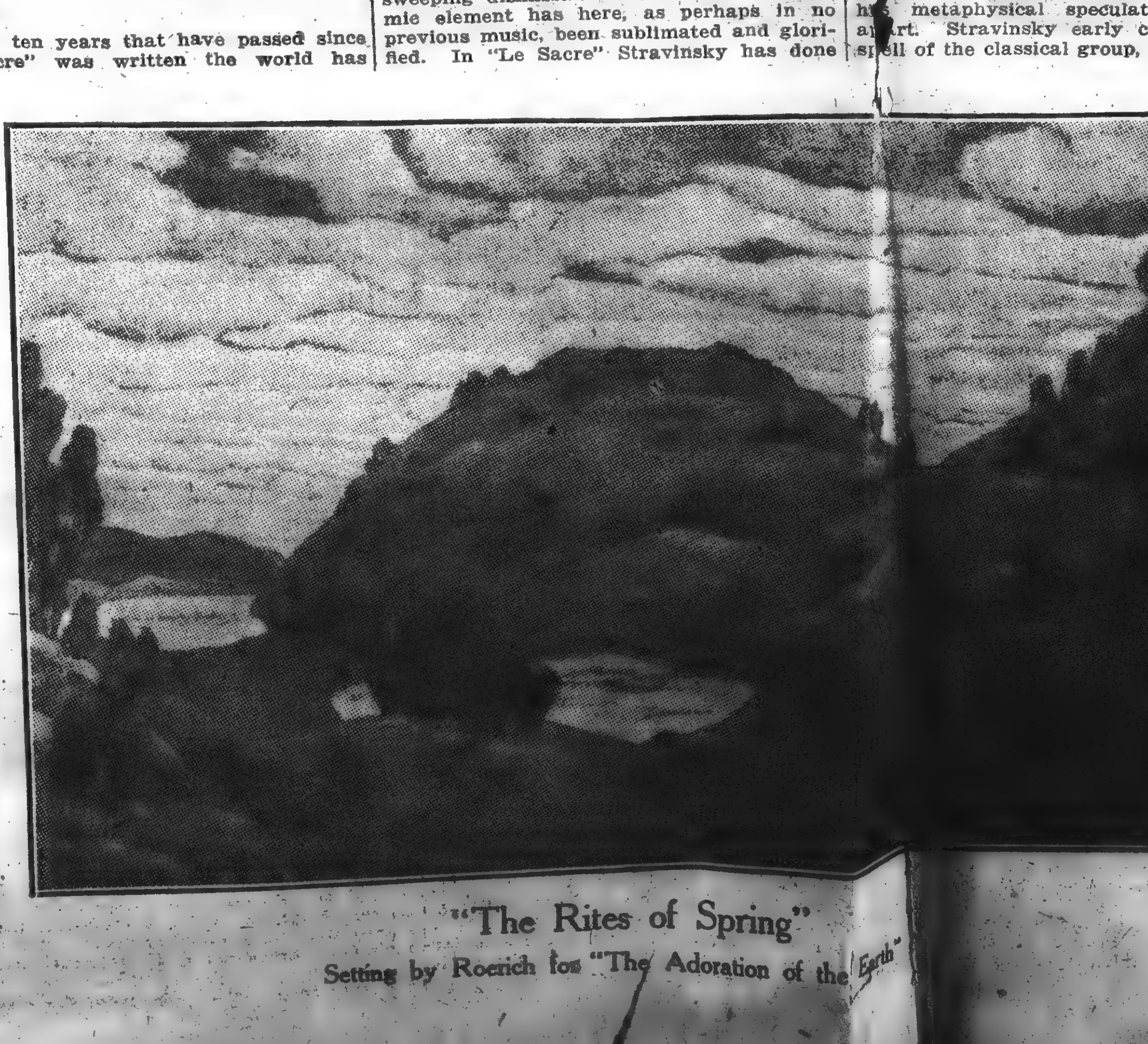
Not wholly revolutionary was the music of "Le Sacre," however, even in the day of its writing, but rather revulsive. With justice it has been claimed that Stravinsky was here a champion of that diatonic system which the music of The Impressionists was tending to undermine. It is in this attitude that his example has been followed by The Six in France, by Arthur Bliss in England, and by many another modernist. Rebuking the atonality of Schönberg and the harmonic "shifting sands" of The Impressionists, the score of "Le Sacre" often honors the claims of the erstwhile almost discarded major and minor scales, but with this reservation: If Stravinsky permits himself to use a more or less definite tonality as a foundation-plane, he imposes upon it, always in a contrasted timbre, a second tonality. To cite a characteristic example, in the Introduction to Part Two the underlying harmonies for the brass and the upper voices, carried by violins in harmonies for the first twenty-two bars, are clearly in D minor, A minor and A major. Between these extremes woodwind instruments play chromatic chords that hint, first of C-sharp minor and then of G minor, although in these chords the "key feeling" is by no means strongly emphasized. Again, in one section of the "Jeux des Cités Rivales," which throughtout its length is relentlessly polytonal, the chief theme runs in thirds in C major, against an "ostinato" bass in E major.

For the reassurance of the conservative it may be stated that not all of "Le Sacre" is thus polytonal, although it must be added that nearly all of it is "dissonant" in the older acceptance of that once formidable term. But much in this music that might seem excruciating were it played upon the pianoforte is softened through Stravinsky's ingenious employment of contrasting tone-colors. Between the polytonality of Stravinsky and that of Milhaud and his brethren there is, moreover, a discoverable difference. Whereas in the music of The Six the juxtaposed keys stand, as it were, upon an equal footing, in the polytonal passages of "Le Sacre" one key, as we have already seen, is generally the fundamental key upon which another is superposed.

Matter and Means

"Le Sacre" is an extraordinary music which may be more fully and aptly described when it has been heard in actual performance, yet in preliminary discussion three characteristics remain to be noted: amazing rhythmic life, indebtedness to Russian [illegible]-song, and orchestration. It has been said that in a first hearing this music seems to confine itself to a rhythmic commentary upon the stage movement. That, of course, is a palpable exaggeration. The score is too rich in harmonic counterpoint and melody to deserve any such sweeping dismissal. Nevertheless the rythmic element has here, as perhaps in no previous music, been sublimated and glorified. In "Le Sacre" Stravinsky has done for rhythm that which Wagner did in "Tristan" for chromatic harmony. At times these rhythms are set one against another; again they receive a strangely compelling force through a constant change of time-signature, as in the final dance; and yet again they have an elemental yet irresistible directness and simplicity.

In an article in the current number of "La Revue Musicale" Boris de Schloezer, in a discerning and eulogistic appraisal of Stravinsky's music, has pointed out a d[illegible] th[illegible] difference between Stravinsky and Co[illegible]ve composers that made the "Mighty [illegible]." For Balakirev and his fellows, The[illegible]n music was not a native speech. idiom assimilated certain of its forms and Kors[illegible] but, except in the case of Rimsky-thoro[illegible]ov, this assimilation was far from has [illegible]n. Stravinsky, on the other hand, he h[illegible] merely mastered European forms: ackn[illegible]eated them; and today he is the of [illegible]ged generalissimo of one camp berg all [illegible]sm. Either to him or to Schoen-[illegible]es jeunes," of whatever country, [illegible]wear allegiance. And incidentally of [illegible]ese two leaders it is Stravinsky who has [illegible]ast broken with the fundamental tradi[illegible]ons of his art. Without due reason, [illegible] do the [illegible] hold him in suspicion. [illegible]pon the death of Rimsky-Korsakov the Nationalist tradition in Russian music was threatened with extinction. Supplanting it came the Teutonized neo-classicism of Glazunov, of Arensky and of Rakhmaninov, while the mystical Skriabin, absorbed in his metaphysical speculations, remained apart. Stravinsky early came under the spell of the classical group, and those leanings found expression in his Symphony in B-minor. In "The Fire-Bird," however, he proved himself in truth the artistic heir of his teacher Rimsky-Korsakov; for the roots of that delightful ballet run deep into the fertile soil of Russian folk-song and Russian legend. Less specifically Slavic was its successor, "Pétrouchka," but again in "Le Sacre" as in certain subsequent pieces, Stravinsky has deliberately celebrated the land of his birth. The score of "Le Sacre," like that of "The Fire-Bird." is rich in Russian folk-tunes. Yet we look here in vain for the quasi-Oriental Tartar melodies so dear to Balakirev and his associates. Of those Oriental leanings the music of Stravinsky shows no trace. When it is Russian, it is Slavic to the core.



"The Rites of Spring"

Setting by Roerich for "The Adoration of the Earth"

Forces

Lastly, in one important respect "Le Sacre du Printemps" is less revolutionary than many another of Stravinsky's pieces. Of later years this ever-resourceful composer has been a fertile experimenter with novel and at the same time meagre instrumental combinations; witness the four pianos, the instruments of percussion and the chorus (stationed in the orchestra-pit) that sound the score of "Les Noces." In "Le Sacre" Stravinsky has used the orchestra, not of Debussy, but of Wagner's "Ring," of the symphonies of Mahler, and of the later tone-poems of Strauss. Here are to be found woodwind instruments in fours, an octet of horns, and even a quartet of tubas. This is not to say that his use of this orchestra has any marked affinity with that of Wagner, or of the later Germans. Despite the array of instruments employed Stravinsky's orchestration is never cumbersome or inflated, and pages might be written concerning its well-nigh inexhaustible variety of effect, its superlative, its almost miraclous, command of means. For each of the instruments Stravinsky writes as though he were himself a virtuoso upon it, and frequently he causes one or another of them to yield timbres hitherto unperceived, as in the treble melody for bassoon with which "Le Sacre" begins. For the woodwinds he has an especial predilection, and in this same beautifully conceived Introduction they bear almost the whole burden of the music. A favorite device, too, is the use of the stringed instruments of a single kind in elaborate subdivision. Towards the end of this Introduction there occurs a six-part chord for double-basses in harmonics, and the lovely phrase that begins the "Rapturous Round of the Adolescents" is assigned to six solo-violas.

With Courage

Here concludes an attempt, necessarily imperfect, to prepare the hearer for the surprises, the shocks, the manifold and bewildering sensations and—if he will but perceive them—the penetrating beauties and torrential eloquences to be revealed to him in the impending performances of "Le Sacre du Printemps." Yet to one with open ears, an unprejudiced mind and a tithe of imagination the music itself should seem, even on first hearing, suffici[illegible] clear and convin[illegible] [illegible]. Despite all that has been written of it, t[illegible]he score of "Le Sacre" is after all not so v[illegible]ery formidable. Often it is astonishingly simple and direct. Stravinsky paints here in bold and broad strokes and the greatest obstacle to an appreciation of his music will be, not unfamiliarity with modern musical procedures, but prejudice against them.

WARREN STOREY SMITH

Marya Freund

New Singer at the Symphony Concert Tomorrow Afternoon

ITEMS ABOUT MUSIC

Mr. Hadley to Conduct at the Worcester Festival—More Stravinsky—Hisses for Milhaud—The Japanese and Bach—A "Jazz" Symposium

CHOOSING wisely, the Worcester County Musical Association has engaged Mr. Henry Hadley to be conductor of its annual festivals from next October onward. He is thoroughly practised; accustomed to the handling of both orchestra and chorus; an energetic drill-master; open-minded to modern as well as classic music. The Worcester Festivals have long needed such an invigorating leader.

A piece by Stravinsky, altogether in his "later manner" will be played in New York by Mr. Stokowski and eight members of the Philadelphia Orchestra on Tuesday evening, Feb. 5—the Octet for Wind Instruments first heard in Paris last autumn at one of Mr. Kusevitzky's concerts.

It is credibly and pleasingly reported that when Mr. Stock and the Chicago Orchestra played parts of Milhaud's Second Suite, scattered but audible hisses resented the music. That an audience in America should take any music so seriously, either for blame or praise, is good cause for rejoicing.

According to The Morning Post of London, Sir Edward Elgar, now in his sixties, is planning his final music of large dimensions—an oratorio to round the trilogy begun in "The Apostles" and continued in "The Kingdom." Not for many years has he written such a piece.

Mr. Heifetz, returning from a series of concerts in Japan, has discovered in the Japanese a clear and persistent predilection for the music of Bach. In Tokio, where no halls or theatres had been rebuilt since the earthquake, the violinist played out-ordoors to audiences "sitting on the ground in little basket-affairs with trays on the side so that they could make tea during the intermission."

To the League of Composers and its guests in New York on Sunday afternoon, Feb. 10, Vincent Lopez, the familiar leader of syncopating orchestras; Gilbert Seldes, reviewer and essayist about music, and Professor Edward Burlingame Hill of Harvard are to discourse informally upon Jazz and its place in music of today. The communiqué declares Mr. Hill the composer of a "Jazz Scherzo" for piano and orchestra as well as the familiar Fox-Trot for two pianos.

Mr. Mengelberg, now in regained health, has returned to New York to be conductor once more of the Philharmonic Society—and to go the hackneyed round of the classic and romantic pieces of which he seems never to tire. By the signs of last winter, the public may prove less patient.

It is written that Mr. Hayes will take leave of his increasing public in New York at a concert in Carnegie Hall on Tuesday afternoon, Feb. 5; that Ravel is at work upon a Concerto for Piano and Orchestra, and a Sonata for Piano and Violin; that Mr. Stock in Chicago is about to revive a deserving and neglected piece, Granados's tone-poem, "Dante."

SOUNDS

The sound of the sea in my ears
Is like the swelling chords
In a symphony of love and anguish;
And your voice,
The passionate note of the first violin,
Intensifying the whole . . .
[Le Baron Cooke, in Town and Country

H. T. P.

[illegible] tonal [illegible]ashes because [illegible]as big tragic or comic ideas which call for them.

Almost all the other futurists are like barnacles on the Stravinsky ship. What I have been trying to do is to scrape them off.

They are funny fellows, these barnacles are. What they need most is copies of the textbooks on logic by Jevons or John Stuart Mill. All their reasoning is based on the ludicrous fallacy that because some foolish, narrow critics abused masters like Wagner, Chopin and Liszt for dissonances which are now liked by everybody, therefore any kind of composerling who now perpetrates any kind of cacophonic atrocity will by and by be hailed as a genius! It is to laugh.

As a matter of fact, it is almost as easy [illegible]o manufacture this futuristic "music" as [illegible] is to blow a steam whistle. Anybody [illegible]an do it, and if all the fellows who are [illegible]ing it were right in their vain assump-

Stravinsky's "

ONLY the future may decide with finality which among the compositions so far written since the dawn of the twentieth century has most of genuine significance. But regarded in the light of present knowledge there appears little reason to doubt that Stravinsky's ballet-pantomime, "Le Sacre du Printemps" has the strongest claim to that distinction. For to many it seems that "Le Sacre" is one of the milestones along the way of musical

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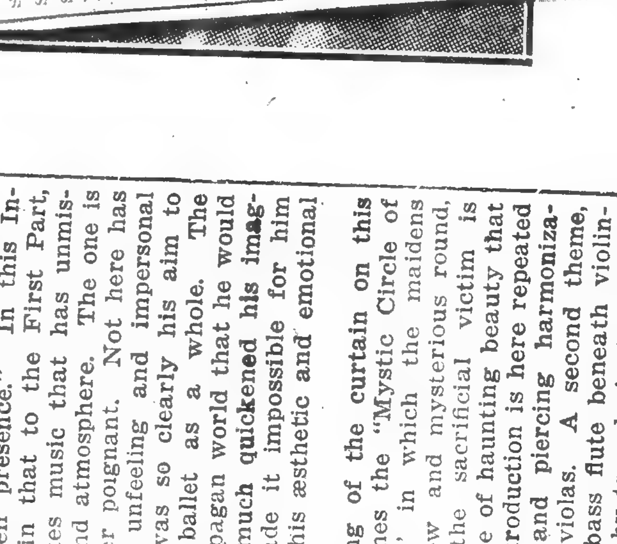

Igor Fedorovitch St
From a Photograph of 1922, Gi
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SPORTS RESULTS

HOCKEY

Harvard Second 1.
...men 14, Belmont High 0.
...Huntington 0.
...e School 0.
...ummer Academy 0.
...ols 5, Rivers School 0.
...Thayer Academy 1.
...den High 0.
...7, Kent School 2.
...2, Noble & Greenough 0.
...6, Boston Latin High 0.
...3, Providence (R. I.) Tech
Swampscott High 2.

BASKETBALL

...3, Norwood High 22.
Salem High 27, Boston College High 24.
St. John's Prep 21, Bryant & Stratton (...dence, R. I.) 17.
Beverly High 22, Salem Normal School 16.
Lexington High 49, Belmont High 8.
Lynn English High 26, Revere High 12.

TRACK

Brockton High 59 2-3, Boston Commerce 17 1-3.
Boston College High Intermediates, 64, ...Latin High Intermediates 38 and ...High Intermediates 37.

SWIMMING

Cambridge Latin High 40, Boston English 22.

Good Skating In Boston Contin

Skating in the city of Boston con... and this afternoon the Park Depa... reports that surface conditions on ... the ponds and playgrounds are ... Franklin Field, the Boston Comm... the Public Gardens are said to be in ... condition. At Carter Playground, ... Playground, Fallon Field and Marin... the report is only "fair."

—The Pacific Amateur Athletic ... ation of Manila will endeavor to ac... site for the new Jose Rizel Memor... dium in Harrison Park, Manila. ... planned to rush the big structure ... pletion so as to have it in shape ... seventh Far Eastern Olympic Ga... 1925. The Philippines is the only ... of the Far Eastern A. A. without a ... nent stadium. China has one in ... and Japan constructed one at Os... this year's renewal of the games.

Result of Winchester-Chelsea Game Will Not Disturb Leader of Suburban Basketball League

Brockton is sure of holding its leader-
ship in the Suburban Basketball League in
spite of the result of the Winchester-Chel-
sea game tomorrow evening. That game,
however, will settle for the time being the
second place in the League standing and
make the leader's position much easier.
Winchester and Chelsea are tied for sec-
ond place at the present time and have
won four games each. Winchester has lost
one game, however. Brockton has five
straight victories. Chelsea will send Da-
vis, Kepris, Martin, McCarthy and Per-
kins into the game, while Winchester will
use Flaherty, Lynch, Fitzgerald, Tansey
and O'Donnell.

Other games of the day are Winthrop High at Natick, Wakefield High at Framingham, Quincy High at Milton Academy, Milton High at Norwood, Arlington High at Wellesley, Sharon High at Mansfield, Boston College High at Dedham, Watertown High at Gardner.

St. Louis Releases Del Gainer

St. Louis, Mo., Jan. 24—Del Gainer, first baseman, reinstated by Commissioner Landis after his desertion last season from the St. Louis Nationals, when he feared he was going to be traded, was released unconditionally today.

RINDGE HAS FAINT GLIMMER OF HOPE AGAINST MEDFORD

Track Meet at Medford Gymnasium Tomorrow Finds Latter Team a High Favorite

NEWTON VISITS HUNTINGTON

"600" Race at Boston "Y" Tomorrow Is Apt to Be Thrilling Ag...

...st place distance of the ...r of the Huntington- ...ever, inasmuch as not ... weight tosser could ...ance it is reasonable ...n has something bet- ...nce in the shot with ... William Kearnan as ...event. Frank Wood ...ington.

...should go to whoever ...greater than five feet ...ngton is weak and Ne... ...called upon to sh... its ...although ...chs and ...been improving almost ... start at 2.30.

...TITLE TINGE

...oro Between St. Mark's ...Private School Hockey

...emy St. Mark's School ...uthboro next Saturday ...the fea ure of the early ...hool season. Victories ...school by identically the ...nd Milton's 2-0 triumph ...le & Greenough's strong ...to the contest. ...was the second that ...in any branch of sport ... of the school from ... The first reversal ... Dedham High School won from Noble's at football. Eliot Putnam and Nathaniel Clifford scored the goals that won the game for Milton. The academy showed a well-knit offence that often baffled the Noble's defence. Able stick work and passing repeatedly brought the puck into a scoring position, only to be staved off when Henry Newell in the Noble's net blocked a shot. His efforts in the goal were brilliant. Harold Whittemore and Robert Summers starred for Noble's.

Exeter and Andover both won their games yesterday, the former having an easy time with Stone School, which it defeated 13-0, and the latter administered Malden's first defeat of the season by a 5-0 margin. Exeter used fourteen players during the game, in which Captain James scored seven goals. Vaughn of Andover opened the Malden game by skating the length of the Brothers Field rink and scoring in the first half-minute of play.

Middlesex opened its season successfully ... Dummer Academy, mainly through ... Hopkins of Chestnut ... of his team's total of ... Day also added to its

---

BOSTON EV

S

Hoover Plans Unique Training S

Walter Hoover (Wide World Photo)

...th Sculler Off for South to Row 350 Miles Around Florida Coast

...th, Minn., Jan. 24. ...ER, former world's ...pion, plans to row his training equipment the Florida coast from ...mi before starting his ...r exercises preliminary ...its. ...eaves here tomorrow accompanied by Al Rodin, his und... who is training to row with Hoove... doubles sculling event. They ex... make 35 miles a day on their ... excursion.

As long as the harbor here ... frozen over, Hoover and Rodin wil... the South. The former champion ... he will be in top form by spring

NEWTON SWIMS RIND...

High School Teams Meet at Cam... Y. M. C. A. Pool Tomorrow

Newton High, victorious in its swimming meet with English High 9, will encounter Rindge Tech tomo... the Cambridge "Y" pool. Rindge ... aw... from Boston College High on... winning 38 to 20, then one week la... swamped by Brookline High, 46 to ...

Rindge is relying on McKelvie ... "200," St. Clair in the "40," Szaw... and St. Clair in the plunge, Cona... Anthony in the "100" and Hardy a... in the fancy dive. The Rindge Tec... team will be composed of Anthony, ... Conant and St. Claire. Newton's ma... are Phelps in the "40," Clark and ... in the "100," Perry and Patterson ... "200," Hammond in the plunge, Per... Patterson in the dive. The Newton ... Team will be Perry, Patterson, Ale... and Phelps.

REPLACES HUNTINGTON ...

Arthur Johnson Donates Trophy f... terscholastic Meet—Medford Wins ... mer One Permanently

Mr. Arthur Johnson, who donate... Huntington Interscholastic meet cu... season, won permanently by Medford ... School, has placed another trophy in ... petition for the Feb. 23 meet. The na... the meet this year is to be calle... Greater Boston Interscholastics. William Whiting announces that tw... three schools have assured him of ... intention to send athletes to the m... at the Boston "Y" this season.

B. & N. HOPES TO RECOU...

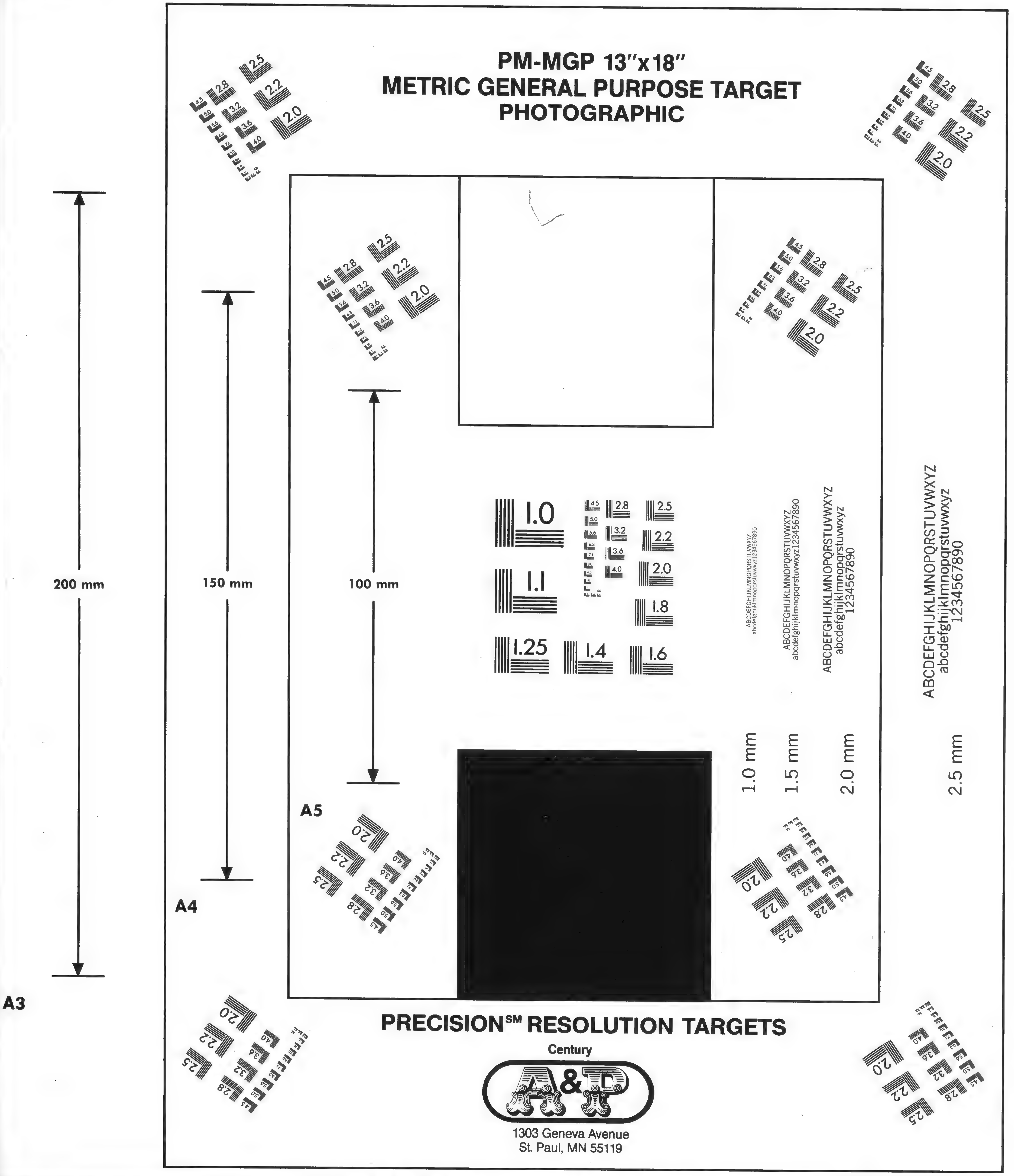
Cambridge Private School Meets ...throp High After Crushing Defea... Newton Last Week

Browne & Nichols tomorrow will mee... track team of Winthrop High at Ni... Field, Cambridge. The private school ... undiscouraged by the showing of its a... letes against the powerful Newton H... team last week is looking to Roger Sh... man, George Barnes and Norman Smith ... the "40," Roger Spaulding in the "30... Norman Smith and Robert Child in ... "600"; [illegible]

[200]

REDUCTION
RATIO
12x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



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PRECISION℠ RESOLUTION TARGETS

Century
A&P

1303 Geneva Avenue
St. Paul, MN 55119

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Stravinsky's work is the most exciting music we have ever heard. It may be Russian in character, but it suggests the mystic atmosphere of the Far East, of India, of howling dervishes, and the fanaticism of a by-gone age.

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Deems Taylor's Suite, "Alice in Wonderland," for the First Time in Boston at the Symphony Concert Tomorrow—Music of Humor, Fancy and American Quality—Course and Content

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in those cascades of notes. the
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sudden crash, the queer unmusical noises possible on various instruments, all these do brave service in humorous music, but in themselves, or at any length, they are liable to become merely annoying. And these same effects are also used for dramatic purposes in serious pieces. Perhaps this is why it is so easy to parody the rhetoric of opera. Besides, our idea of what is a funny sound varies tremendously with different people and different periods of musical history. It is so hard for many of us to tell the difference between what is funny and what is ultra-modern. There is another type of musical humor which consists in caricatured imitations of other music as in the "A la Manière de . . ." by Ravel and Casella.

Mr. Taylor makes use of the normal modern orchestra, and according to a growing custom uses the piano as a voice in the orchestra, supplying its own effects and those of the harp, which is omitted. There is a xylophone, and the double-bassoon has a prominent part. Used with the whole orchestra, this instrument adds depth and grandeur, but used alone its cavernous tones make a comic effect. Mr. Taylor's general style shows most plainly the influence of Wagner and MacDowell. Beyond the use of the whole-tone scale, which is no longer French property, there is not much trace of modern French idioms. Mr. Taylor shows courage in not trying for any more boldness than comes natural to him. Musicians in search of new tricks will not be very curious about this Suite, but audiences will enjoy its sentiment, humor and telling orchestration. They will also be grateful that when Mr. Taylor begins a nice tune he does not snip it off before it has fulfilled its promise. With these qualities and the advantage of being available in printed form, the piece should win many performances.

The first part of the first movement is entitled "Dedication," the text taken from Carroll's dedicatory verses to a

Child of pure unclouded brow
And dreaming eyes of wonder.

A violin solo opens with an Andante song-like theme of unmistakably American character. There is a contrasting strain where "the shadow of a sigh may tremble through the story." The original theme returns in the whole orchestra. Then there comes a mysterious transition to the second part of the first movement which is entitled "The Garden of Live Flowers." Not content with "saying it with themselves," these flowers can and do talk. In Mr. Taylor's music they indulge in a great deal of staccato laughter after the manner o
ballet flower-maidens. Then in a passag
of contrast, Lento e Languido, floral yearn
ing, expresses itself through Wagneria
seventh-chords and chromatic progression
until the gay laughter returns.

The second movement is devoted to th
ballad of "Jabberwocky," which Mr. Tay
lor has interpreted effectively, though i
is such a tremendous subject that som
may be disappointed. Stravinsky would have given us a more terrifying Jabberwock which, however, a true Stravinskite would embrace as a gentle herald of spring. ("The Rite of Spring House-Cleaning" is to be repeated ere long.) Mr Taylor gives the Jabberwock a Wagnerian leading-motiv in the bass, such a motiv as might serve in a serious symphonic poem to represent the "powers of evil." Here with the subject in mind, the effect is comic. After a "mimsy" chord in harmonics comes one of the most imaginative pages in the suite. A fantastic clarinet solo with Oriental flourishes in D major against a Moussorgsky-like ostinato accompaniment, seems to create a fairy-story atmosphere and to express an im
inent courage on the part of the hero
the same time the double-bassoo
atens with the Jabberwock moti
the music breaks into a jaunty marc
the hero pauses "in uffish thought"
he sound of slow augmented sixt
. The "whiffling and burbling"

pro of the
by a comic fugue with a
sion of the leading motiv a
is an effective "stunt"—
humor to the musician who
the difficulties of fugal wri
avoided by use of the whole
which every note harmonizes
with every other. The march
part in working up the climax
with glissandos on the xylo
the "vorpal blade goes s
The last writhings of the
depicted by a cadenza for ba
hero goes "galumphing back"
tune with chime-chords
When the "chortling" subsides,
return to "uffish thought"
the fantastic clarinet, in the
that the ballad returns to
stanza. The movement ende

The third movement, "Looking-
sects," deals with such wonders a
the size of a chicken, a snapdrag
a bread-and-butter fly." (Here
for a problem for students in mu
position. Write thirty-two measur
will describe a gnat the size of a
In order to make an insect-like
Mr. Taylor has tissue paper la
strings of the piano—a clever
instrumentation. This movement i
built on the whole-tone scale. "
Debussy," some may say, but there
good deal more to Debussy than w
tone scales. We have heard more delic
organized insects in some modern F
pieces, although not instructed lo
them. They flit through "The Aftern
a Faun," and then "Pelléas and Méli
living in that *old, old castle*

In the *fourth* movement we have
White Knight of "gentle face and
mild eyes," whose habit of falling of
horse is here depicted by glissandos
trombone. The opening theme of the
vision is purposely ungainly. Later
solo 'cello announces a lyric theme of M
Dowell-like character which
ify the sentimental side of the
Knight. It becomes Wagnerian in
ress. The ungainly first theme
and the Knight slides off his horse
wards the end the sentimental theme
taken up by the whole orchestra
worked up to a paroxysm like that
Prelude to "Tristan." Is Mr. Taylor
oping suggestions from Carroll, or
merely releasing a Wagnerian co
But composers and orchestras have
rights as well as programmes. His p
spent, the Knight ambles away to
sound of the awkward theme, and
pizzicato tweak from the strings p
end to the vision.

Programmes in Prospect

For a second time, Mr. Monteux sets a programme for a pair of Symphony Concerts upon which there is no Symphony. None will be played tomorrow afternoon and Saturday evening; none will be heard at the concerts of Feb. 22 and 23. For them the conductor proposes Mendelssohn's Overture to Shakspeare's comedy, "A Midsummer Night's Dream"; the Fourth Concerto of Beethoven for Piano and Orchestra; Mr. Hadley's new tone-poem, "The Ocean"; d'Indy's symphonic piece, "Summer Day on the Mountain," since Dr. Muck's time unheard in Boston, yet music of imaginative beauty and ardent course. In the Concerto, Edouard Risler, able Parisian pianist of the elder generation, now on visit to America, will play the solo-part. In his own tone-poem, the practised Mr. Hadley will conduct.

The programme for the fourth of the Monday Evening Concerts by the Symphony Orchestra at Symphony Hall on March 10, traverses Brahms's Second Symphony, smiling and songful amongst his four; Schumann's Concerto for Piano and Orchestra with Mr. Félix Fox playing the solo-part; and Lalo's Overture to his opera, "The King of Ys." A year indeed is this for Brahms. To his Second Symphony Mr. Monteux has lately added the Third; while on March 7 and 8, the First will lead Mr. Schneevoigt's programme.

Skriabin's symphony, "The Divine Poem," will soon go into active rehearsal at Symphony Hall. Mr. Monteux purposes to play this singular piece of ecstatic music-making at the concerts of Feb. 29 and March 1. A week later he will repeat it in New York.

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Standard
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Deems Taylor's Suite, "Alice in Wonderland," for the First Time in Boston at the Symphony Concert Tomorrow—Music of Humor, Fancy and American Quality—Course and Content

DEEMS TAYLOR'S Orchestral Suite, "Through the Looking Glass," which will be played for the first times in Boston at the Symphony Concerts this week, promises to make a charming diversion from the solemnity or furious modernity of the usual programme. It was a bright idea for Mr. Taylor to summon Lewis Carroll's whimsical creations into the service of programme-music. The mere thought of them takes the audience happily into a child-world where acoustics are finer and ears are keener. These pieces by a talented young American composer, who is also the reviewer of The New York World, contain much that is serious, but they will excite curiosity mainly because of their humor, thereby raising the difficult question of what is meant by humor in music. In literature and drawing the possibilities of humor are infinitely richer. The playfulness of Haydn and the "cosmic humor" of Beethoven appeal more to our sense of beauty than to our sense of the absurd. Music which actually makes us smile or laugh is most apt to be purposely connected with some extra-musical idea as in comic songs, operas, incidental music for the stage and programme-music. To words and actions music adds exciting movement, emphasis, and a merriment almost imitating the sound of chuckling and laughing. The humor often consists in a surprising suitability of the music to the idea, or in a contrast between solemn music and trivial situations—in either case without anything intrinsically laughable in the music itself. We take it for granted that wood-wind instruments should play runs and arpeggios; but when we are told that these will be buckets of water poured by [illegible] relentless broomstick, as [illegible] Sorcerer's Apprentice," we at once [illegible] humor in these cascades of notes. The grunt, the groan, the squeak, the sudden pause or sudden crash, the queer unmusical noises possible on various instruments, all these do brave service in humorous music, but in themselves, or at any length, they are liable to become merely annoying. And these same effects are also used for dramatic purposes in serious pieces. Perhaps this is why it is so easy to parody the rhetoric of opera. Besides, our idea of what is a funny sound varies tremendously with different people and different periods of musical history. It is so hard for many of us to tell the difference between what is funny and what is ultra-modern. There is another type of musical humor which consists in caricatured imitations of other music as in the "A la Manière de . . ." by Ravel and Casella.

Mr. Taylor makes use of the normal modern orchestra, and according to a growing custom uses the piano as a voice in the orchestra, supplying its own effects and those of the harp, which is omitted. There is a xylophone, and the double-bassoon has a prominent part. Used with the whole orchestra, this instrument adds depth and grandeur, but used alone its cavernous tones make a comic effect. Mr. Taylor's general style shows most plainly the influence of Wagner and MacDowell. Beyond the use of the whole-tone scale, which is no longer French property, there is not much trace of modern French idioms. Mr. Taylor shows courage in not trying for any more boldness than comes natural to him. Musicians in search of new tricks will not be very curious about this Suite, but audiences will enjoy its sentiment, humor and telling orchestration. They will also be grateful that when Mr. Taylor begins a nice tune he does not snip it off before it has fulfilled its promise. With these qualities and the advantage of being available in printed form, the piece should win many performances.

The first part of the first movement is entitled "Dedication," the text taken from Carroll's dedicatory verses to a

> Child of pure unclouded brow
> And dreaming eyes of wonder.

A violin solo opens with an Andante song-like theme of unmistakably American character. There is a contrasting strain where "the shadow of a sigh may tremble through the story." The original theme returns in the whole orchestra. Then there comes a mysterious transition to the second part of the first movement which is entitled "The Garden of Live Flowers." Not content with "saying it with themselves," these flowers can and do talk. In Mr. Taylor's music they indulge in a great deal of staccato laughter after the manner o ballet flower-maidens. Then in a passag of contrast, Lento e Languido, floral yearning, expresses itself through Wagneria seventh-chords and chromatic progression until the gay laughter returns.

The second movement is devoted to th ballad of "Jabberwocky," which Mr. Taylor has interpreted effectively, though i is such a tremendous subject that som may be disappointed. Stravinsky would have given us a more terrifying Jabberwock which, however, a true Stravinskite would embrace as a gentle herald of spring. ("The Rite of Spring House-Cleaning" is to be repeated ere long.) Mr Taylor gives the Jabberwock a Wagnerian leading-motiv in the bass, such a motiv as might serve in a serious symphonic poem to represent the "powers of evil." Here with the subject in mind, the effect is comic. After a "mimsy" chord in harmonics comes one of the most imaginative pages in the suite. A fantastic clarinet solo with Oriental flourishes in D major against a Moussorgsky-like ostinato accompaniment, seems to create a fairy-story atmosphere and to express an im[illegible]inent courage on the part of the hero [illegible] the same time the double-bassoo [illegible]atens with the Jabberwock moti [illegible] the music breaks into a jaunty marc [illegible] the hero pauses "in uffish thought" [illegible] sound of slow augmented sixt[illegible]. The "whiffling and burbling" approach of the Jabberwock [illegible] by a comic fugue with [illegible] sion of the leading motiv as [illegible] is an effective [illegible] of humor to the musician who [illegible] the difficulties of fugal writing [illegible] avoided by use of the whole-tone [illegible] which every note harmonizes [illegible] with every other. The march [illegible] part in working up the climax [illegible] with glissandos on the xylophone [illegible] the "vorpal blade goes [illegible]." The last writhings of the [illegible] depicted by a cadenza for bass[illegible] hero goes "galumphing back" to [illegible] tune with chime-chords on the [illegible] When the "chortling" subsides, there [illegible] return to "uffish thought" and the [illegible] the fantastic clarinet, in the same [illegible] that the ballad returns to its open[illegible] stanza. The movement ends dreamily.

The third movement, "Looking-Glass Insects," deals with such wonders as [illegible] the size of a chicken, a snap-dragon [illegible] a bread-and-butter fly." (Here [illegible] for a problem for students in musical composition. Write thirty-two measures [illegible] will describe a gnat the size of a chicken.) In order to make an insect-like [illegible] Mr. Taylor has tissue paper laid [illegible] strings of the piano—a clever stroke [illegible] instrumentation. This movement is a[illegible] built on the whole-tone scale. "Just Debussy," some may say, but there [illegible] good deal more to Debussy than w[illegible] tone scales. We have heard more delic[illegible] organized insects in some mode[illegible] pieces, although not instructed [illegible] them. They flit through "The A[illegible] a Faun," and then "Pelléas and Mélisande" living in that old, old castle.

In the fourth movement we have [illegible] White Knight of "gentle face and [illegible] mild eyes," whose habit of falling off [illegible] horse is here depicted by glissandos on [illegible] trombone. The opening theme of the vision is purposely ungainly. Later a solo 'cello announces a lyric theme of MacDowell-like character which [illegible] ify the sentimental side of the [illegible] Knight. It becomes Wagnerian [illegible] ress. The ungainly first theme [illegible] and the Knight slides off his horse. [illegible] wards the end the sentimental theme [illegible] taken up by the whole orchestra [illegible] worked up to a paroxysm like that [illegible] Prelude to "Tristan." Is Mr. Taylor [illegible] oping suggestions from Carroll or merely releasing a Wagnerian [illegible] But composers and orchestras [illegible] rights as well as programmes. F[illegible] spent, the Knight ambles away [illegible] sound of the awkward theme and [illegible] pizzicato tweak from the strings p[illegible] end to the vision.

Programmes in Prospect

For a second time, Mr. Monteux sets a programme for a pair of Symphony Concerts upon which there is no Symphony. None will be played tomorrow afternoon and Saturday evening; none will be heard at the concerts of Feb. 22 and 23. For them the conductor proposes Mendelssohn's Overture to Shakspeare's comedy, "A Midsummer Night's Dream"; the Fourth Concerto of Beethoven for Piano and Orchestra; Mr. Hadley's new tone-poem, "The Ocean"; d'Indy's symphonic piece, "Summer Day on the Mountain," since Dr. Muck's time unheard in Boston, yet music of imaginative beauty and ardent course. In the Concerto, Edouard Risler, able Parisian pianist of the elder generation, now on visit to America, will play the solo-part. In his own tone-poem, the practised Mr. Hadley will conduct.

The programme for the fourth of the Monday Evening Concerts by the Symphony Orchestra at Symphony Hall on March 10, traverses Brahms's Second Symphony, smiling and songful amongst his four; Schumann's Concerto for Piano and Orchestra with Mr. Félix Fox playing the solo-part; and Lalo's Overture to his opera, "The King of Ys." A year indeed is this for Brahms. To his Second Symphony Mr. Monteux has lately added the Third; while on March 7 and 8, the First will lead Mr. Schneevoigt's programme.

Skriabin's symphony, "The Divine Poem," will soon go into active rehearsal at Symphony Hall. Mr. Monteux purposes to play this singular piece of ecstatic music-making at the concerts of Feb. 29 and March 1. A week later he will repeat it in New York.

TIGHT BINDING

THIS CLIPPING FROM
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[illegible]10 1924

The First Excitements of New Music And the Reckoning Ten Days After

By OLIN DOWNES.

A NEW composition, masterly in its technic and of a highly exciting nature, is performed for the first time in a big American city. Thereafter the musical paragraphers are seen rushing wildly to the office, coattails flapping in the wind, brows knitted, lips already coining words and phrases to flourish in tomorrow's column. It is the sharpshooter's hour. Every one is going to take a potshot, knowing that concerning such strange music nobody can prove anybody's guess to be wrong, hoping that ten months later one may be able to say "I told you so." And ten months is a good long time! Ten years? A quarter of a century? Only critics keep scrapbooks, and even they only glance over them occasionally. The future is far away, and we who are about to die are writing for the waste basket. On then! On, and the devil take the hindmost! There is much delirious scribbling. The next morning a delighted public learns that last night a masterpiece was revealed to the waiting world.

It is ten days since Strawinsky's "Sacre du Printemps" was heard for the first time in New York City. Every writer then present took the work to heart. Elgar's "Dream of Gerontius" was called an enduring masterpiece less than twenty years ago. [illegible] way, when was it last given here?

The amazing performance of "Sacre du Printemps" by Mr. Monteux and the Boston Symphony Orchestra brought all kinds of revelations. First of all, it explained a whole chapter of musical development of the last ten years in Europe, just as it shed much light on some composers nearer to us, who figure frequently, for example, in the programs of local guilds and societies which, hereabout, favor ultra-modern music. Knowing Strawinsky's beautiful "Oiseau de Feu" and his far more individual "Petrouchka," works which have become standard compositions in the eyes of the present generation, one had long suspected that he had also become a treasure house for those who know a good thing when they hear it, and do not hesitate too long or conscientiously before the deed of appropriation. But when "Sacre du Printemps" came on the scene a great veil was lifted from one's eyes. Before hearing this work, which is ten years old, one had marveled, for example, at the superb audaciousness of certain pages by Darius Milhaud. Milhaud has now, in a large measure, been explained—by Strawinsky. Others, too, have been explained. We are frank to say that the great bulk of Arthur Bliss's "Color Symphony" has been well explained, and other compositions. And the truest flattery is imitation. Let us speak of the things in "Sacre du Printemps" which make the work lonely and incomparable in its sea[illegible].

These things are perfectly astounding. We are the very last in the world to attempt to minimize them. It seems incontrovertible that the score of "Sacre du Printemps" enlarges materially the expressive capacities of music, not only as regards "poly-harmony," which, with Strawinsky, means bodies of chords moving about independently of each other in the manner not of harmony but of counterpoint, but also and above all of rhythm. The rhythms in this composition seem fit at times to rive the very ancient earth. New sounds are heard, sounds no one ever imagined, and, by the god of music, they seem to be sounds that we have always loved and that always existed in the consciousness. But here one should be careful. There is entirely too much in a name. "Spring Consecration," or whatever translation one chooses of Strawinsky's title, and the story of the ballet seen when the work is performed on the stage, which no one, in the midst of the enormous Strawinsky propaganda, may hope not to read, are bad for the imaginations of that wild tribe who love music or write about it—or both. It was known long in advance that the score celebrated primitive rites, elemental experiences. Could one avoid looking for them? Several suspicions arise, thinking over that thoroughly upsetting and exhilarating performance of Strawinsky.

One or two of these are directly concerned with the music. Is it not a little long, at least for concert performances? Do not certain passages, apart from the stage, drop a little? And, what is more important, what percentage of this music is merely a sensorial expression, one that attacks most successfully the nerve centres, just as jazz music of even obviously poor description may deprive a learned commentator temporarily of such faculties of reason as he likes to think he possesses? And if this is the case with the intensely nervous art of Strawinsky, how will it appear to us in a decade or a generation?

Then comes a question fundamental to the future of Strawinsky. It is caused by the second sensation his music provoked within one week's time in New York—the performance, last Tuesday night by the Philadelphia Orchestra, Leopold Stokowski, conductor, of the "Symphonies for Wind Instruments," composed in 1920, but heard here, like "Sacre du Printemps," under Mr. Monteux, for the first time.

This work was not successful with either press or public. At best its reception was luke-warm, although its idiom was no more novel, if as much so, as that of "Sacre du Printemps," which had such an electrical effect upon everybody. The fact in itself proves nothing at all, because most of the snap judgments of press and public have been reversed by time, but then again it may prove something, for this reason: that it was not merely unaccustomed sounds which dismayed the listener last Tuesday, but the apparent absence of the intense life felt in the score of "Sacre du Printemps." Here again the audience may have been completely off the track. Strawinsky may be hot on the scent of a more beautiful and intense expression of life than we can at present comprehend. But this much is certain, that there is infinitely more suppression of subjective feeling in the "Symphonies for Wind Instruments" than in Strawinsky's earlier scores known here, and that he himself now inveighs continually against subjective emotion on the part of the composer or the performer of music. That is not a completely new departure on the part of this singularly gifted composer, though it be ominous. It is perhaps the instinctive reaction against sentimentality, which he abhors, of a man whose mental processes are as keen and as piercing in the analysis of life as his nature is nervous, highly organized, energetic, and sensual. Always, Strawinsky has tended to discard whatever was soft or romantic in favor of a thing more stark and stern. Truth to him is seldom lovely, often grim. So that the genesis of his recent declarations in favor of complete objectivity in his art, of a music which shall be organic within itself and have nothing whatever to do with human relations, is perhaps a passionate and well-justified reaction against the slush, mush, and "uplift" of the times. And, technically, there are plenty of indications of the "Symphonies for Wind Instruments" in the "Sacre du Printemps," and even in earlier Strawinsky.

But here is the point. Is it not the second-rank man, and, fundamentally, the weaker man and the smaller man, too, who consciously dreads rather than instinctively rises superior to human cheapnesses or failings? Is there not something over-refined and even a little hysterical in this attempt—and we believe it to be an unsuccessful attempt anyhow—at complete negation of that which is commonly human, or sensuously beautiful or healthily emotional in our existence? We say "commonly" with purpose. The man who expects or is expected to produce immortal music welcomes and adores even the most "common" results of life. And here is Strawinsky, composing with an almost terrifying creative spirit in "Sacre du Printemps," presenting us, seven years later in date of composition, with a work that seems at best ascetic, and at the worst disdainful, and which causes anxiety on the part of those who know how the very existence of the spirit of mankind depends on its being nourished by genius.

Is this artist, like almost every other modern of his period, beginning to fear life, or hate it, which is the same thing? We ask questions. It is too early to do more than speculate in such a direction. But it is also too soon to unqualifiedly acclaim Igor Strawinsky.

There is another consideration. On the same program with the "Symphonies for Wind Instruments" was a composition for 'cello and orchestra, "Schelomo" ("Solomon"), by one Ernest Bloch, who has not been as fortunate in the number and dexterity of his propagandists as Strawinsky, but whose music steadily grows in the estimation of the public. That music had no particular theories, except the thing which is not a theory, but a consuming passion with Mr. Bloch, the making of music, and, in the making of music, the true and inevitable expression of the Jewish race as well as the soul of a Jewish individual. That music was all that the music of Strawinsky avowedly is not—all passion, color, ancient grandeur and fury. It is fairly flung on the page, with a sincerity amounting to violence, with an emotional force that comes back not only to the mind but to the feelings as one writes of it. We are too near this music, also, to affront common sense by reckoning its ultimate value. But for us the promise of the future is overwhelmingly with compositions—unhappily too few—like those of Bloch, and not with such a cerebrally written piece of music as that of Strawinsky. In the one a mighty inspiration, a half chaotic power as tremendous and vitalizing as it is disdainful of delicate arrangement is felt. In the other one is only able at this time to discover a technic of incomparable smoothness and precision, a wonderful arrangement of lines, proportions, coherency perfectly attained, at least on paper, and — a forgetfulness of humanity. The news of the day after the Philadelphia concert was of Strawinsky's new composition. The news of a week later is that "Schelomo" dominated everything else on the program. It is well to go slow, however, in estimating either Bloch or Strawinsky.

B R U N O • W A L T E R

Today's Guest Conductor With the Symphony Society.

THIS CLIPPING FROM

NEW YORK,
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TIMES

FEB 10 1924

WHEN Czechoslovakia celebrates the one-hundredth birthday of Bedrich Smetana, the Czechoslovaks of New York will hold a public meeting at the Town Hall on Saturday, March 8. A special committee has been appointed in his native town, Litomysl, to honor the memory of the composer by reproducing his works. They will arrange the room in which he was born, restoring many articles once used by him. A monument also will be erected in the Bohemian city. The fame of Smetana in America is second only to that of Dvorak. He is best known in America through his opera "The Bartered Bride," in which Emmy Destinn appeared when it was produced at Prague and later in New York. Selections from his opera "Dalibor" have been played at local concerts. "The Bartered Bride" has just been given in Hungary, where it will be listed in the regular rèpertoire of the Bucharest Opera Company.

Philadelphia is to have a music conservatorium intended to equal the best of the German schools and the Conservatoire in Paris, subventioned by the French Government.

It will be called the Curtis Institute of Music, endowed by the Curtis Foundation, which has taken over the Conservatory Department of the Settlement Music School, with John Grolle as its director.

Carl Flesch will head the violin department and Louis Svecenski will be the ensemble teacher. Students of Philadelphia will be given every opportunity of developing their musical talent under the best instructors.

The Pierian Sodality of Harvard is an ambitious organization. Besides the conventional program it gave opportunity to student composers to appear. Mr. Foote offered "The Pierian," a string quartet; Mr. Ballentine a tone poem, "By a Lake in Russia." George Newell showed ability in a waltz for orchestra.

The subscriptions to meet the deficit of the Boston Symphony Orchestra now amount to $68,479 of the required $95,000. At present there are about 2,000 subscribers to the guarantee fund, and as 4,000 people attend the concerts weekly, there are still plenty of possible subscribers.

Alfredo Casella, who will make his third American tour this season, will introduce at some of his orchestral appearances his own orchestration of the Chopin Concerto in F minor, opus 21. Last season Casella played his own arrangement of Albeniz's Spanish Rhapsody with the Philadelphia Orchestra.

Georges Enesco, when he plays with the Cleveland Orchestra Feb. 21 and 23, will do so as conductor, composer and soloist. He will conduct his own Rumanian Rhapsody as well as his Symphony in E, and will star in the Brahms concerto. He will perform in Indianapolis under the auspices of the Maennerchor. Georges Enesco is quoted as saying that he chose Brahms as his model to start with. He long ago ceased to imitate him, but he hopes that his music still bears the imprint of the past out of which it grew.

Glob Feb-16

THIBAUD SOLOIST AT SYMPHONY CONCERT

Deems Taylor's Suite Is Well Received

Jacques Thibaud, noted French violinist, played the solo part in Lalo's "Spanish Symphony" at yesterday's Symphony concert with unusual sweetness of tone, and a slightly saccharine sentimentality of style well suited to the music. As a violin show-piece this music surpasses most others. Bruch, Vieuxtemps, and even Saint-Saens never equalled it.

As a substitute on a symphony concert program for the expected classic symphony it is annoyingly lacking in imaginative power and dignity of style. Mr Thibaud's performance was ingratiating, almost effeminate in quality, with no trace of the grand manner. His technique is not phenomenal, though it is far beyond that of the average fiddler. He was cordially applauded.

A suite inspired by Lewis Carroll's "Through the Looking Glass" introduced Deems Taylor, well known to many Bostonians as the musical reviewer of the New York World, as a composer. No important piece of his has hitherto been performed in Boston. It has been rather a fashion of late years to produce pseudo-juvenile music, written, like many children's books, for the grownups. Debussy's "Children's Corner," Ravel's "Mother Goose," and John Alden Carpenter's "Adventures in a Perambulator" are familiar examples.

Mr Taylor's suite has a refreshing absence of artificiality and insincerity. He has thrown himself into the spirit of the thing, as Lewis Carroll did, and forgotten while he composed that after all ingenuousness is the last extravagance of the oversophisticated. The music is spontaneously imagined and worked out with a cleverness that is not self conscious.

It is a perfect piece of program music at its best. The program notes make the music more charming, and even without them it would not be ineffective. He has not striven for a modernity beyond what comes naturally to him, a merit all too rare. The music for the Jabberwocky and for the White Knight was particularly delightful. The audience applauded long and loudly at the end. If the composer was present he gave no sign.

The one great classic on the program was Gluck's overture to his opera "Iphigenia in Aulis," music so splendidly dramatic that one bemoaned anew the strange ways of opera companies which revive "L'Africana" and "La Juive" and "L'Amico Fritz" and never think of producing anything by Gluck. Mr Monteux gave an unusually sympathetic interpretation of this number, though in most 18th-century music he does not excel.

Tchaikovsky's "Romeo and Juliet" overture fantasy, played, as Mr Monteux always plays Tschaikovsky, without hysteria or melodrama, again seemed one of the few tolerable serious works of this once-overrated composer. The love theme in it escapes benality without losing in intensity, a distinction it shares among all Tchaikovsky's lyric outbursts with the "Letter Scene" in the opera "Eugen Oniegin" alone. The Capulets and Montagues battle in a way that makes one sigh for Berlioz, whose "Romeo and Juliet" music is the only score yet written that is imaginatively comparable with Shakspere. At least Tchaikovsky can claim that his music outclasses Gounod's opera "Romeo and Juliet." P. R.

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Date FEB 9 - 1924
Establish

NEW YORK LISTENS TO RUSSIAN MUSIC

Stravinsky's "Le Sacre Du Printemps" Heard; Errolle Has Fine Voice.

By FRANCES S. BURKE,
The Times' New York Musical Correspondent.

NEW YORK, Feb. 9.—A glorious week for the music lover. Almost unbearably full of great works and great performances; experiences that keyed the sensibilities too high, drained the emotions too completely. A year from now one might describe them. At present one feels unequal to the task. Maria Ivogun's concert was thoroughly reviewed a hundred years ago by Percy Bysshe Shelley, when he wrote his lines "To a Skylark." Words less ecstatic fail to express her performance, and its effect upon her audience. Generally speaking, colorature voices are my pet aversion, and the music which exists for them is my bete noir. But here is a colorature singer whose voice is the embodiment of "music sweet as love," whose noble musicianship leads her to the best songs written for her type, and whose art saves them from being amazing vocal feats only. In such songs as "Lo, Here the Gentle Lark," the radiant warmth of her voice almost shamed the pearly tones of the accompanying flute—it was "like an unbodied joy whose race is just begun." "O Sleep, Why Dost Thou Leave Me," was a marvel of breath control, of matchless phrasing and of beautiful tones "flowing in a crystal stream." In Bach's "Patron, das macht der Wind," Ivogun's diamond-point enunciation became super-diction. Wedded to tones, winged words flew like the wind, Eolus-driven—racing, mischievous, gusty winds, piping as they played. Subtle, sparkling and hypnotic! At the close of the song it seemed as if Aeolian Hall had been swept by a rush of pure, invigorating air.

Ivogun does not look like a coloratura. A simple and unaffected personality, with a youthful appeal that is almost wistful. So it does not seem strang that Ivogun, formerly the pride of the Munich opera, sings quite incomparably, with a most delicate refinement, old English songs like "Where the Bee Sucks" and "The Lass With the Delicate Air."

But it really is stupefying when this small person, without an atom of pretense or affectation or effort, begins to toss about the rockets and Roman candles of Kreisler's "Liebesfreud." Put on your Kreisler record and you will know exactly how it sounded, the moving warmth of the legato passages, the crisp staccato portion, crisply repeated an octave higher, the dizzying altitude of those harmonics—Shelley has no line for this performance—his lark was no daredevil!

At this point I fall back on my first reaction to Ivogun, when she reminded me of an aviator up in the clouds, doing nose dives and tail spins and gaily looping the loop while the crowd below wonders. No wonder her audience was half frenzied and wanted her to repeat it! The wonder was that she did, as easily as making a curtesy, and that to the end of the program, including the "Blue Danube" and some quiet, lovely encores, her voice never lost a jot of its beautiful quality, or its flawless purity of intonation.

• • •

The Boston Symphony made his- ory when it produced Stravinsky's 'Le Sacre du Printemps" (The Rite of Spring) on Thursday, somewhat lisarranging the plans of the Phil- harmonic which has announced the vork for a "first New York per- ormance" in March. "A Picture of Pagan Russia," the composer calls t. A reader of Frazer's "The Golden Bough," will find in it a picture of pagan Greece as well—of what spring nagic meant to primitive peoples renerally. The history of "Le Sacre u Printemps" is also a history of the eceptance of Strawinsky and mod- rn music. It was first produced in aris by Diaghilef's Ballet in 1913, when it was conducted by Monteux, at present conductor of the Boston orchestra. There was much hissing, and also much applause, as there was again later that year when Monteux directed the work in London. In Carnegie Hall the other night there was not one openly dissenting voice, but Mr. Monteux received a thunderous ovation that lasted many minutes. He gave a great performance of a prodigious work. A work [illegible] the excess, the emphasis and the [illegible] of genius—the genius which te down and obliterates old worlds builds new ones.

The naked eloquence of the thing rally shook the audience. "The roduction represents 'The mystery the physical world in spring'— w often one has felt that on the Western coast, where nature is so xuberant, so voluptuous, so tri- mphant in the vernal march of new fe, new growth, toward bloom and ruition—one seemed almost to hear the green things spraying, vining, unfolding, leaving, budding. • • • All this mystery Strawinsky has put into the first part of the work called "The Fertility of Earth"—with more —Dances of Youths and Maidens, The Spring Rounds, Games of Rival Towns and the Kiss to the Earth. The second part, called "The Sacrifice," opens with the physical sadness of "The Pagan Night," "pitiful with the helplessness of living crea tures in the presence of the forc of nature." It leads to the Mys Circle of the Adolescents and fin to the dance of the maiden who sacrificed to spring by dancin self to death. Nothing as the excitement an sacrificial danc ceived.

Her Feb-16

STORY OF ALICE TOLD IN MUSIC

Deems Taylor's "'Through the Looking Glass" Feature of Symphony Concert

HIS WORK SHOWS GENUINE FANCY

By PHILIP HALE

The 15th concert of the Boston Symphony orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Gluck, Overture to "Iphigenia in Aulis"; Lalo, Spanish Symphony for violin and orchestra (Jacques Thibaud, violinist); Taylor, Suite, "Through the Looking Glass: Five Pictures from Lewis Carroll (first time in Boston); Tschaikovsky, Overture-Fantasia, "Romeo and Juliet" (after Shakespeare).

Mr. Deems Taylor's Suite was performed here for the first time. He chose these episodes in the adventures of the adorable little Alice: Her talk with the chattering flowers in the garden; how she was puzzled by the poem about the Jabberwock; her dialogue with the gnat about various insects; and her encounter with the pathetic White Knight, who kept falling out of the saddle. These movements are prefaced by one entitled "Dedication."

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[203]

THIS CLIPPING FROM

NEW YORK,
N. Y.
TIMES

FEB 10 1924

WHEN Czechoslovakia celebrates the one-hundredth birthday of Bedrich Smetana, the Czechoslovaks of New York will hold a public meeting at the Town Hall on Saturday, March 8. A special committee has been appointed in his native town, Litomysl, to honor the memory of the composer by reproducing his works. They will arrange the room in which he was born, restoring many articles once used by him. A monument also will be erected in the Bohemian city. The fame of Smetana in America is second only to that of Dvorak. He is best known in America through his opera "The Bartered Bride," in which Emmy Destinn appeared when it was produced at Prague and later in New York. Selections from his opera "Dalibor" have been played at local concerts. "The Bartered Bride" has just been given in Hungary, where it will be listed in the regular répertoire of the Bucharest Opera Company.

Philadelphia is to have a music conservatorium intended to equal the best of the German schools and the Conservatoire in Paris, subventioned by the French Government.

It will be called the Curtis Institute of Music, endowed by the Curtis Foundation, which has taken over the Conservatory Department of the Settlement Music School, with John Grolle as its director.

Carl Flesch will head the violin department and Louis Svecenski will be the ensemble teacher. Students of Philadelphia will be given every opportunity of developing their musical talent under the best instructors.

The Pierian Sodality of Harvard is an ambitious organization. Besides the conventional program it gave opportunity to student composers to appear. Mr. Foote offered "The Pierian," a string quartet; Mr. Ballentine a tone poem, "By a Lake in Russia." George Newell showed ability in a waltz for orchestra.

The subscriptions to meet the deficit of the Boston Symphony Orchestra now amount to $68,479 of the required $95,000. At present there are about 2,000 subscribers to the guarantee fund, and as 4,000 people attend the concerts weekly, there are still plenty of possible subscribers.

Alfredo Casella, who will make his third American tour this season, will introduce at some of his orchestral appearances his own orchestration of the Chopin Concerto in F minor, opus 21. Last season Casella played his own arrangement of Albeniz's Spanish Rhapsody with the Philadelphia Orchestra.

Georges Enesco, when he plays with the Cleveland Orchestra Feb. 21 and 23, will do so as conductor, composer and soloist. He will conduct his own Rumanian Rhapsody as well as his Symphony in E, and will star in the Brahms concerto. He will perform in Indianapolis under the auspices of the Maennerchor. Georges Enesco is quoted as saying that he chose Brahms as his model to start with. He long ago ceased to imitate him, but he hopes that his music still bears the imprint of the past out of which it grew.

Globe Feb-16

THIBAUD SOLOIST AT SYMPHONY CONCERT

Deems Taylor's Suite Is Well Received

Jacques Thibaud, noted French violinist, played the solo part in Lalo's "Spanish Symphony" at yesterday's Symphony concert with unusual sweetness of tone, and a slightly saccharine sentimentality of style well suited to the music. As a violin show-piece this music surpasses most others. Bruch, Vieuxtemps, and even Saint-Saens never equalled it.

As a substitute on a symphony concert program for the expected classic symphony it is annoyingly lacking in imaginative power and dignity of style. Mr Thibaud's performance was ingratiating, almost effeminate in quality, with no trace of the grand manner. His technique is not phenomenal, though it is far beyond that of the average fiddler. He was cordially applauded.

A suite inspired by Lewis Carroll's "Through the Looking Glass" introduced Deems Taylor, well known to many Bostonians as the musical reviewer of the New York World, as a composer. No important piece of his has hitherto been performed in Boston. It has been rather a fashion of late years to produce pseudo-juvenile music, written, like many children's books, for the grownups. Debussy's "Children's Corner," Ravel's "Mother Goose," and John Alden Carpenter's "Adventures in a Perambulator" are familiar examples.

Mr Taylor's suite has a refreshing absence of artificiality and insincerity. He has thrown himself into the spirit of the thing, as Lewis Carroll did, and forgotten while he composed that after all ingenuousness is the last extravagance of the oversophisticated. The music is spontaneously imagined and worked out with a cleverness that is not self conscious.

It is a perfect piece of program music at its best. The program notes make the music more charming, and even without them it would not be ineffective. He has not striven for a modernity beyond what comes naturally to him, a merit all too rare. The music for the Jabberwocky and for the White Knight was particularly delightful. The audience applauded long and loudly at the end. If the composer was present he gave no sign.

The one great classic on the program was Gluck's overture to his opera "Iphigenia in Aulis," music so splendidly dramatic that one bemoaned anew the strange ways of opera companies which revive "L'Africana" and "La Juive" and "L'Amico Fritz" and never think of producing anything by Gluck. Mr Monteux gave an unusually sympathetic interpretation of this number, though in most 18th-century music he does not excel.

Tchaikovsky's "Romeo and Juliet" overture fantasy, played, as Mr Monteux always plays Tschaikovsky, without hysteria or melodrama, again seemed one of the few tolerable serious works of this once-overrated composer. The love theme in it escapes benality without losing in intensity, a distinction it shares among all Tchaikovsky's lyric outbursts with the "Letter Scene" in the opera "Eugen Oniegin" alone. The Capulets and Montagues battle in a way that makes one sigh for Berlioz, whose "Romeo and Juliet" music is the only score yet written that is imaginatively comparable with Shakspere. At least Tchaikovsky can claim that his music outclasses Gounod's opera "Romeo and Juliet."

P. R.

From TIMES
Address: St. Louis, Mo.
Date FEB 9 - 1924
Establish

NEW YORK LISTENS TO RUSSIAN MUSIC

Stravinsky's "Le Sacre Du Printemps" Heard; Errolle Has Fine Voice.

By FRANCES S. BURKE,
The Times' New York Musical Correspondent.

NEW YORK, Feb. 9.—A glorious week for the music lover. Almost unbearably full of great works and great performances; experiences that keyed the sensibilities too high, drained the emotions too completely. A year from now one might describe them. At present one feels unequal to the task. Maria Ivogun's concert was thoroughly reviewed a hundred years ago by Percy Bysshe Shelley, when he wrote his lines "To a Skylark." Words less ecstatic fail to express her performance, and its effect upon her audience. Generally speaking, coloratura voices are my pet aversion, and the music which exists for them is my bete noir. But here is a coloratura singer whose voice is the embodiment of "music sweet as love," whose noble musicianship leads her to the best songs written for her type, and whose art saves them from being amazing vocal feats only. In such songs as "Lo, Here the Gentle Lark," the radiant warmth of her voice almost shamed the pearly tones of the accompanying flute—it was "like an unbodied joy whose race is just begun." "O Sleep, Why Dost Thou Leave Me," was a marvel of breath control, of matchless phrasing and of beautiful tones "flowing in a crystal stream." In Bach's "Patron, das macht der Wind," Ivogun's diamond-point enunciation became super-diction. Wedded to tones, winged words flew like the wind, Eolus-driven—racing, mischievous, gusty winds, piping as they played. Subtle, sparkling and hypnotic! At the close of the song it seemed as if Aeolian Hall had been swept by a rush of pure, invigorating air.

Ivogun does not look like a coloratura. A simple and unaffected personality, with a youthful appeal that is almost wistful. So it does not seem strang that Ivogun, formerly the pride of the Munich opera, sings quite incomparably, with a most delicate refinement, old English songs like "Where the Bee Sucks" and "The Lass With the Delicate Air."

But it really is stupefying when this small person, without an atom of pretense or affectation or effort, begins to toss about the rockets and Roman candles of Kreisler's "Liebesfreud." Put on your Kreisler record and you will know exactly how it sounded, the moving warmth of the legato passages, the crisp staccato portion, crisply repeated an octave higher, the dizzying altitude of those harmonics—Shelley has no line for this performance—his lark was no daredevil!

At this point I fall back on my first reaction to Ivogun, when she reminded me of an aviator up in the clouds, doing nose dives and tail spins and gaily looping the loop while the crowd below wonders. No wonder her audience was half frenzied and wanted her to repeat it! The wonder was that she did, as easily as making a curtesy, and that to the end of the program, including the "Blue Danube" and some quiet, lovely encores, her voice never lost a jot of its beautiful quality or its flawless purity of intonation.

• • •

The Boston Symphony made history when it produced Strawinsky's "Le Sacre du Printemps" (The Rite of Spring) on Thursday, somewhat disarranging the plans of the Philharmonic which has announced the work for a "first New York performance" in March. "A Picture of Pagan Russia," the composer calls it. A reader of Frazer's "The Golden Bough," will find in it a picture of pagan Greece as well—of what spring magic meant to primitive peoples generally. The history of "Le Sacre du Printemps" is also a history of the acceptance of Strawinsky and modern music. It was first produced in Paris by Diaghilef's Ballet in 1913, when it was conducted by Monteux, at present conductor of the Boston orchestra. There was much hissing, and also much applause, as there was again later that year when Monteux directed the work in London. In Carnegie Hall the other night there was not one openly dissenting voice, but Mr. Monteux received a thunderous ovation that lasted many minutes. He gave a great performance of a prodigious work. A work full of the far-reaching [illegible] the excess, the emphasis and the daring of genius—the genius which tears down and obliterates old worlds and builds new ones.

The naked eloquence of the thing literally shook the audience. The introduction represents "The mystery of the physical world in spring"—How often one has felt that on the Western coast, where nature is so exuberant, so voluptuous, so triumphant in the vernal march of new life, new growth, toward bloom and fruition—one seemed almost to hear the green things spraying, vining, unfolding, leaving, budding. * * * All this mystery Strawinsky has put into the first part of the work called "The Fertility of Earth"—with more —Dances of Youths and Maidens, The Spring Rounds, Games of Rival Towns and the Kiss to the Earth. The second part, called "The Sacrifice," opens with the physical sadness of "The Pagan Night," "pitiful with the helplessness of living crea tures in the presence of the forc of nature." It leads to the Mys Circle of the Adolescents and fin to the dance of the maiden who sacrificed to spring by dancin self to death. Nothing as the excitement an sacrificial danc ceived.

Herald Feb-16

STORY OF ALICE TOLD IN MUSIC

Deems Taylor's "Through the Looking Glass" Feature of Symphony Concert

HIS WORK SHOWS GENUINE FANCY

By PHILIP HALE

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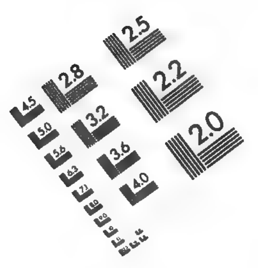
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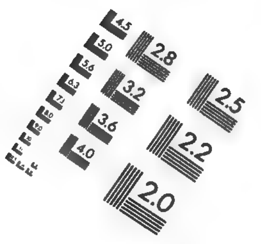
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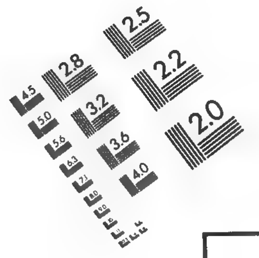
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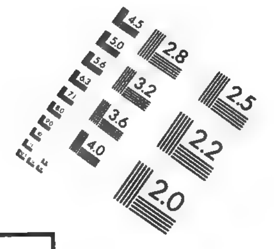
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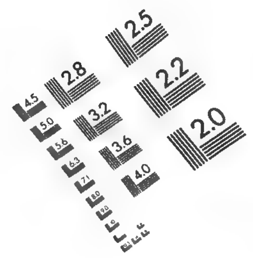
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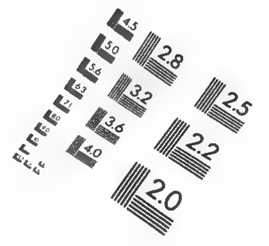
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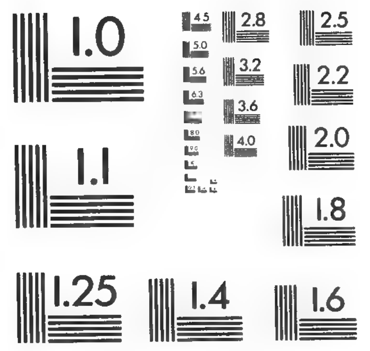
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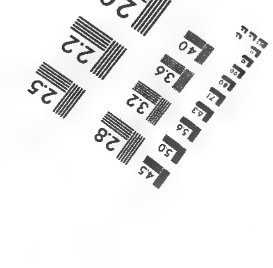
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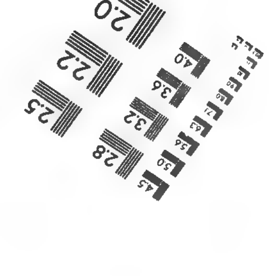
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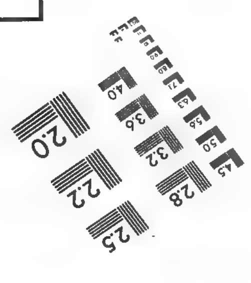
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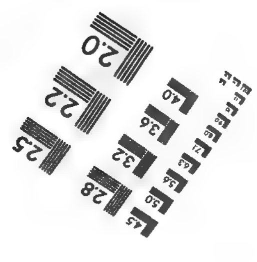
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NEW YORK
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WORDS AND MUSI

By Deems Taylor

SCARCELY had the critical babel subsided that followed the Bo Symphony performance of Igor Stravinsky's stupendous "Le S du Printemps" when Mr. Strokowski brought his Philadel Orchestra to town last Tuesday night to play the same compos "Symphonies d'Instruments a Vent" and start the critical tongues wagging more furiously than ever. For the "Symphonies," despite brevity and the comparatively modest instrumental personnel it mands, is the work of a Stravinsky who is seven years older than composer of "Le Sacre," and seven years further advanced in his jour across the no-man's land of aesthetic experimentation. Furthermore, hearer is asked to receive it in a new frame of mind, one that, sim as it sounds, is rarefied far beyond anything that has been heretof demanded of concert-goers. "The Rites of Spring," according to composer, was written as absolute music, and is to be taken as su in other words, we are simply asked to listen to it as music, with thinking of pictures or a story. Whether or not the score is as ab lute" as Stravinsky appears to think it is, is not important here, point being that listening to music without any arriere pensee i simple, understandable and rather customary request.

But the "Symphonies" are quite another story. Stravinsky prese them—or it—as a study in sound, a purely abstract "arrangement," a modernist painter would call it, of contrasted, juxtaposed tone-sen tions. He looks at on this music as something analogous to a piece sculpture, and insists that "the tonal masses are to be regarde jectively by the ear." Now these are hard words, and I am not al sure that I know precisely what they mean. On the surface they sou as if Stravinsky were again asking that his work be regarded as ab lute music; but if that were all, he would not have to go to such ela orate pains to elucidate his request. He must want something mo and that something more is, I believe, that the listener approach t "Symphonies" with complete detachment, with purely intellectual cu osity, deriving satisfaction, not from the emotional effect of the mus (he is specifically enjoined from looking for any such thing) but fro the pleasure he takes in observing the clash and concord of rhythn and sounds. In other words, the hearer is requested to appreciat rather than [illegible]

* * *

LEAVING aside for a moment the actual effect of this music in pe formance, what about the [illegible] upon which it is based? I seems to me to have two defects: first, the difficulty of putting it in effect, and second, its dubious value if it could be realized. Stravinsk speaks of his music as being "sculptured in marble." Now music is great many things, but it is not sculpture or painting or architectur (though it is closer to architecture than the first two). It bears a re tion to time that sculpture and painting do not recognize. It is quit possible to look at a painting or a statue dispassionately, admirin certain qualities that distinguish it [illegible] to get away from it, s to speak, observing it merely as an arrangement of colors or masses There is no time limit upon such scrutiny. You may glance at th Winged Victory for three seconds, or you may gaze at her for a ful hour. If your grasp of design is immediate, a minute's time may su fice for you to absorb the essentials of a Rembrandt, or, if your ap prehensive power works more slowly, you may spend a morning upon it. You may consider details in any order you wish, spending as much or as little time upon any one of them as you please. You can walk around the statue, studying it from any angle or elevation, and you can scrutinize the painting from left to right, or from top to bottom, even turning it upside down if you like. In brief, the method or the amount of time you employ in studying a work of plastic or graphic art is determined wholly by yourself.

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*

BUT none of these things is completely possible with music. For the moment a single note of musical composition has been heard it has begun to die: another note succeeds it, and it has vanished utterly. The order of these successions is vitally important, for the effect of music is almost entirely contextual; the major seventh chord that opens the second act of "Tristan" never sounds quite the same again, when it recurs between other chords. Nor can you stop the music, or turn it back, the better to grasp it; for not only the order but the spe of the sound successions is one of its essential elements. The mom you hasten to retard its speed, the music becomes different mus . The effect of music, in other words, is not immediate, as in the case of painting or sculpture, but cumulative. People speak of "reading" printed music as if the process were analogous to that of reading printed words. Words, either spoken or written, are a medium, a medium for ideas and images. A printed word does double duty. It is, first of all, a set of directions to the reader, directing him to utter certain sounds. If he obeys these directions he utters words, which in turn convey ideas to himself and others. But printed words are also the direct symbols of ideas. You may read a play without ever once imagining the sound of its speeches. You may have a perfect reading knowledge of the French language without being able to pronounce one word of it. You may be born stone deaf and still learn to write and read words without associating them with any aural concept whatsoever.

That is not true of printed music. It is a set of directions pure and simple, ordering the violinist to draw the bow across a certain string, or the trumpeter to press certain valves and blow into a metal tube; or the singer to produce certain sounds with his vocal cords. If you derive any satisfaction from reading a printed score it is only because you have acquired the ability to imagine the sounds resulting from these actions. What you receive is a series of mental images, so to speak, of the sounds. But they are not the sounds themselves; nor any complete equivalent of them, any more than a photograph of Stravinsky is actually the composer. You form some idea of what the music is going to sound like, just as you gain some idea of a projected building from looking at the architect's blueprints. The musical symbols mean nothing in themselves, in the sense that printed words do. I know of nothing in music that really and completely corresponds with an abstract idea. What you get from music is what you get, not through your mind, primarily, but through your emotions. You m "Le Sacre du Printemps," just as you n

[illegible] Debussy"—and if those words do not convey an emotional connotation, what do they convey? Parts of the music were very beautiful, in other words—which Mr. Stravinsky will not like—they aroused emotion in the listener. Other parts were decidedly uninteresting. Still others did, perhaps, carry out their composer's program: one admired their workmanship, without experiencing any emotion at all. A few passages aroused a definite feeling of repulsion. Here were fou [illegible] of music; and the second and third kinds evoked not the slig[illegible] desire ever to hear them again. The interesting part of the

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Second Section

MONDAY, FEBRUARY 11, 1924.

Boston Symph

MUSIC LOVERS ENTHUSIASTIC OVER FOURTH CONCERT HERE

Remarkable Handling of Schubert's "Wanderer Fantasy" by Frederic Tillotson, Pianist, and Enthusiastic Reception to Pierre Monteux, Conductor, Are Features.

FREDERIC TILLOTSON
Talented Pianist Who Aroused Audience.

PIERRE MONTEUX
Conductor of Boston Symphony Orchestra.

WITH greater brilliance and magnetic charm than ever before at any local concert, the Boston Symphony Orchestra of 100 pieces at its fourth appearance here Sunday afternoon in City Theatre, thrilled an audience which engaged every seat. At once an entertainment and inspiration, it cast one into the mood to reflect on the finer things of life, especially during Brahms' Symphony No. 1 with its wonderful tonality and effects.

Of course, Pierre Monteux, conductor, who was making his final appearance here as he is soon to leave the organization, was the real centre of interest but perhaps no more remarkable tribute has been paid to any artist to appear here than to Frederic Tillotson—a genius in his chosen line, the piano.

Again and again, in response to the tremendous clamor from the inspired audience, he appeared to acknowledge the praise, while he received an uncommon tribute from Conductor Monteux, a clasp of the hand in mid-stage. Mr. Tillotson's handling of the piano during Schubert's "Wanderer Fantasy," arranged by Liszt, well deserves the use of seperlative terms for it was a remarkable exhibition of pianistic ability.

It was a representative audience that is, practically every musician and vocalist in the district was present. And the persons most intimately acquainted with what is good and what is medicore music acclaimed the loudest. Mayor and Mrs. William A. Bullivant and party were prominent, occupying a main floor box.

The musicians made the trip here in a special train from Boston, arriving shortly after 2 o'clock.

✣

Brahms' Symphony Opens.

~~Symphony No. 1 in C~~

This is certainly what the episode recalls to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like a mist veiling the landscape—an impressive pause ushers in the allegro non troppo, ma con brio. The introductory adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the finale of Beethoven's Ninth Symphony. One cannot call it plagiarism; it is two men saying the same thing."

After a brief intermission Debussy's Two Nocturnes: "Clouds" and "Festivals," were presented. In the former the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in gray agony tinted with white, is presented. With that thought in mind one could easily follow various moods as interpreted by the orchastra.

"Festivals" is described as follows: Movement, rythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain—always the festival and its blended music.

✣

Tillotson An Artist.

Mr. Tillotson, a young man with admirable stage presence, made his only appearance in the next offering, Schubert's "Wanderer Fantasy," arranged for pianoforte and orchestra by Liszt. Combined with a technique equal to that of the [illegible] now ~~before the public~~ he

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istic Triumph

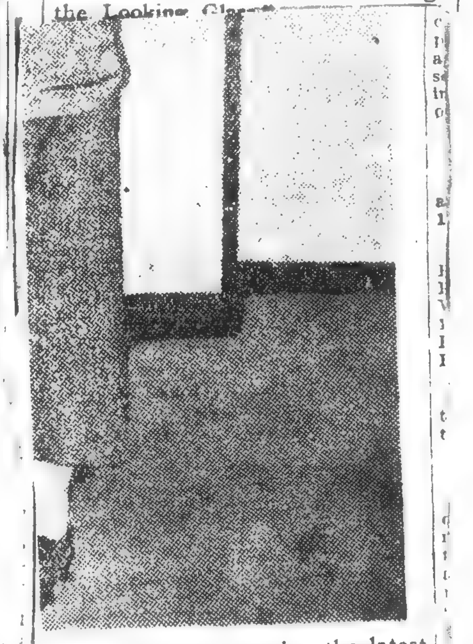
Pages 9 to 16

PRICE TWO CENTS.

Audience

BY WARREN STOREY SMITH

At the beginning of this review of yesterday's Symphony concert may well be set that expressive phrase dear to rural journalism, "A pleasant time was had by all." Singularly attractive was the programme made by Mr. Monteux on this occasion, a programme that listed Gluck's noble overture to "Iphigenia in Aulis"; Lalo's "Spanish Symphony" for violin and orchestra, in which the admirable Jacques Thibaut played the solo part; Tchaikovsky's ever-eloquent overture "Romeo and Juliet"; and, to give especial zest to the whole, Deems Taylor's "Through the Looking Glass"



is pictured here, wearing the latest ordinary walking skirt, covered by is into plus-fours.

PAUL GORDON IN BOSTON STOCK

Joins St. James Theatre

[illegible] with its "brillig" introduction, its vivid yet discreet representation of the combat and the irresistible and mirth-inspiring monologue for the bassoon, completed by the contra-bassoon, that so graphically suggests the monster's death-struggles, clearly gave the most pleasure to the audience. But it is in the "White Knight" that Mr. Taylor [illegible] [illegible] harmonies that [illegible] they were torn out of [illegible] palpitating earth, efface every previous musical impress[illegible] for the time.

Only once before has music affected me so—my first hearing of Tristan and Isolde.

Richard Burgin increased the interest of a very distinguished concert by playing the Sibelius violin concerto. Mr. Burgin, who is concert master of the Boston Symphony and a [illegible] equipped artist, gave a superb [illegible] of the concerto, which was [illegible] 1907 by Maud Powell [illegible] The work of [illegible] difficulties for [illegible] as well as for soloist and the

impossibility of getting enough rehearsals probably accounts for its being so seldom heard. It certainly is, as Godfrey Turner characterized it the other night, "a man's concerto," and Mr. Monteux gave the most diligent and sympathetic attention to the accompaniment, thereby adding to a very beautiful performance.

[illegible] received a bit of applause as the result of this major operation, but we had a feeling that it was the piano which should have come down to the footlights and bowed.

Anyway, if this new school of caveman music becomes popular, there won't be any further trouble about making little Willie do his afternoon practicing. With no bars put on elbow, fist, foot and nose work, Willie can have as much fun on the piano stool as he could on the sand lots.

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capture and cremate [illegible]

The Manhattan squad [illegible] rat cup last year with a [illegible] 9,103. Brooklyn was second [illegible] 6,328, Queens third with 3,18[illegible] Bronx fourth with 1,951 and Richmond trailing with 1,024.

The trappers report the discovery of one woman who has made pets of nearly 100 rats.

"Pet rats?" asked Health Commissioner Monaghan, who heard the story.

"Yes, sir, rats."

"Rats!" echoed the Health Commissioner.

I have one glass eye," said the banker, on the final visit. "If you can tell me which one it is, I'll see what I can do about the loan."

After a careful scrutiny of the banker's countenance, the Canadian said: "Your left eye!"

"You're right," answered the baker, "but tell me how did you discover it?"

"Well," was the reply of the Canadian, "I thought I saw a little sympathy in the glass one."

Another was a story of two

By the Rev. Charles A. Eaton—A colored preacher, who years before had been justly or unjustly incarcerated in prison, was trying to forget the past when one day he discovered a former jail pal in his congregation. Afraid his prison mate might betray him, the preacher picked up a book and in a low, solemn voice said:

"Brethern, I will now read form chapter 144 of the Bible, entitled:

"'Dem wot knows mah past and says nothin', Ise see later.'"

[201]

NEW YORK WORLD

+ [illegible] 11

WORDS AND MUSI

By Deems Taylor

SCARCELY [illegible] critical [illegible] Boston Symphony performance [illegible] stupendous [illegible] du Printemps [illegible] Orchestra [illegible] "Symphony [illegible] critical tongues wagging [illegible] brevity [illegible] mands, [illegible] Stravinsky [illegible] composer [illegible] across the [illegible] hearer [illegible] mind, [illegible] as it [illegible] demand [illegible] Spring" according to composer, [illegible] in other [illegible] asked to listen [illegible] thinking [illegible] a story [illegible] lute" [illegible] point [illegible] without any arriere pensee [illegible] simple, [illegible]

But [illegible] them [illegible] a modern [illegible] tions. [illegible] sculpture, [illegible] jectively [illegible] words, and I am not sure that [illegible] they sound as if [illegible] lute mu[illegible] orate pal[illegible] and that [illegible] "Sympho[illegible] intellectual [illegible] sity, [illegible] (he is [illegible] the pleasure he takes in [illegible] and sounds. In other words, [illegible] rather than [illegible]

LEAVING [illegible] formance [illegible] seems to [illegible] two defects [illegible] effect, and [illegible] value [illegible] speaks of [illegible] tured in [illegible] great many [illegible] or pain [illegible] (though [illegible] two). [illegible] sion to [illegible] possible [illegible] certain [illegible] to speak, [illegible] colors or masses. There is no [illegible] "Winged Victory [illegible] hour. If [illegible] fice for [illegible] prehensive [illegible] it. You [illegible] or as little [illegible] them to your pleasure [illegible] around the [illegible] can scrut[illegible] even turning [illegible] amount of [illegible] art is [illegible]

Three [illegible] but only [illegible] first [illegible] better [illegible] copy of [illegible] can [illegible]

B[illegible]

[illegible] "Le Sacre du Printemps," [illegible]

Second Section

Brockton Daily Evening Enterprise.

Pages 9 to 16

MONDAY, FEBRUARY 11, 1924. BROCKTON'S HOME NEWSPAPER. PRICE TWO CENTS.

Boston Symphony Orchestra and Pianist Score Artistic Triumph

MUSIC LOVERS ENTHUSIASTIC OVER FOURTH CONCERT HERE

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FREDERIC TILLOTSON

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W[illegible] before at any local concert, the Boston Symphony Orchestra of 100 pieces at its fourth appearance here Sunday afternoon [illegible] City Theatre [illegible] audience which engaged every seat. At once an entertainment and in[illegible]

[illegible] A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn [illegible] gradually die away and the [illegible] the landscape [illegible]

[illegible] dazzling [illegible] vision [illegible]

Tillotson A[illegible] Artist

[illegible] combined with a [illegible]

[illegible] Symphony One [illegible]

[illegible] the beloved [illegible] moment [illegible] Brahms, 19th [illegible] critic [illegible] compare with [illegible] holding a place nearly equal to Beethoven's Ninth, one of the most perfect compositions ever produced.

The requirements of the Symphony No. 1 demand artists of the first class, instrumentalists who can delve into the mind of the great composer for the hidden secrets contained in the work. Few can say that the Boston Symphony Orchestra failed to present on the City Theatre stage what Brahms intended when he composed the symphony about 1875. It was in four movements: Un peco sostenuto—allegro; andante sostenuto; un poco allegrette, E grazioso; adagio-allegra non troppe, ma con brio. After each movement was concluded there was a tremendous acclamation and deservedly so.

A great critic has written of the finale: "With the 30th measure the tempo changes to piu andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterwards the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland

[illegible] rapid for the eye to follow, an observer retains only an impression of flying hands and a melody such as only a great artist is capable of producing. Mr. Tillotson received [illegible] again and again he was recalled, the audience being hopeful of an encore, but the programme would not permit it.

The number was a triumph alike for Mr. Monteux and the pianist.

Pelovtsian Dances from the opera, "Prince Igor" was the concluding selection by the orchestra. These dances form the final of the second act of the opera. In the opera, with some of the dances, a choral song is joined. In the introduction, the oboe supported by harp and violincellos plays the melody of the women's chorus. Then follows a "dance of savage men, allegro vive, with a lively tune for clarinet with which the former song is joined. Then follow other dances, each with distinctive themes.

At the conclusion of this brilliantly rendered composition the concert was brought to an end, after Conductor Monteux had returned several times to recognize the sustained applause of the audience.

QUINCY MAN APPOINTED SEC[illegible] LIEUTENANT

Quincy, Feb. 11.—It was announced Saturday that Edward P. Cook has been appointed a lieutenant in the Massachusetts National Guard and has been made company officer of the new Third Battalion Headquarters Company of the 101st Infantry, which is to be quartered in the new armory rapidly nearing completion.

EXAMINATIONS FOR PLYMPTON POSTMA[illegible]R.

Washington, Feb. 11.—Postmaster examinations will be held soon at Plympton, announces the civil service commission

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Audience

BY WARREN STOREY SMITH

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CHARM OF TAYLOR'S SUITE

[illegible] years ago Mr. Taylor's diverting [illegible] was played here in its original [illegible] for chamber orchestra, by the New York Chamber Music Society, and at that time, as again at yesterday's performance, the [illegible] pleasure both by reason of its intrinsic charm and through its [illegible] appropriateness to the episodes in Lewis Carroll's fantasy [illegible] it was inspired.

Since Carroll was an Englishman [illegible] of the [illegible] American [illegible] Mr. Taylor's [illegible] any [illegible] Surely [illegible] would have [illegible] Carroll was a [illegible] music bristling with esoteric [illegible] would distort rather than reflect his gentle and humorsome fancies.

"White Knight" Impresses

[illegible] make Mr. Taylor's Suite [illegible] the fanciful [illegible] tender [illegible] "White Knight" are [illegible]

[illegible] graphic [illegible] best [illegible]

[illegible] harping [illegible] harmonies that [illegible] torn out of [illegible] earth, efface every [illegible] musical impression [illegible]

[illegible] discloses himself a composer of feeling and imagination.

Characteristically American

[illegible] after all it is when the American composer views life not too seriously that he is most true to his endowment and to what may be broadly termed his artistic heritage. In Chadwick's "Jubilee" and "Vagrom Ballad" [illegible] the Symphonic Sketches, in Carpenter's "Adventures in a Perambulator" [illegible] Mr. Taylor's [illegible] an Anglo-Saxon [illegible] a native American [illegible] Not [illegible] known as a [illegible] are the [illegible] pieces [illegible] of mere burlesque [illegible] But as a people [illegible] certain blend of humor and sentiment that is all our own and that is perhaps our most characteristic utterance.

Mr. Monteux's Caress

[illegible] is one thing and [illegible] Mr. Monteux [illegible] Mr. Taylor's [illegible] performance [illegible] applause [illegible]

And that [illegible] likewise did [illegible] Gluck's Overture [illegible] The loves of Romeo and Juliet [illegible] raptuously, fervently [illegible] Thibaut [illegible] the "Spanish [illegible] brought to ideal perfection [illegible] Mr. Thibaut plays [illegible] played [illegible] the touch.

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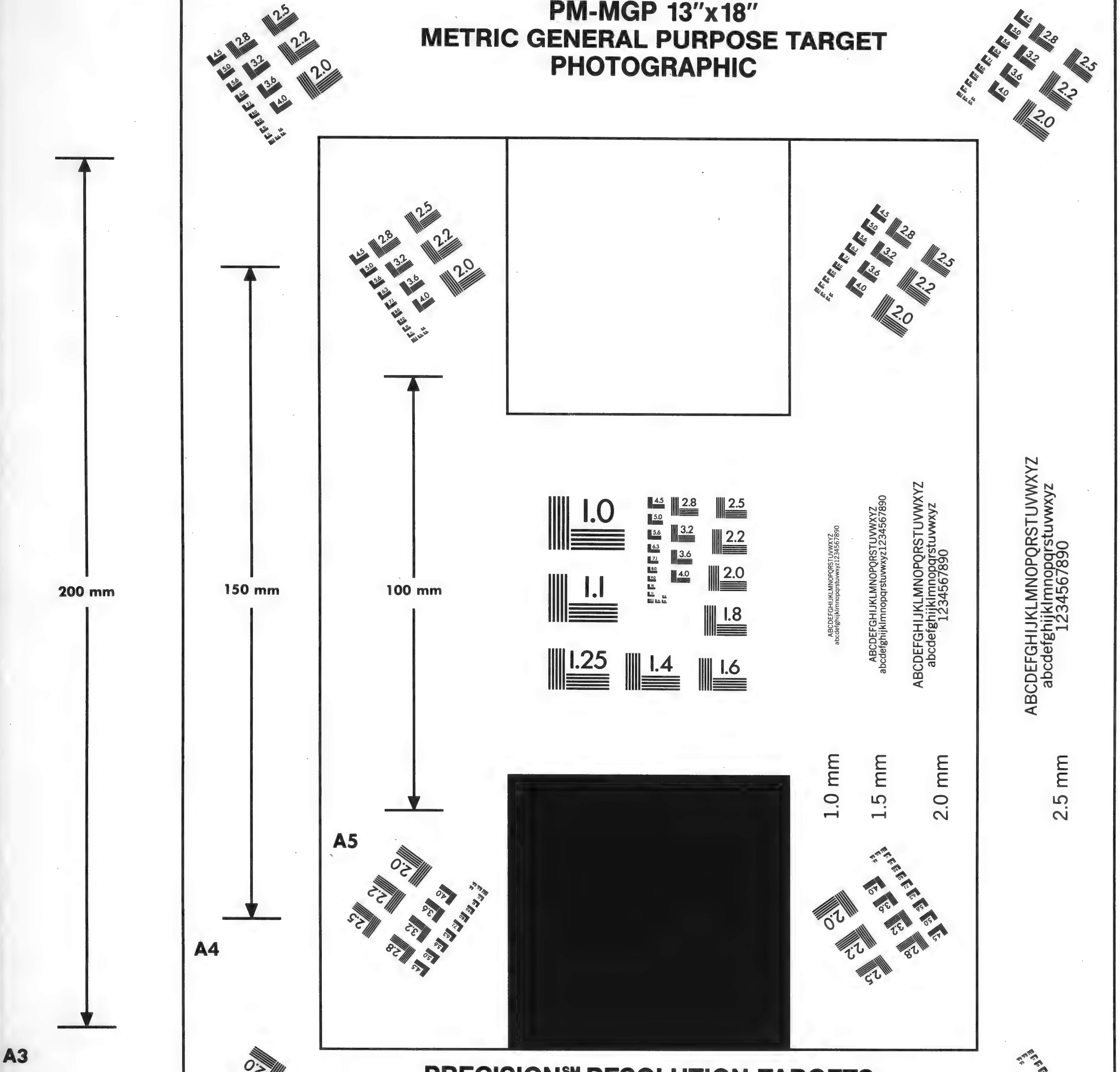
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NEW YORK
WORLD

FEB 10 1924

WORDS AND MUSI

—By Deems Taylor—

SCARCELY had the critical babel subsided that followed the Bo Symphony performance of Igor Stravinsky's stupendous "Le S du Printemps" when Mr. Strokowski brought his Philadelp Orchestra to town last Tuesday night to play the same compos "Symphonies d'Instruments a Vent" and start the critical tongues wagging more furiously than ever. For the "Symphonies," despite brevity and the comparatively modest instrumental personn l it mands, is the work of a Stravinsky who is seven years older han composer of "Le Sacre," and seven years further advanced in his jour across the no-man's land of aesthetic experimentation. Furthermore, hearer is asked to receive it in a new frame of mind, one that, sim as it sounds, is rarefied far beyond anything that has been heretof demanded of concert-goers. "The Rites of Spring," according to composer, was written as absolute music, and is to be taken as su in other words, we are simply asked to listen to it as music, with thinking of pictures or a story. Whether or not the score is as ab lute" as Stravinsky appears to think it is, is not important here, point being that listening to music without any arriere pensee i simple, understandable and rather customary request.

But the "Symphonies" are quite another story. Stravinsky prese them—or it—as a study in sound, a purely abstract "arrangement," a modernist painter would call it, of contrasted, juxtaposed tone-sen tions. He looks upon this music as something analogous to a piece sculpture, and insists that "the tonal masses are to be regarded jectively by the ear." Now these are hard words, and I am not at sure that I know precisely what they mean. On the surface they sou as if Stravinsky were again asking that his work be regarded as ab lute music; but if that were all, he would not have to go to such ela orate pains to elucidate his request. He must want something mo and that something more is, I believe, that the listener approach t "Symphonies" with complete detachment, with purely intellectual cu osity, deriving satisfaction, not from the emotional effect of the mus (he is specifically enjoined from looking for any such thing) but fro the pleasure he takes in observing the clash and concord of rhythn and sounds. In other words, the hearer is requested to appreciat rather than feel.

* * *

LEAVING aside for a moment the actual effect of this music in pe formance, what about the theory upon which it is based? seems to me to have two defects: first, the difficulty of putting it int effect, and second, its dubious value if it could be realized. Stravinsk speaks of his music as being "sculptured in marble." Now music is great many things, but it is not sculpture or painting or architectur (though it is closer to architecture than the first two). It bears a rela tion to time that sculpture and painting do not recognize. It is quit possible to look at a painting or a statue dispassionately, admirin certain qualities that distinguish it as a whole, to get away from it, s to speak, observing it merely as an arrangement of colors or masses There is no time limit upon such scrutiny. You may glance at th Winged Victory for three seconds, or you may gaze at her for a ful hour. If your grasp of design is immediate, a minute's time may suf fice for you to absorb the essentials of a Rembrandt; or, if your ap prehensive power works more slowly, you may spend a morning upon it. You may consider details in any order you wish, spending as much or as little time upon any one of them as you please. You can walk around the statue, studying it from any angle or elevation, and you can scrutinize the painting from left to right, or from top to bottom, even turning it upside down if you like. In brief, the method or the amount of time you employ in studying a work of plastic or graphic art is determined wholly by yourself.

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* * *

BUT none of these things is completely possible with music. For the moment a single note of musical composition has been heard it has begun to die: another note succeeds it, and it has vanished utterly. The order of these successions is vitally important, for the effect of music is almost entirely contextual; the major seventh chord that opens the second act of "Tristan" never sounds quite the same again, when it recurs between other chords. Nor can you stop the music, or turn it back, the better to grasp it; for not only the order but the speed of the sound-successions is one of its essential elements. The moment you hasten to retard this speed, the music becomes different music. The effect of music, in other words, is not immediate, as in the case of painting or sculpture, but cumulative. People speak of "reading" printed music as if the process were analogous to that of reading printed words. Words, either spoken or written, are a medium, a medium for ideas and images. A printed word does double duty. It is, first of all, a set of directions to the reader, directing him to utter certain sounds. If he obeys these directions he utters words, which in turn convey ideas to himself and others. But printed words are also the direct symbols of ideas. You may read a play without ever once imagining the sound of its speeches. You may have a perfect reading knowledge of the French language without being able to pronounce one word of it. You may be born stone deaf and still learn to write and read words without associating them with any aural concept whatsoever.

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Brockton Enterprise Feb 11

SE—MONDAY, FEBRUARY 11, 1924.

capped with this nose trouble, but has made a creditable showing.

Cochrane is the first Bridgewater boy to sign with a fast baseball team in a decade, and local fans who have watched his progress in the past eight years, predict that he will more than make good.

KARL BILLHARDT SHINES.

Karl Billhardt was one of the star performers in the Andover-Worcester Academy game Saturday night, Andover winning in an overtime period, 31 to 28. Billhardt scored five baskets from the floor and one from the foul line. He shared with Mumby, his teammate

Sails

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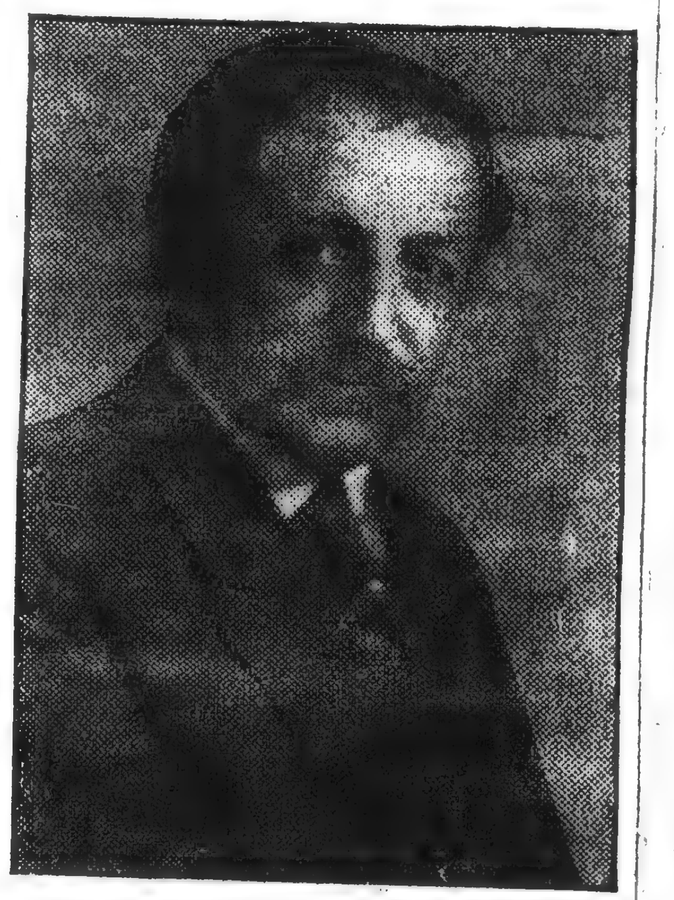

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Post Feb 16.

TAYLOR'S SUITE BY SYMPHONY

"Through the Looking Glass" Delights Audience

BY WARREN STOREY SMITH

At the beginning of this review of yesterday's Symphony concert may well be set that expressive phrase dear to rural journalism, "A pleasant time was had by all." Singularly attractive was the programme made by Mr. Monteux on this occasion, a programme that listed Gluck's noble overture to "Iphigenia in Aulis"; Lalo's "Spanish Symphony" for violin and orchestra, in which the admirable Jacques Thibaut played the solo part; Tchaikovsky's ever-eloquent overture "Romeo and Juliet"; and, to give especial zest to the whole, Deems Taylor's "Through the Looking Glass."

CHARM OF TAYLOR'S SUITE

Four years ago Mr. Taylor's diverting Suite was played here in its original form for chamber orchestra, by the New York Chamber Music Society, and at that time, as again in yesterday's performance, the music gave pleasure both by reason of its intrinsic charm and through its felicitous appropriateness to the episodes in Lewis Carroll's fantasy by which it was inspired.

Since Carroll was an Englishman it may seem an over-statement of the case to declare that only an American could have produced Mr. Taylor's score. Yet it is not easy to picture any one of the present-day English composers as the author of it. Surely Bliss, Berners or Goossens would have been too much preoccupied with the serious business of being ultramodern to catch so aptly as did Mr. Taylor the precise spirit and flavor of Carroll's whimsical imaginings. For after all Carroll was a bit of a Victorian, and music bristling with dissonance and replete with esoteric tone-colors would distort rather than reflect his gentle and humorsome fancies.

"White Knight" Impresses

Five pieces make Mr. Taylor's Suite as it now stands, of which one, "The Garden of Live Flowers," has been added in the orchestral version. The others, the poetic "Dedication," the amusing "Jabberwocky," the fanciful "Looking Glass Insects" and the tenderly humorous "White Knight," are essentially as they were before, yet considerably intensified and enhanced in their new instrumental dress.

Of the five, the "Jabberwocky," with its "brillig" introduction, its vivid yet discreet representation of the combat and the irresistible and mirth-inspiring monologue for the bassoon, completed by the contra-bassoon, that so graphically suggests the monster's death-struggles, clearly gave the most pleasure to the audience. But it is in the "White Knight" that Mr. Taylor best discloses himself a composer of feeling, wit and imagination.

Characteristically American

Perhaps after all it is when the American composer views life not too seriously that he is most true to his environment and to what may be broadly termed his artistic heritage. In Chadwick's "Jubilee" and "Vagrom Ballad" from the Symphonic Sketches, in Carpenter's "Adventures in a Perambulator" and in this suite of Mr. Taylor's is music that assuredly only an Anglo-Saxon and presumably only a native American could have written.

Not that we are to be known as a nation of fun-makers, nor are the pieces here listed compact of mere burlesque and slap-stick comedy. But as a people we do possess a certain blend of humor and sentiment that is all our own and that is perhaps our most characteristic utterance.

Mr. Monteux's Caress

Creation, however, is one thing and interpretation another, and Mr. Monteux is not too much the Frenchman to miss the peculiar flavor of Mr. Taylor's music. Had the composer heard this performance surely he too would have applauded and approved it.

And that which Mr. Monteux did for the novel music of the afternoon he likewise did for the familiar pieces. Gluck's Overture that so strikingly foreshadowed Beethoven's greatest achievements in the form had due stride and power. The loves of Romeo and Juliet were sung rapturously, fervently; and, with Mr. Thibaut to aid, the "Spanish Symphony" was brought to ideal performance. To say that Mr. Thibaut plays this music as well as it may be played is to say not one whit too much.

[204]

The bass notes struck slowly with the composer's arm seemed to give the effect of water moving rhythmically through chaos.

As one of his final numbers Mr. Cowell played the piano both inside and out. Not satisfied with turning the black and white notes into black and blue ones, he

a bit of applause as the result of this major operation, but we had a feeling that it was the piano which should have come down to the footlights and bowed.

Anyway, if this new school of caveman music becomes popular, there won't be any further trouble about making little Willie do his afternoon practicing. With no bars put on elbow, fist, foot and nose work, Willie can have as much fun on the piano stool as he could on the sand lots.

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year captured 21,590 of these re dents in this city, has this year redoubled the vigor of its rat campaign.

It was not generally known until figures of the 1922 campaign were made public that the Sanitary Bureau maintain squad

capture and cremate rats.

The Manhattan squad won rat cup last year with a bag 9,103. Brooklyn was second w 6,328, Queens third with 3,184, Bronx fourth with 1,951 and Ric mond trailing with 1,024.

The trappers report the d covery of one woman who h made pets of nearly 100 rats.

"Pet rats?" asked Health Com missioner Monaghan, who hear the story.

"Yes, sir, rats."

"Rats!" echoed the Health Com missioner.

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Second Section

Brockton Daily Evening Enterprise.

MONDAY, FEBRUARY 11, 1924.

BROCKTON'S HOME NEWSPAPER.

Boston Symphony Orchestra and Pianist Score Artistic

MUSIC LOVERS ENTHUSIASTIC OVER FOURTH CONCERT HERE

Remarkable Handling of Schubert's "Wanderer Fantasy" by Frederic Tillotson, Pianist, and Enthusiastic Reception to Pierre Monteux, Conductor, Are Features.

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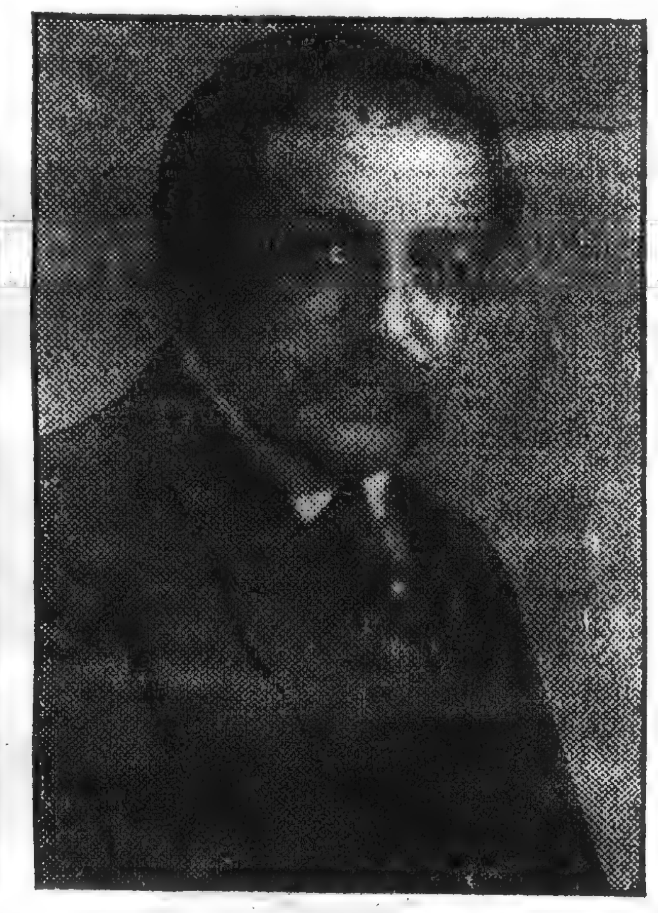

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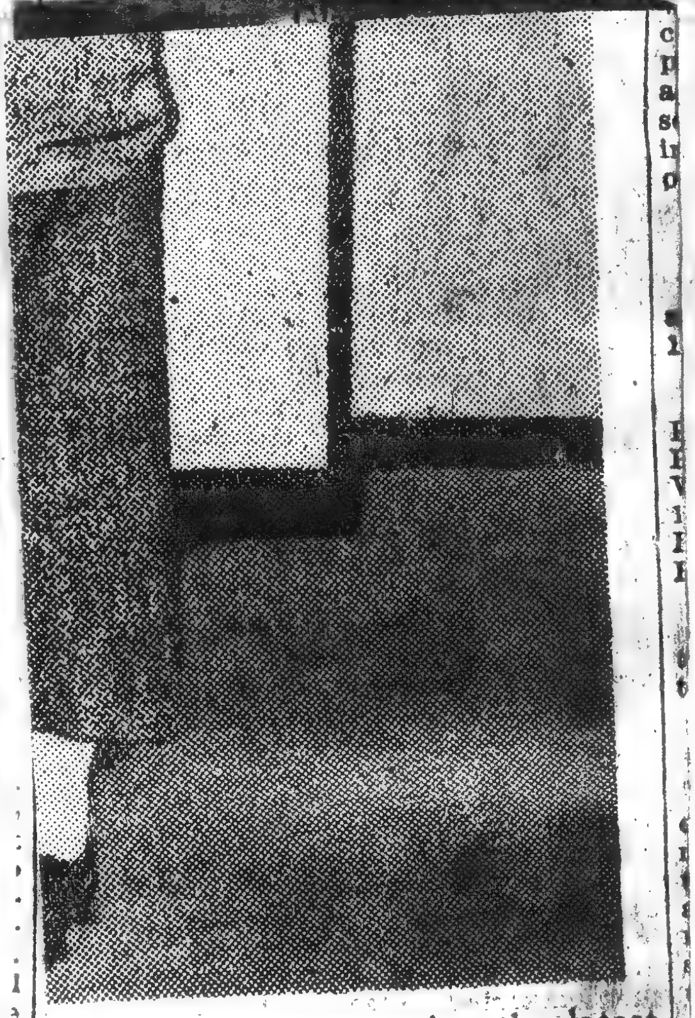

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Joins St. James Theatre

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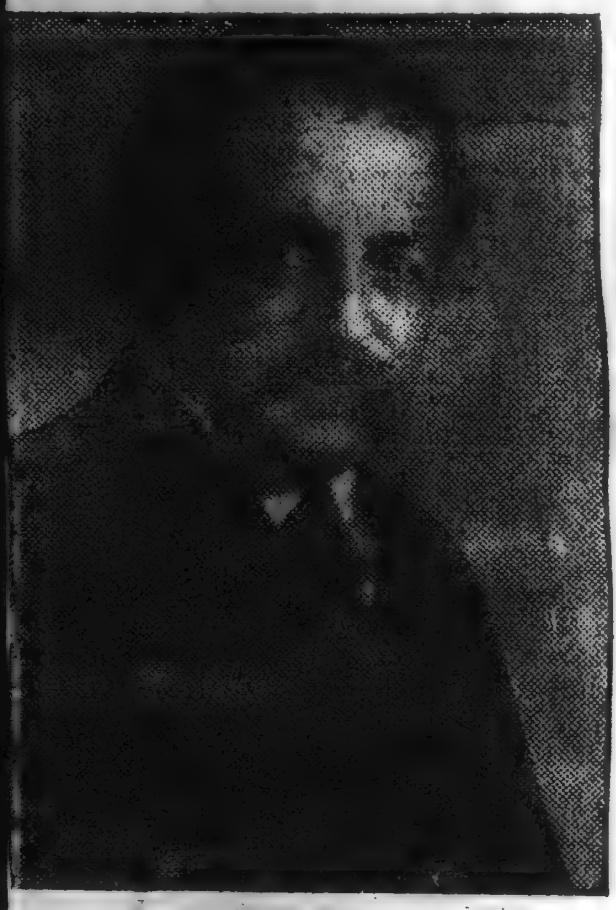

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"The Rites of Spring," according to composer, was written as absolute music, and is to be taken as su in other words, we are simply asked to listen to it as music, with thinking of pictures or a story. Whether or not the score is as ab lute" as Stravinsky appears to think it is, is not important here, point being that listening to music without any arriere pensee is simple, understandable and rather customary request.

But the "Symphonies" are quite another story. Stravinsky prese them—or it—as a study in sound, a purely abstract "arrangement," a modernist painter would call it, of contrasted, juxtaposed tone-sen tions. He looks upon this music as something analogous to a p ece " and insists that "the tonal masses are to be regarded jectively by the ear." Now these are hard words, and I am not at sure that I know precisely what they mean. On the surface they sou as if Stravinsky were again asking that his work be regarded as abs lute music; but if that were all, he would not have to go to such ela orate pains to elucidate his request. He must want something mo and that something more is, I believe, that the listener approach t "Symphonies" with complete detachment, with purely intellectual cu osity, deriving satisfaction, not from the emotional effect of the mus (he is specifically enjoined from looking for any such thing) but fro the pleasure he takes in observing the clash and concord of rhythm and sounds. In other words, the hearer is requested to appreciat rather than feel.

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LEAVING aside for a moment the actual effect of this music in pe formance, what about the theory upon which it is based? seems to me to have two defects: first, the difficulty of putting it int effect, and second, its dubious value if it could be realized. Stravinsk speaks of his music as being "sculptured in marble." Now music is great many things, but it is not sculpture or painting or architectur (though it is closer to architecture than the first two). It bears a rela tion to time that sculpture and painting do not recognize. It is quit possible to look at a painting or a statue dispassionately, admirin certain qualities that distinguish it as a whole, to get away from it, s to speak, observing it merely as an arrangement of colors or masses There is no time limit upon such scrutiny. You may glance at th Winged Victory for three seconds, or you may gaze at her for a ful hour. If your grasp of design is immediate, a minute's time may suf fice for you to absorb the essentials of a Rembrandt; or, if your ap prehensive power works more slowly, you may spend a morning upon it. You may consider details in any order you wish, spending as much or as little time upon any one of them as you please. You can walk around the statue, studying it from any angle or elevation, and you can scrutinize the painting from left to right, or from top to bottom, even turning it upside down if you like. In brief, the method or the amount of time you employ in studying a work of plastic or graphic art is determined wholly by yourself.

Time enters into the reading of a book or the hearing of a play, but only insomuch as it determines the order in which you receive your first impressions. You can turn back the pages of the book in order better to assimilate a passage that has eluded you, or you can buy a copy of the play and read the scenes in any order whatsoever. You can, in fact, even read the play without seeing it at all.

* * *

BUT none of these things is completely possible with music. For the moment a single note of musical composition has been heard it has begun to die: another note succeeds it, and it has vanished utterly. The order of these successions is vitally important, for the effect of music is almost entirely contextual; the major seventh chord that opens the second act of "Tristan" never sounds quite the same again, when it recurs between other chords. Nor can you stop the music, or turn it back, the better to grasp it; for not only the order but the speed of the sound-successions is one of its essential elements. The moment you hasten to retard this speed, the music becomes different music. The effect of music, in other words, is not immediate, as in the case of painting or sculpture, but cumulative. People speak of "reading" printed music as if the process were analogous to that of reading printed words. Words, either spoken or written, are a medium, a medium for ideas and images. A printed word does double duty. It is, first of all, a set of directions to the reader, directing him to utter certain sounds. If he obeys these directions he utters words, which in turn convey ideas to himself and others. But printed words are also the direct symbols of ideas. You may read a play without ever once imagining the sound of its speeches. You may have a perfect reading knowledge of the French language without being able to pronounce one word of it. You may be born stone deaf and still learn to write and read words without associating them with any aural concept whatsoever.

That is not true of printed music. It is a set of directions pure and simple, ordering the violinist to draw the bow across a certain string, or the trumpeter to press certain valves and blow into a metal tube, or the singer to produce certain sounds with his vocal cords. If you derive any satisfaction from reading a printed score it is only because you have acquired the ability to imagine the sounds resulting from these actions. What you receive is a series of mental images, so to speak, of the sounds. But they are not the sounds themselves, nor any complete equivalent of them, any more than a photograph of Stravinsky is actually the composer. You form some idea of what the music is going to sound like, just as you gain some idea of a projected building from looking at the architect's blueprints. The musical symbols mean nothing in themselves, in the sense that printed words d I know of nothing in music that really and completely corresponds w an abstract idea. What you get from music is what you get, through your mind, primarily, but through your emotions. You n "Le Sacre du Printemps," just as you n

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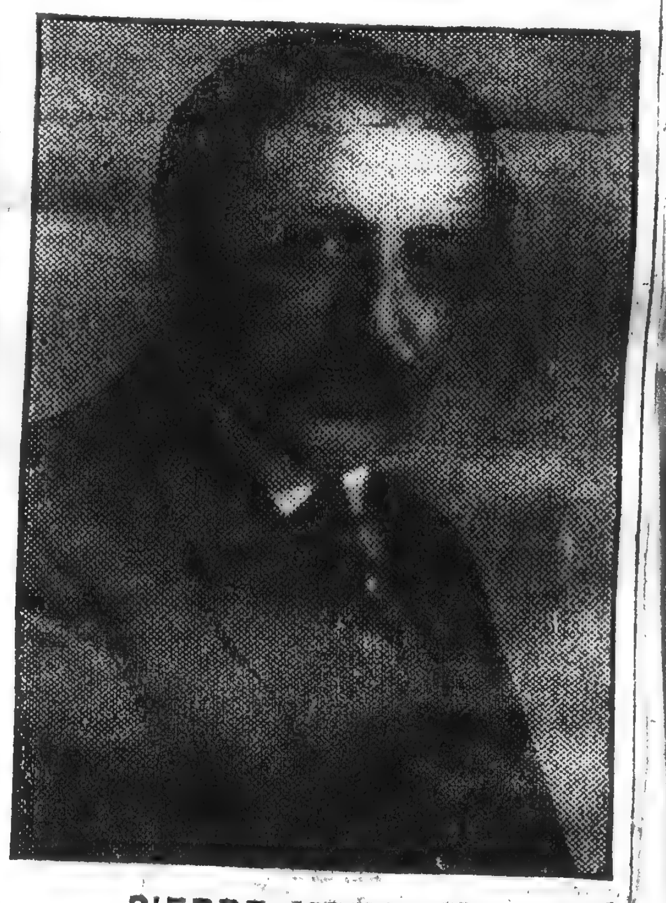

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Brahms' Symphony Opens.

Brahms' Symphony No. 1 in C minor opened the programme. With the initial appearance of Conductor Monteux there was an outburst of hand-clapping, testifying to the great popularity he enjoys here. He bowed graciously and a moment later 100 artists were weaving into a finished product the wonderful symphony by Johannes Brahms, 19th century German. Critics agre[illegible] sym- [illegible] can compare with [illegible] holding a place nearly equal to Beethoven's Ninth, one of the most perfect compositions ever produced.

The requirements of the Symphony No. 1 demand artists of the first class, instrumentalists who can delve into the mind of the great composer for the hidden secrets contained in the work. Few can say that the Boston Symphony Orchestra failed to present on the City Theatre stage what Brahms intended when he composed the symphony about 1875. It was in four movements: Un peco sostenuto—allegro; andante sostenuto; un poco allegrette. E grazioso; adagio-allegra non troppe, ma con brio. After each movement was concluded there was a tremendous acclamation—and deservedly so.

A great critic has written of the finale: "With the 30th measure the tempo changes to piu andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterwards the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode recalls to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like a mist veiling the landscape—an impressive pause ushers in the allegro non troppo, ma con brio. The introductory adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the finale of Beethoven's Ninth Symphony. One cannot call it plagiarism; it is two men saying the same thing."

After a brief intermission Debussy's Two Nocturnes: "Clouds" and "Festivals," were presented. In the former the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in gray agony tinted with white, is presented. With that thought in mind one could easily follow various moods as interpreted by the orchastra.

"Festivals" is described as follows: Movement, rythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain—always the festival and its blended music.

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Tillotson An Artist.

Mr. Tillotson, a young man with admirable stage presence, made his only appearance in the next offering, Schubert's "Wanderer Fantasy," arranged for pianoforte and orchestra by Liszt. Combined with a technique equal to that of the masters now before the public, he has a touch and musicinaly interpretation as distinctive as his own personalty. When his fingers flash along the keyboard the flight is too rapid for the eye to follow—an observer retains only an impression of clashing hands and a melody such as only a great artist is capable of producing. Mr. Tillotson received [illegible] Again and again he was recalled, the audience being hopeful of an encore, but the programme would not permit it.

The number was a triumph alike for Mr. Monteux and the pianist.

Pelovtsian Dances from the opera, "Prince Igor" was the concluding selection by the orchestra. These dances form the final of the second act of the opera. In the opera, with some of the dances, a choral song is joined. In the introduction, the oboe supported by harp and violincellos plays the melody of the women's chorus. Then follows a "dance of savage men, allegro vive, with a lively tune for clarinet with which the former song is joined. Then follow other dances, each with distinctive themes.

At the conclusion of this brilliantly rendered composition the concert was brought to an end, after Conductor Monteux had returned several times to recognize the sustained applause of the audience.

QUINCY MAN APPOINTED SECOND LIEUTENANT

Quincy, Feb. 11.—It was announced Saturday that Edward P. Cook has been appointed a lieutenant in the Massachusetts National Guard and has been made company officer of the new Third Battalion Headquarters Company of the 101st Infantry, which is to be quartered in the new armory rapidly nearing completion.

EXAMINATIONS FOR PLYMPTON POSTMASTER

Washington, Feb. 11.—Postmaster examinations will be held soon at Plympton, announces the civil service commission

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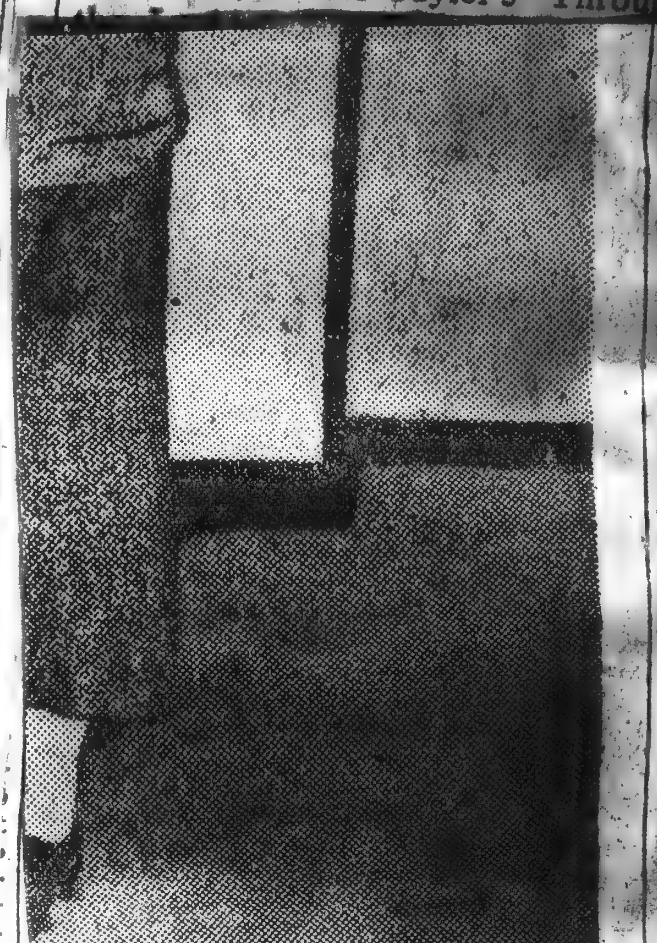
BY WARREN STOREY SMITH

At the beginning of this review of yesterday's Symphony concert may well be set that expressive phrase dear to rural journalism, "A pleasant time was had by all." Singularly attractive was the programme made by Mr. Monteux on this occasion, a programme that listed Gluck's noble overture to "Iphigenia in Aulis"; Lalo's "Spanish Symphony" for violin and orchestra, in which the admirable Jacques Thibaut played the solo part; Tchaikovsky's ever-eloquent overture "Romeo and Juliet"; and, to give especial zest to the whole, Deems Taylor's "Through



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PAUL GORDON IN BOSTON STOCK

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"Yes, sir, rats."

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[204]

composer, was written as absolute music, and is to be taken as su in other words, we are simply asked to listen to it as music, with thinking of pictures or a story. Whether or not the score is as ab lute" as Stravinsky appears to think it is, is not important here, point being that listening to music without any arriere pensee i simple, understandable and rather customary request.

But the "Symphonies" are quite another story. Stravinsky prese them—or it—as a study in sound, a purely abstract "arrangement," a modernist painter would call it, of contrasted, juxtaposed tone-sen tions. He looks upon this music as something analogous to a piece " and insists that "the tonal masses are to be regarded jectively by the ear." Now these are hard words, and I am not at sure that I know precisely what they mean. On the surface they sou as if Stravinsky were again asking that his work be regarded as ab lute music; but if that were all, he would not have to go to such ela orate pains to elucidate his request. He must want something mo and that something more is, I believe, that the listener approach t "Symphonies" with complete detachment, with purely intellectual cu osity, deriving satisfaction, not from the emotional effect of the mus (he is specifically enjoined from looking for any such thing) but fro the pleasure he takes in observing the clash and concord of rhythm and sounds. In other words, the hearer is requested to appreciat rather than feel.

* * *

LEAVING aside for a moment the actual effect of this music in pe formance, what about the theory upon which it is based? I seems to me to have two defects: first, the difficulty of putting it int effect, and second, its dubious value if it could be realized. Stravinsk speaks of his music as being "sculptured in marble." Now music is great many things, but it is not sculpture or painting or architectur (though it is closer to architecture than the first two). It bears a rela tion to time that sculpture and painting do not recognize. It is quit possible to look at a painting or a statue dispassionately, admirin certain qualities that distinguish it as a whole, to get away from it, s to speak, observing it merely as an arrangement of colors or masses There is no time limit upon such scrutiny. You may glance at th Winged Victory for three seconds, or you may gaze at her for a ful hour. If your grasp of design is immediate, a minute's time may suf fice for you to absorb the essentials of a Rembrandt; or, if your ap prehensive power works more slowly, you may spend a morning upon it. You may consider details in any order you wish, spending as much or as little time upon any one of them as you please. You can walk around the statue, studying it from any angle or elevation, and you can scrutinize the painting from left to right, or from top to bottom, even turning it upside down if you like. In brief, the method or the amount of time you employ in studying a work of plastic or graphic art is determined wholly by yourself.

Time enters into the reading of a book or the hearing of a play, but only insomuch as it determines the order in which you receive your first impressions. You can turn back the pages of the book in order better to assimilate a passage that has eluded you, or you can buy a copy of the play and read the scer in any order whatsoever. You can, in fact, even read the play without seeing it at all.

* * *

BUT none of these things is completely possible with music. For the moment a single note of musical composition has been heard it has begun to die: another note succeeds it, and it has vanished utterly. The order of these successions is vitally important, for the effect of music is almost entirely contextual; the major seventh chord that opens the second act of "Tristan" never sounds quite the same again, when it recurs between other chords. Nor can you stop the music, or turn it back, the better to grasp it; for not only the order but the speed of the sound-successions is one of its essential elements. The moment you hasten to retard this speed, the music becomes different music. The effect of music, in other words, is not immediate, as in the case of painting or sculpture, but cumulative. People speak of "reading" printed music as if the process were analogous to that of reading printed words. Words, either spoken or written, are a medium, a medium for ideas and images. A printed word does double duty. It is, first of all, a set of directions to the reader, directing him to utter certain sounds. If he obeys these directions he utters words, which in turn convey ideas to himself and others. But printed words are also the direct symbols of ideas. You may read a play without ever once imagining the sound of its speeches. You may have a perfect reading knowledge of the French language without being able to pronounce one word of it. You may be born stone deaf and still learn to write and read words without associating them with any aural concept whatsoever.

That is not true of printed music. It is a set of directions pure and simple, ordering the violinist to draw the bow across a certain string, or the trumpeter to press certain valves and blow into a metal tube, or the singer to produce certain sounds with his vocal cords. If you derive any satisfaction from reading a printed score it is only because you have acquired the ability to imagine the sounds resulting from these actions. What you receive is a series of mental images, so to speak, of the sounds. But they are not the sounds themselves, nor any complete equivalent of them, any more than a photograph of Stravinsky is actually the composer. You form some idea of what the music is going to sound like, just as you gain some idea of a projected building from looking at the architect's blueprints. The musical symbols mean nothing in themselves, in the sense that printed words d I know of nothing in music that really and completely corresponds w an abstract idea. What you get from music is what you get, through your mind, primarily, but through your emotions. You n "Le Sacre du Printemps," just as you n

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OVER FOURTH CONCERT HERE

Remarkable Handling of Schubert's "Wanderer Fantasy" by Frederic Tillotson, Pianist, and Enthusiastic Reception to Pierre Monteux, Conductor, Are Features.

FREDERIC TILLOTSON
Talented Pianist Who Aroused Audience.

PIERRE MONTEUX
Conductor of Boston Symphony Orchestra.

WITH greater brilliance and magnetic charm than ever before at any local concert, the Boston Symphony Orchestra of 100 pieces at its fourth appearance here Sunday afternoon in City Theatre, thrilled an audience which engaged every seat. At once an entertainment and inspiration, it cast one into the mood to reflect on the finer things of life especially during Brahms'

This is certainly what the episode recalls to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like a mist veiling the landscape—an impressive pause ushers in the allegro non troppo, ma con brio. The introductory adagio has already given

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"Yes, sir, rats."

"Rats!" echoed the Health Commissioner.

I have one glass eye," said the ker, on the final visit. "If you tell me which one it is, I'll see what I can do about the loan."

After a careful scrutiny of the baker's countenance, the Canadian said: "Your left eye!"

You're right," answered the baker, "but tell me how did you discover it?"

'Well," was the reply of the Canadian, "I thought I saw a little sympathy in the glass one."

Another was a story of two

By the Rev. Charles A. Eaton—A colored preacher, who years before had been justly or unjustly incarcerated in prison, was trying to forget the past when one day he discovered a former jail pal in his congregation. Afraid his prison mate might betray him, the preacher picked up a book and in a low, solemn voice said:

"Brethern, I will now read form chapter 144 of the Bible, entitled:

"'Dem wot knows mah past and says nothin', Ise see later.'"

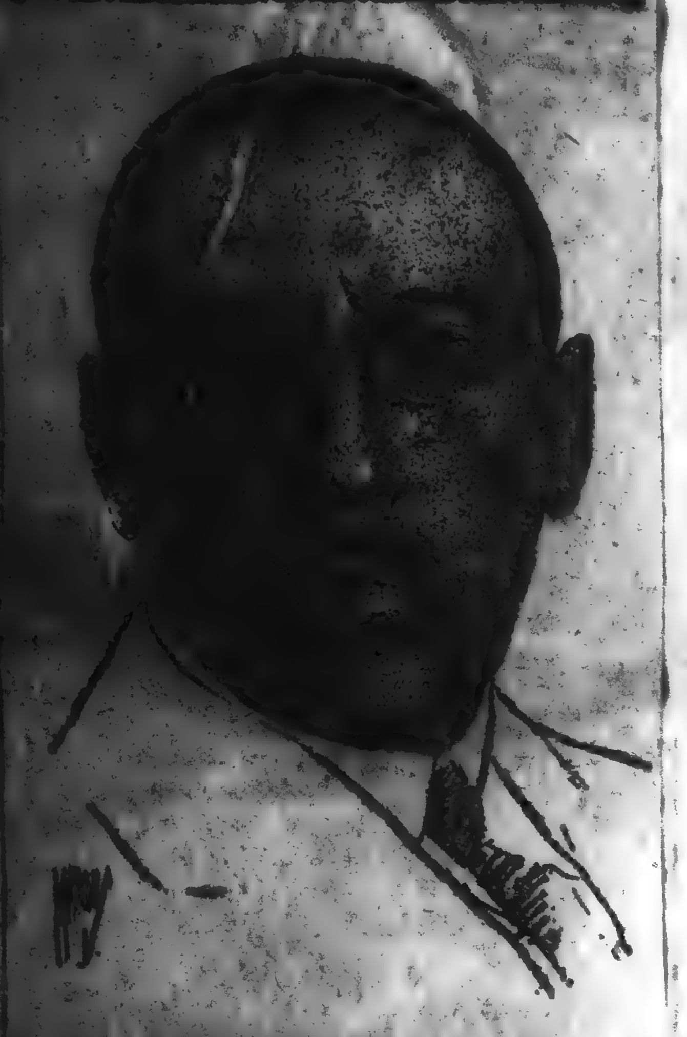
[204]

INFORMATION OBSCURED

THIS CLIPPING FROM
MILWAUKEE,
WIS.
LEADER

FEB 9 - 1924

RIALTO NOTES



IGOR STRAVINSKY.

American concert audiences are beginning to believe that Igor Stravinsky has written real music. Several months ago the New York Symphony orchestra performed his Le Chant du Rossignol, and last week the Boston Symphony, under Pierre Monteux, made musical history playing Le Sacre du Printemps (The Rite of Spring). This work, written more than 10 years ago, breathes a stark elementality, and in its entirety "the music smells of the earth." A detailed account of the work and its performance will be found on The Leader's drama and music page Saturday.

THIS CLIPPING FROM
NEW BEDFORD,
MASS.
STANDARD 32

FEB [illegible] 1924

Who will be the conductor of the Boston Symphony orchestra next season? asks Henry T. Finck, and he adds:

It has been understood for some time that the admirable but rather wild and woolly Russian, Kussevitsky, had been chosen for that great position, but apparently the directors are still in an experimental stage, for here is Professor Georg Schneevoigt coming over at the special invitation of the directors of the Boston orchestra to conduct its regular concerts on March 7 and 8.

Professor Schneevoigt enjoys a reputation abroad not unlike that of Willem Mengelberg, and every artist of international note has appeared under his baton with his famous orchestra in Stockholm; among them have been Mme. Cahier, Rachmaninoff, Hubermann, Hofmann, and Melba. Like many other famous conductors, Professor Schneevoigt gained a name for himself as an instrumentalist and was solo 'cellist with European orchestras with whom he later appeared as conductor.

Whether the new conductor is to be Kussevitsky or Schneevoigt, many will be sorry to have Pierre Monteux go back to Paris. He has not always struck twelve, or even eleven; but as an interpreter of French music he has excelled, and still more in the modern Russian repertory. New York came to know him first in connection with the Ballet Russe, which gave such admirable performances, particularly of Stravinsky's "Petroushka" and "The Fire Bird."

It is therefore not singular that M. Monteux's greatest triumph—at least in this city—during the five years of his leadership of the Boston Symphony orchestra came last week, when he brought out Stravinsky's "Rites of Spring" (La Sacre de Printemps). It aroused unbounded enthusiasm and the critics were practically unanimous in proclaiming it a masterpiece, not a few heralding it as epoch making.

THIS CLIPPING FROM
MILWAUKEE,
WIS.
LEADER

FEB 10 1924

MUSIC IN NEW YORK

STRAVINSKY DECLARED SANE.

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BY PLAYGIAN.

NEW YORK — Curiously enough, this same year which has brought us Beethoven in unprecedented doses has done as much for Stravinsky. One by one the works of Stravinsky, the much maligned and much exalted, are coming to use after successes elsewhere. Boston, Philadelphia and all of Europe have accepted him; New York is now ready to listen. And it was Pierre Monteux with the Boston Symphony Orchestra who had to bring us Le Sacre du Printemps.

When Mr. Monteux conducted this for the first time with the Russian Ballet in Paris, 1913, they say the indignation of the audience stopped the performance. It was hissed, screeched and peered off the stage. Last week in Carnegie hall—and remember, American audiences are not nearly as open minded as the European—only 17 people, mostly old people, left their seats during its performance. One mature woman, caught midway between her seat and the exit by a virulent Stravinsky chord, made up of four kettledrums, a bass drum, cymbals and assorted instruments, was seen to wince and look to her escort for support. But on the whole the audience was respectful, attentive and highly enthusiastic. Another accusedly insane man of music has officially been declared sane.

Le Sacre du Printemps is translated as The Rite of Spring. It was written originally for ballet and is now played in concert form in two sections, the first describing the primitive gathering for the spring festival and the second the choosing of some young girl who must dance herself to death as a sacrifice to the gods who control the fertility of the earth.

Orchestration a Marvel.

It has been hailed as the greatest of Stravinsky's works by those who say the Russian holds no mystery of chord or melodic progression for them. Well, it may be. A single hearing leaves one with an impression of tremendous music, a work which, if it intends to convey an idea of the barbaric spirit and primitive emotion, does so in an unparalleled way. Composers have often tried to represent barbarism with exotic rythms, but there has been no attempt before this where the clash of notes has worked so successfully toward that end. The parts of this composition in which Stravinsky works up to the dances, and the dances themselves, are overpowering in their effect and volume of sound. It is the music of the war cry, of the ecstatic primitive whose gods of nature demanded blood and the body for their appeasing, of life as it progresses on the purely emotional, instinctive plane.

Stravinsky's orchestration in this, as in his other works, is a marvel. Not one hearing nor anything but an analysis of the score can tell how he gets his combinations of tones and how clear impression is obtained from the melee of sound. Its texture is highly complicated but its difficult construction does not make itself felt in the hearing. Le Sacre marks another step in our musical education.

Mengelberg Given Big Reception.

THIS CLIPPING FROM
BROCKTON,
MASS.
ENTERPRISE

FEB [illegible] 1924

The large, representative and enthusiastic audience that gathered at the City Theatre on a stormy Sunday afternoon to hear the Boston Symphony orchestra and applaud its work to the echo was proof enough that there are very many in the community who are hungry for the best there is in music. Even the third balcony or gallery was packed with music lovers. We hold to a conviction that the town would be equally appreciative of contemporary musical plays, comedies or dramas, with capable casts, were they put on at intervals at either the City Theatre or at Gordon's. There probably would not be much profit for the local managers, but it would show a disposition to introduce here metropolitan casts and productions our people now have to go to Boston or New York to see, and we have an idea the public would not be unmindful of the effort to add diversity to the season's bill of fare—occasional imported tasty bits to tickle appetites for the spoken drama that are being kept keen by the well seasoned and well served dishes offered by the Brockton Players.

THIS CLIPPING FROM
BROCKTON,
MASS.
ENTERPRISE

FEB [illegible] 1924

world.

...Hundreds enjoyed one of the finest concerts ever presented in the Shoe City Sunday afternoon when the Boston Symphony orchestra, under the leadership of Pierre Monteux, played at City Theatre. This was the noted leader's final appearance here as he will leave for Paris this spring.

...The drive for $50,000 being waged by the Y. M. H. A. hardly had been under way an hour Sun-

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THIS CLIPPING FROM THE
SALEM
MASS.
NEWS

FEB 14 1924

Boston Symphony Played in Salem In November, 1882

Salem has an unwitting proprietorship in the Boston Symphony orchestra, which is to play here in the Empire theatre next Sunday, for Salem figures in the historical orchestra's earlies days.

The archives of Symphony hall show Salem to have been one of the first cities which the orchestra visited. This initial concert was given in Mechanic hall, Salem, Nov. 24, 1882. The orchestra was then just a year old. The conductor was George Henschel and the program began with Weber's Ded Freischuts overture and otherwise included composers and compositions which have been long since out of fashion. A generation has passed since the Boston Symphony orchestra, New England's great musical organization, has visited Salem.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
TELEGRAM

FEB 15 1924

Monteux to Repeat 'Le Sacre.'

In response to many requests Pierre Monteux has decided to repeat Stravinsky's "Le Sacre du Printemps" at the Carnegie Hall concert of the Boston Symphony Orchestra on the afternoon of Saturday, March 15. Mr. Monteux introduced the work to New York at the Boston Orchestra's Carnegie Hall concert of January 31. In repeating it he will afford those who heard it then the opportunity for further acquaintance with one of the most important of modern scores, besides making it known for the first time to music lovers who have not heard it so far.

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE

FEB 13 1924

Boston Symphony Orchestra Entertains Lovers of Music

Popular Music Organization Appears Before a Representative Audience in Mechanics Hall in Full Force for the First Time in Several Years

The Boston Symphony orchestra gave a concert last night in Mechanics hall before a large and representative audience of Worcester music lovers.

It was the first performance of the full orchestra here in several years, and the event was a memorable one in the city's musical annals.

To many there is something peculiarly satisfactory about a symphony concert; a completeness and unity about the ensemble of a great body of instruments sending forth its message in a manner that is impossible by any other source. This was especially apparent with the musicians last night, under the conductorship of Pierre Monteux. The first half of the program, presented Beethoven's famous Sventh symphony in four movements. Next to the fifth, by this composer, the seventh in A major, is the best known, and is to many, the more beautiful of the two. From the graceful poco sostenuto of the opening theme it breaks into the familiar strains of the allegretto in a syncopated haunting trend of melody introduced by the first and second violins and carried on by the French horns. Numerous descriptions have been given of this music. Some critics say that it embodies the onward march of fate, others a bridal procession and ceremony leading to the merrymaking music in the last two movements. Like a wonderful landscape vista, analysis is unnecessary; it speaks a different language according to the imagination and appreciation of each person.

Tempo and Rhythm

One can easily understand how Isadora Duncan, the dancer, chose the last two movements of this symphony as best expressing her terpsichorean art. A whirlwind change of mood leaves the audience breathless in following the intricate change of tempo and rhythm. The finale has been called the apotheosis of the dance, and, according to Wagner, "its magic causes tables, benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle to fall dancing." The musicians caught the spirit and sent it racing through a fanfare of instruments to a brilliant finale.

One of the most difficult interpretive tone poems ever composed—Strauss "Death and Transfiguration" was a masterly piece of orchestration. It is almost a strain to listen to the wonder and terror of its music, so vividly is the picture drawn. The transitory passages, contrasting tossing, crashing chords of the earthly conflict with the heavenly visionary peace of the transfiguration melody was marvelously wrought by the musicians.

"Clouds" and "Festivals"

Tow Debussy nocturnes, "Clouds" and "Festivals" were interesting bits of orchestral coloring. "Clouds" was an impressionistic shifting of transient melodies; "Festivals" was fantastic and gay, and kept the orchestral members on the qui vive with its rapid fire change of tempo. A fitting climax was the Tannhauser overture. Although perhaps the most often played of any orchestral number, last night's performance stands out unique.

The triumphant glory of the final pilgrim chorus theme, thrilled with its intensity after the last chord not one in the audience stirred to hurry away, but all remained to applaud again and again as Mr. Monteux with his musicians rose to acknoledge the well merited ovation.

THIS CLIPPING FROM THE
SALEM
MASS.
NEWS

FEB [illegible] 1924

SYMPHONY ORCHESTRA AT EMPIRE THEATRE SUNDAY AFTERNOON

PIERRE MONTEUX, CONDUCTOR

For the first time in a generation the full Boston Symphony orchestra will give a concert in Salem tomorrow afternoon at 3.15 in the Empire theatre. The concert may well be regarded as the leading event in the current musical season.

When first announced the management stated that it was the hope of the orchestra that Salem would show such interest and support of the undertaking that the concert from now on might be made an annual one as is the case in nearly every large New England city.

On this basis it is safe to say that the great orchestra—unbiased critics still say it is the greatest in the world—will come to Salem soon again. For the sale from the very first day has been splendid. This morning the theatre had but very few seats left on the floor. The first balcony was sold out a week ago, and tickets for the second balcony were moving fast.

There seems to be a misunderstanding in some quarters about the second balcony seats. These are sold for $1 and the tax, but some people think that they are merely admission tickets and do not guarantee a seat. It it against the law to sell admission tickets for standing room in a Salem theatre. Any one who buys the tickets is certain to have a seat in the second balcony.

Pierre Monteux, making his farewell tour with the orchestra, will conduct the concert. Edith Thompson, a great local favorite, will be the soloist. Finally a program that has met both popular and instant appeal will be given.

Sunday morning the box office will open at 10 o'clock. Doors will open at 2.30. Reserved seats must be obtained tonight.

[205]

INFORMATION OBSCURED

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MILWAUKEE,
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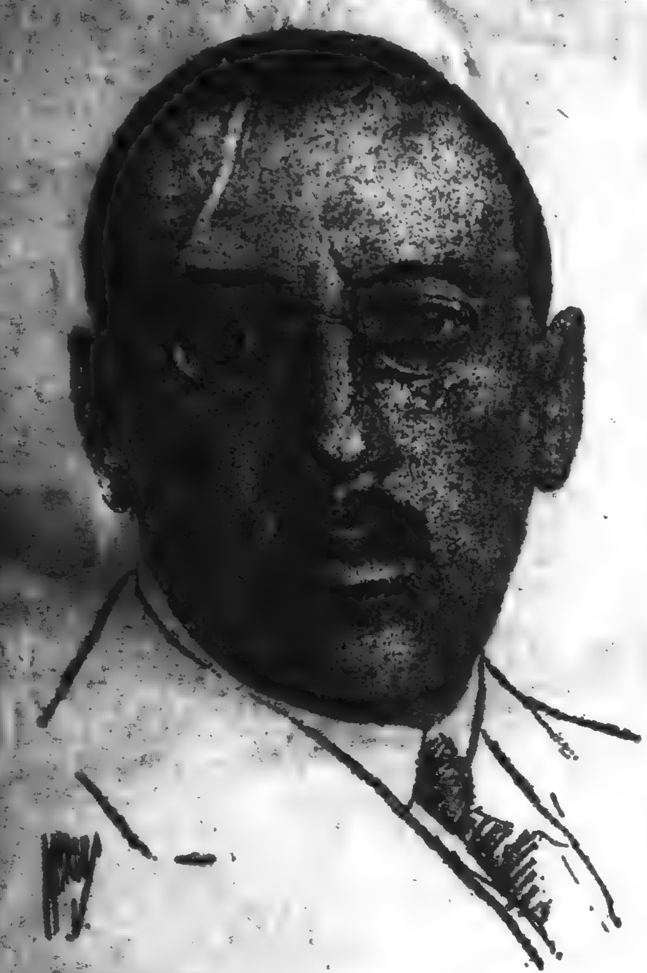
LEADER
FEB 9 - 1924

RIALTO NOTES



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FEB 1924

Who will be the conductor of the Boston Symphony orchestra next season? asks Henry T. Finck, and he adds:

It has been understood for some time that the admirable but rather wild and woolly Russian, Kussevitzky, had been chosen for that great position, but apparently the directors are still in an experimental stage, for here is Professor Georg Schneevoigt coming over at the special invitation of the directors of the Boston orchestra to conduct its regular concerts on March 7 and 8.

Professor Schneevoigt enjoys a reputation abroad not unlike that of Willem Mengelberg, and every artist of international note has appeared under his baton with his famous orchestra in Stockholm; among them have been Mme. Cahier, Rachmaninoff, Hubermann, Hofmann, and Melba. Like many other famous conductors, Professor Schneevoigt gained a name for himself as an instrumentalist and was solo 'cellist with European orchestras with whom he later appeared as conductor.

Whether the new conductor is to be Kussevitsky or Schneevoigt, many will be sorry to have Pierre Monteux go back to Paris. He has not always struck twelve, or even eleven; but as an interpreter of French music he has excelled, and still more in the modern Russian repertory. New York came to know him first in connection with the Ballet Russe, which gave such admirable performances, particularly of Stravinsky's "Petroushka" and "The Fire Bird."

It is therefore not singular that M. Monteux's greatest triumph—at least in this city—during the five years of his leadership of the Boston Symphony orchestra came last week, when he brought out Stravinsky's "Rites of Spring" (La Sacre de Printemps). It aroused unbounded enthusiasm and the critics were practically unanimous in proclaiming it a masterpiece, not a few heralding it as epoch making.

THIS CLIPPING FROM
MILWAUKEE,
WIS.
LEADER
FEB 10 1924

MUSIC IN NEW YORK

STRAVINSKY DECLARED SANE.

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BY PLAYGIAN.

NEW YORK — Curiously enough, this same year which has brought us Beethoven in unprecedented doses has done as much for Stravinsky. One by one the works of Stravinsky, the much maligned and much exalted, are coming to use after successes elsewhere. Boston, Philadelphia and all of Europe have accepted him: New York is now ready to listen. And it was Pierre Monteux with the Boston Symphony Orchestra who had to bring us Le Sacre du Printemps.

When Mr. Monteux conducted this for the first time with the Russian Ballet in Paris, 1913, they say the indignation of the audience stopped the performance. It was hissed, screeched and peered off the stage. Last week in Carnegie hall—and remember, American audiences are not nearly as open minded as the European—only 17 people, mostly old people, left their seats during its performance. One mature woman, caught midway between her seat and the exit by a virulent Stravinsky chord, made up of four kettledrums, a bass drum, cymbals and assorted instruments, was seen to wince and look to her escort for support. But on the whole the audience was respectful, attentive and highly enthusiastic. Another accusedly insane man of music has officially been declared sane.

Le Sacre du Printemps is translated as The Rite of Spring. It was written originally for ballet and is now played in concert form in two sections, the first describing the primitive gathering for the spring festival and the second the choosing of some young girl who must dance herself to death as a sacrifice to the gods who control the fertility of the earth.

Orchestration a Marvel.

It has been hailed as the greatest of Stravinsky's works by those who say the Russian holds no mystery of chord or melodic progression for them. Well, it may be. A single hearing leaves one with an impression of tremendous music, a work which, if it intends to convey an idea of the barbaric spirit and primitive emotion, does so in an unparalleled way. Composers have often tried to represent barbarism with exotic rythms, but there has been no attempt before this where the clash of notes has worked so successfully toward that end. The parts of this composition in which Stravinsky works up to the dances, and the dances themselves, are overpowering in their effect and volume of sound. It is the music of the war cry, of the ecstatic primitive whose gods of nature demanded blood and the body for their appeasing, of life as it progresses on the purely emotional, instinctive plane.

Stravinsky's orchestration in this, as in his other works, is a marvel. Not one hearing nor anything but an analysis of the score can tell how he gets his combinations of tones and how clear impression is obtained from the melee of sound. Its texture is highly complicated but its difficult construction does not make itself felt in the hearing. Le Sacre marks another step in our musical education.

Mengelberg Given Big Reception.

THIS CLIPPING FROM
BROCKTON,
MASS.
ENTERPRISE
FEB 1924

The large, representative and enthusiastic audience that gathered at the City Theatre on a stormy Sunday afternoon to hear the Boston Symphony orchestra and applaud its work to the echo was proof enough that there are very many in the community who are hungry for the best there is in music. Even the third balcony or gallery was packed with music lovers. We hold to a conviction that the town would be equally appreciative of contemporary musical ...ys, comedies or dramas, with ...pable casts, were they put on ... intervals at either the City ...eatre or at Gordon's. There ...obably would not be much profit ...r the local managers, but it ...ould show a disposition to in...oduce here metropolitan casts and ...roductions our people now have to ... to Boston or New York to see, ...nd we have an idea the public ...ould not be unmindful of the ef...ort to add diversity to the sea...on's bill of fare—occasional im...ported tasty bits to tickle ap...petites for the spoken drama that ...re being kept keen by the well seasoned and well served dishes offered by the Brockton Players.

THIS CLIPPING FROM
BROCKTON,
MASS.
ENTERPRISE
FEB 1924

... the world.

...Hundreds enjoyed one of the finest concerts ever presented in the Shoe City Sunday afternoon when the Boston Symphony orchestra, under the leadership of Pierre Monteux, played at City Theatre. This was the noted leader's final appearance here as he will leave for Paris this spring.

...The drive for $50,000 being waged by the Y. M. H. A. hardly had been under way an hour Sun-

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THIS CLIPPING FROM THE
NEW YORK
N. Y.
TELEGRAM
5 1924

Monteux to Repeat 'Le Sacre.'

In response to many requests Pierre Monteux has decided to repeat Stravinsky's "Le Sacre du Printemps" at the Carnegie Hall concert of the Boston Symphony Orchestra on the afternoon of Saturday, March 15. Mr. Monteux introduced the work to New York at the Boston Orchestra's Carnegie Hall concert of January 31. In repeating it he will afford those who heard it then the opportunity for further acquaintance with one of the most important of modern scores, besides making it known for the first time to music lovers who have not heard it so far.

THIS CLIPPING FROM THE
SALEM
MASS.
NEWS
FEB 1924

Boston Symphony Played in Salem In November, 1882

Salem has an unwitting proprietorship in the Boston Symphony orchestra, which is to play here in the Empire theatre next Sunday, for Salem figures in the historical orchestra's earliest days.

The archives of Symphony hall show Salem to have been one of the first cities which the orchestra visited. This initial concert was given in Mechanic hall, Salem, Nov. 24, 1882. The orchestra was then just a year old. The conductor was George Henschel and the program began with Weber's Ded Freischutz overture and otherwise included composers and compositions which have been long since out of fashion. A generation has passed since the Boston Symphony orchestra, New England's great musical organization, last visited Salem.

THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE
FEB 13 1924

Boston Symphony Orchestra Entertains Lovers of Music

Popular Music Organization Appears Before a Representative Audience in Mechanics Hall in Full Force for the First Time in Several Years

The Boston Symphony orchestra gave a concert last night i Mechanics hall before a large and representative audience of Worceste music lovers.

It was the first performance of the full orchestra here in several years, and the event was a memorable one in the city's musical annals.

To many there is something peculiarly satisfactory about a symphony concert; a completeness and unity about the ensemble of a great body of instruments sending forth its message in a manner that is impossible by any other source. This was especially apparent with the musicians last night, under the conductorship of Pierre Monteux. The first half of the program, presented Beethoven's famous Sventh symphony in four movements. Next to the fifth, by this composer, the seventh in A major, is the best known, and is to many, the more beautiful of the two. From the graceful poco sostenuto of the opening theme it breaks into the familiar strains of the allegretto in a syncopated haunting trend of melody introduced by the first and second violins and carried on by the French horns. Numerous descriptions have been given of this music. Some critics say that it embodies the onward march of fate, others a bridal procession and ceremony leading to the merrymaking music in the last two movements. Like a wonderful landscape vista, analysis is unnecessary; it speaks a different language according to the imagination and appreciation of each person.

Tempo and Rhyt'hm

One can easily understand how Isadora Duncan, the dancer, chose the last two movements of this symphony as best expressing her terpsichorean art. A whirlwind change of mood leaves the audience breathless in following the intricate change of tempo and rhythm. The finale h been called the apothesis of the dan and, according to Wagner, "its ma causes tables, benches, cans a cups, the grandmother, the blind a lame, yea, the children in the crad to fall dancing." The musicia caught the spirit and sent it raci through a fanfare of instruments a brilliant finale.

One of the most difficult inte pretive tone poems ever composed Strauss "Death and Transfiguration was a masterly piece of orchestra tion. It is almost a strain to liste to the wonder and terror of it music, so vividly is the picture drawn. The transitory passages, contrasting, tossing, crashing chords of the earthly conflict with the heavenly visionary peace of the transfiguratio melody was marvelously wrought b the musicians.

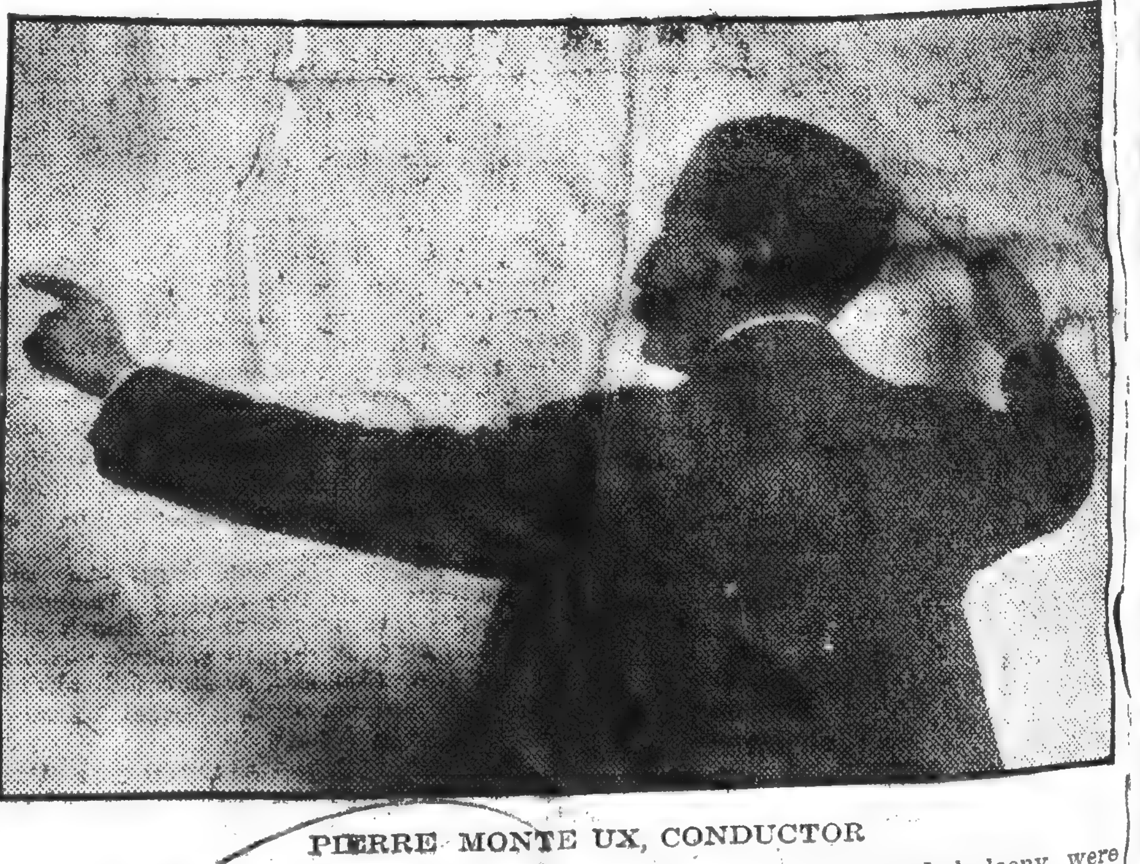
"Clouds" and "Festivals"

Tow Debussy nocturnes, "Cloud" and "Festivals" were interesting bit of orchestral coloring. "Clouds" wa an impressionistic shifting of tra sient melodies; "Festivals" was fa tastic and gay, and kept the orche tral members on the qui vive wi its rapid fire change of tempo. fitting climax was the Tannhaus overture. Although perhaps the mo often played of any orchestral num ber, last night's performance stand out unique.

The triumphant glory of the fi pilgrim chorus theme, thrilled with i intensity after the last chord not o in the audience stirred to hurry away, but all remained to applaud again and again as Mr. Monteux with his musicians rose to acknoledge the well merited ovation.

THIS CLIPPING FROM THE
SALEM
MASS.
NEWS
FEB 1924

SYMPHONY ORCHESTRA AT EMPIRE THEATRE SUNDAY AFTERNOON



PIERRE MONTEUX, CONDUCTOR

For the first time in a generation the full Boston Symphony orchestra will give a concert in Salem tomorrow afternoon at 3.15 in the Empire theatre. The concert may well be regarded as the leading event in the current musical season.

When first announced the management stated that it was the hope of the orchestra that Salem would show such interest and support of the undertaking that the concert from now on might be made an annual one as is the case in nearly every large New England city.

On this basis it is safe to say that the great orchestra—unbiased critics still say it is the greatest in the world—will come to Salem soon again. For the sale from the very first day has been splendid. This morning the theatre had but very few seats left on the floor. The first balcony was sold out a week ago, and tickets for the second balcony were moving fast.

There seems to be a misunderstanding in some quarters about the second balcony seats. These are sold for $1 and the tax, but some people think that they are merely admission tickets and do not guarantee a seat. It it against the law to sell admission tickets for standing room in a Salem theatre. Any one who buys the tickets is certain to have a seat in the second balcony.

Pierre Monteux, making his farewell tour with the orchestra, will conduct the concert. Edith Thompson, a great local favorite, will be the soloist. Finally a program that has met both popular and instant appeal will be given.

Sunday morning the box office will open at 10 o'clock. Doors will open at 2.30. Reserved seats must be obtained tonight.

[205]

TIGHT BINDING

...hestra ...f Music

...ears Before a ... Mechanics ...Time in Sev-

...oncert last night ... audience of Worces...

...ythm. The finale ... apotheosis of the da... ...g to Wagner, "its m... ...s, benches, can... ...ndmother, the blind ...e children in the cr... ..." The music ...t and sent it ra... ... of instrument... ...nale.

...e most difficult in ... ever compose... ...d Transfigurati... ...piece of orchest... ... a strain to lis... ...nd terror of ... the picture draw... ...ssages, contrastin... ...chords of the earth ...h the heavenly vision ... transfiguration ...arvelously wrought by ...

... and "Festivals"

...sy nocturnes, "Clouds" ...s" were interesting bits ...coloring. "Clouds" was ...nistic shifting of tran- ...es. "Festivals" was fan- ... and kept the orches- ...s on the qui vive with ... change of tempo. A ... was the Tannhauser ...though perhaps the most ... of any orchestral num- ...performance stands

...nt glory of the f'nal ...theme, thrilled with its ... the last chord not one ...nce stirred to hurry ...ll remained to applaud ...again as Mr. Monteux ...icians rose to acknoledge ...rited ovation.

...STRA ...TRE ...RNOON

... balcony were ... misunderstand- ... about the sea- ... are sold fo... some people ... admission ... seat. ... admis- ... om in a ... who buys ... a seat ... his fare- ... will con- ... mpson, a ... the solo- ... at has met ... appeal will ... will ... open ...

CLIPPING FROM THE
WORCESTER
MASS.
~~POST~~
Telegram
FEB 13 1924

MONTEUX GIVES LAST BOW HERE

Distinguished French Musician Leads the Boston Symphony Orchestra to Notable Triumph

BEETHOVEN HAPPILY DONE

Strauss and Wagner Ably Interpreted—"Tannhauser Overture" Well Received by Large Audience

It is conceded that the most nearly perfect instrument for interpreting music is the Symphony orchestra. Given the Boston Symphony orchestra in its present fine mettle, with the program arranged by Conductor Pierre Monteux for last night's concert in Mechanics hall, you have a musical treat seldom offered in Worcester.

The five years that M. Monteux has spent with the Boston orchestra have been unique. Taking it at the lowest musical point of its historical career, he has brought it to a plane as high, if not higher, than has been achieved by any of his predecessors. As a program builder this popular French conductor has always shown great catholicity of taste and has given many contemporary orchestral works their first hearing in this country. In doing this he has not shown favortism to any national school.

The program of last evening contained the happiest of Beethoven's symphonies, the Seventh in A major, which contains in its four movements a carnival of lively rhythms. Throughout the whole of the first movement, after the slow introduction, the listener is carried along by the persistent rhythm as of a galloping horse. In the second, each section of the orchestra sings, in turn, the beautiful suave flowing melody two-part melody. The presto movement paces along with irresistable force and a sure steady rhythm, and the finale is just what it should be, a jubiliant climax to the whole symphony. It seems hardly necessary to say that Monteux and his men gave a performance of this work which was probably as near perfection as any orchestra could attain. There was perfection in technique, but there was by no means lacking a genuine musical feeling which was especially evident in the slower second movement which is one of Bethoven's most tender moments.

Following, came Richard Straus' tone poem, "Death and Transfiguration." Practically all the symphonic music composed by Straus is written to a program, in fact he has made the programistic style so much his own that today program music virtually means Richard Strauss's music. His works are extraordinary in many ways. His melodies are very different from melody as the average person understands it. They abound in odd and sometimes ugly turns, in wide jumps impossible to sing and difficult to play, in highly striking and unforgettable rhythms. There is not space for a detailed analysis of the famous German composer's score, which abounds weird and grewsome harmonies descriptive of a dying man in his dismal dimly lighted room. For a time he struggles and fights with death but finally it grips him, and in the orchestra the tom-tam and harp knell the soul's departure. Again did the conductor show splendid control of his able and experienced musicians and in the many changes of rhythm which this score contains he marshaled his forces with complete unanimity.

Of particular interest were the two "Nocturnes" by Debussy, "Clouds" and "Festivals," the former picturing the slow solemn march of the clouds in the sky and the latter full of gay movement and dance rhythms. They proved a very refreshing after the ponderous Strauss number and were given a good reading. This highly enjoyable and rare concert closed with the well known and even popular "Tanhauser Overture," which seems so simple and natural to us nowadays, but which, when Wagner composed it, was dissonant and shocking to all but a few.

There was a very large audience present which at all times showed keen enjoyment and interest in the work of the splendid men from Huntington avenue and their leader, recalling him several times after each number. All together this was a memorable visit of the orchestra after an absence of three years and dit it doubtless the wish of all those present last evening that no such time shall elapse before its next

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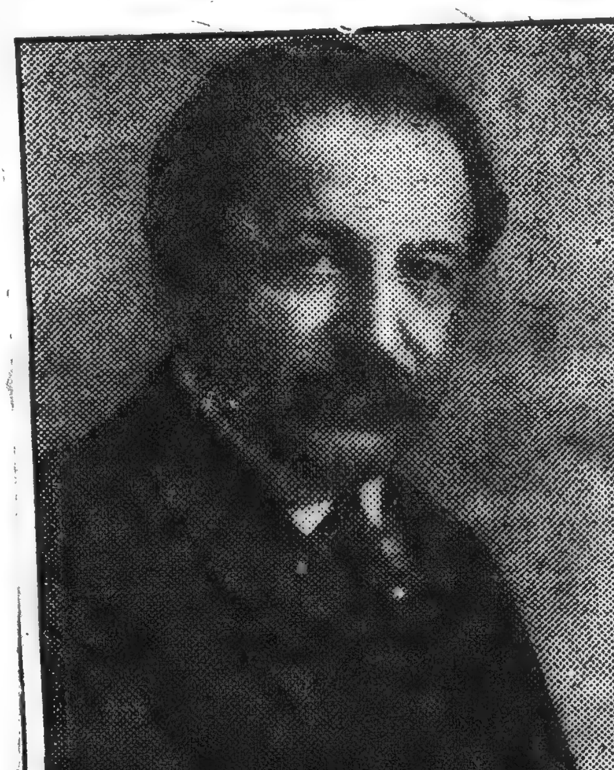
THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE
FEB 9 1924

BOSTON SYMPHONY COMING TUESDAY

Famous Orchestra to Give Concert in Evening at Mechanics Hall



PIERRE MONTEAUX
at Mechanics Hall

The famous Boston Symphony orchestra, 104 pieces, Pierre Monteux, conductor, is coming to Worcester, Tuesday night, to give a concert in Mechanics hall at 8.15 o'clock. It will be the final appearance in this city of the conductor, Pierre Monteux, as his five years' contract with the orchestra ends this season. He has brought the organization to a state of perfection that makes it one of the greatest orchestras in the world. The program to be given includes Beethoven's Seventh symphony in A major; Richard Strauss' tone poem, "Death and Transfiguration," Debussey's nocturnes, "Clouds" and "Festivals." The program closes with Wagner's overture from "Tannhauser."

TRANS FEB 16

WEEK-END ROUND OVER BOSTONIAN CONCERT-GIVING

OLD WAYS AND NEW AMONG THE VIOLINISTS

Regret for the Grand Style Vanished—Mr. Chadwick as American Composer Through an Afternoon of His Music—With Reason the People's Orchestra Honors Him—Mme. Sundelius Returns

ONE after another, the renowned violinists of the hour traverse Bostonian cooncert-halls — Mr. Kreisler the other day at the Opera House; Mr. Thibaud with the Symphony Orchestra last Saturday; Mr. Heifetz by himself next Sunday afternoon. There is not a reason to question their titles to note and favor. All three play with adroit command of the finer technique of their instrument, caressing out of it what they—and the composer—will. All three produce a lustrous, silken, supple tone, ever in flowing motion, susceptible to endless modulation and shading—voice to the sensuous song of the violin, voice also to every implication of the chosen music. For these three are musicians as well as violinists. From their hands the composer's measures take shape, progress, character. Through their playing, their minds and spirits reflect and enrich his. It is hard to remember a more nearly perfect performance in kind than Mr. Thibaud's of Lalo's "Spanish Symphony" on Friday and Saturday—unless memory harks back to Mr. Kreisler in Beethoven's Concerto or to Mr. Heifetz in sundry pieces of Bach.

And yet, and yet, it is possible to desire a passion of the violin that not one of these three is minded—or is able—to sound. Not so many years ago, Ysaye in prime traversed these same concert-halls. ... from instrument it was

... to compass it or even to cultivate ... the youngsters—it is said—are warned away, though it tempt them. Upon it has descended the worst of fates. It is out

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Herald Feb 16

Music for Children's Concerts What Do They Genuinely Enjoy?

HEAVY OR LIGHT?

Orchestral concerts for children are now given in England and in several cities of the United States. The question everywhere is, what do these children really enjoy. The complaint has been made that the programs prepared for the school children in Symphony hall have been of too stiff a nature. Children, according to these observers, care chiefly for compositions in which the rhythm is strongly marked. They are bored by Bach and Mozart; Beethoven leaves them cold; but a piece like "The March to the Scaffold," from the "Fantastic" Symphony of Berlioz, excites them to enthusiasm.

A letter from a correspondent who has heard two children's concerts by the Cleveland Orchestra in that city, led by Arthur Shepherd, the assistant conductor, should interest those concerned with the "musical education" of children.

"I was very much interested in the way Mr. Shepherd took charge. He gave a little talk before the concert, calling attention to the fact that the members of the orchestra could not play well if they talked during the performance, and in the same way the children could not listen well if they talked during the performance. This seemed to appeal to them as a reasonable proposition. Then he went on to speak of the families in the orchestra, wood-wind, strings, etc., and he asked the children (the big hall was full) if any of them could give the names of the wood-wind instruments. A number held up their hands and he asked one, who named them all but a double bassoon. Then he got the leader of each wood-wind set to stand up and show his instrument and play a little phrase on it, so that the children all had the opportunity of discriminating between the sounds of the various instruments. Then he told them about the 'Midsummer Night's Dream' overture which was to be played, and asked them to listen for the instruments which had been played to them. The whole thing was a very interesting and good combination of instruction and pleasure. Before the last number he gave the children the opportunity of singing 'America the Beautiful' with the orchestra, and it was really very well done and made the children feel that they were a part of the performance. A friend of mine happened to be in a car with a lot of children who had just come from the Boston children's Symphony concert, and she said the children were skylarking and acting as though they had just been let out of school. That first program of the children's concert in Boston seemed to me rather heavy for the children, whereas the Cleveland concert was distinctly light and thoroughly enjoyable from their standpoint. They were still as mice and evidently were not bored. The orchestra was the full Cleveland Orchestra, which is very good, though not up to our standards."

Now what were these Cleveland programs? That of the first comprised the overture and "America the Beautiful," mentioned by our correspondent; five dances from Tchaikovsky's "Nut-Cracker"; Suite, The Dance of the Happy Spirits, from Gluck's "Orpheus," and two of Dvorak's Slavonic dances.

The program of the third was as follows: "Roman Carnival" overture, Berlioz; March of the Dwarfs from Grieg's "Lyric Suite'; the Allegretto con moto from one of Mozart's piano concertos, two movements from Ippolitov-Ivanov's Caucasian sketches, and, for singing, the "Battle Hymn of the Republic."

At Edinburgh three concerts for schoo children have been given by an orches tra of about 30 players. The average at tendance at each concert was abou 2000. Next season there will be fo concerts, the orchestra will number and the price of admission will be sev pence.

At the first concert the program i cluded Boccherini's Minuet for t strings; the "Pizzicato" from "Sylvia Gounod's "March of a Marionette" a the overture to "Oberon." At the secc "The Londonderry air from Stanfor "Irish Rhapsody," Walford Davie "Solemn Melody" for strings and or Minuet and trio from one of Moza Divertimentos; the Scherzo from Be hoven's Second Symphony, and Elge "Pomp and Circumstance" No. 1, w played.

On the back of each program wa short description of the constitutior the orchestra, its division into stri wood-wind, brass and percussion. description was illustrated.

As a supplement to these conc there was a young people's holi concert by the Scottish orchestra, strength, led by Sir Landon Ron The program was an excellent Mendelssohn's overture to "Ruy Bl Massenet's "Scenes Pittoresqu Weber's "Invitation to the Wal Sibelius's "Valse Triste," Jarnef Praeludium, Saint-Saen's "Sw Dvorak's Humoresque, Tchaikovs "Nutcracker," Suite and the Ma from "The Prophet."

A concert that would give pleas

in Symphony Hall even on a Friday afternoon or Saturday evening in the regular subscription course.

THE SYMPHONY AUDIENCE

To the Editor of The Herald:

Will you allow me the use of your columns to unburden myself on something which seems to me of importance in regard to standards and sound judgment, especially in the field of music? Much is said nowadays of relativity, but isn't this principle possibly overworked? If everything is relative and everything is more or less as good as the next thing, how are standards ever to be established? As every one knows, the directors of the Boston Symphony Orchestra are making an eloquent and, it seems to the writer, a convincing appeal for a guaranty fund so that the Symphony Orchestra for the following season may be kept up on the same high plane as heretofore. Yet, notwithstanding the brilliant rendering of symphonic works, which, in the opinion of people qualified to know, have been given the public this winter, and notwithstanding the superb conducting of Pierre Monteux many people are still backward in doing their plain duty in helping to provide funds for the maintenance of the

HER FEB 17

orchestra. It has been the good for une of the writer to have heard many imes during the last 40 years all the amous conductors and all the leading rchestras of the world, and it is hereby tated without hesitation on his par hat the recent performances by the or hestra of the Brahms Symphony and the Strauss Symphonic Poem were a ne as could be heard anywhere in the orld, both in the clear and brilliant rformance by the members of the or estra and in the inspiring conducting of Mr. Monteux.

It should be recognized that the Boston Symphony Orchestra is one of the leading orchestras of the world and that very few such organizations can even compare with it. It is certainly one of the glories of Boston and of America, and how any citizen with any civic pride whatsoever can afford to miss an opportunity of lending support passes understanding. Let us throw overboard all such prejudiced remarks that the orchestra is of no account because it is not led by a German conductor and recognize and back up a fine thing when we hear it.

There is far too much of the American slogan of "I know what I like," but this statement, if it is to settle anything, surely depends on the knowledge of the knower. It is a free world and everybody is entitled to like what pleases him, but those dogmatic people who think that their likes contain a definite standard of taste might well be reminded of James Russell Lowell's epigram: "The right to be a cussed fool is safe from all devices human." As an indication of how little the public is really qualified to judge of orchestral performance or interpretation, I submit the following test: If the Boston Symphony Orchestra were asked to play any standard work of Beethoven, Wagner, Mozart, Brahms, etc., and if the work were played in succession by six of the leading conductors of the world, a screen being placed before the orchestra so that no one could see who was conducting, I submit that this would result: There would be very, very slight difference in any of the renditions, and I do not believe that even 5 per cent. of the professional musicians, that is, men with fine ears and with comprehensive knowledge of symphonic literature and performance, could tell which conductor was the interpreter at any given time. WALTER R. SPALDING

Cambridge.

[206]

TRANS FEB 16

CLASSIC OVERTURE, FADED TONE-POEM, AMERICAN HUMORS

LALO AND THIBAUD IN MATCHED PERFECTIONS

Varied Pleasure at the Symphony Concert—Waning Chaikovsky—Gluck Undimmed—Lewis Carroll's Inventions in Deems Taylor's Tones—Sentimental Pitfalls

NOTHING seemed more significant at the Symphony Concert of yesterday afternoon than the gentle patter of scattered applause descending upon Chaikovsky's Fantasia, "Romeo and Juliet." True it was the final item of a longish programme; but even the audience of Friday has been known to linger, clapping a piece that pleased it. As it was, a few hands stirred here; a few there; and only by palpable effort—and some readiness on his part—was Mr. Monteux brought back to the stage. Indeed, Mr. Bliss's recent and resented "Color Symphony" was quite as warmly applauded. Repetition may hardly have staled Chaikowsky's music, since it has been heard but thrice in twelve years at the Symphony Concerts. Nor did performance flag, since many a measure stirred the conductor's dramatizing temperament or put the orchestra to its mettle. Play the Fourth, the Fifth or the Sixth Symphony of Chaikovsky and audiences at Symphony Hall receive it warmly. Return to his Fantasias—say "Romeo and Juliet" or "Francesca da Rimini"—and cool and scanty are the plaudits.

Yet most of us remember days in which these two musics passed for masterpieces; when they excited hearers, stirring eager applause and fervid comment. Then it was the custom to praise the tumults in Chaikovsky's tonal Verona; to thrill to his motiv and measures of love and fate, to follow closely the course of this "Romeo and Juliet," to set it high for invention and facture. Yesterday, Mr. Monteux's orchestra flung out the same furies; repeated the like amorous ardors; renewed the old measures of lamentation. Yet there was no sign of a quickened audience and only the trickle of applause. In music as elsewhere, the times change, and we change with them, hardly noting the process, quite unable to analyze the consequences. Once upon a time Chaikovsky's tumults filled the ear. Now they sound artificial and hollow. Within memory the pages of love and lament fired the imagination. Now they seem faded, remote, passionless, mere music-making to a programme. The accounting is not easy; yet the fact—and a paradox—remain. Out of the three current and applauded Symphonies of Chaikovsky drips the morbid self-consciousness, flares the hysterical self-confession, with which he is usually reproached and belittled. In comparison, "Romeo and Juliet" and "Francesca" are detached, objective pieces. And they are vanishing; while the Symphonies keep lasting place.

If time sifts and thins music, yet may it also affirm and deepen it. A hundred and fifty years ago next April, a first audience in the Opera House at Paris listened to the Overture to Gluck's music-drama, "Iphigenia in Aulis," and forthwith divided sharply in praise or blame. In 1924, it still persists in the concert-hall and none questions either matter or method. The foolish pedant who declared in our eighties that Franck's Symphony was no symphony, must have been lineal descendant of those who, in an earlier Paris, averred that Gluck's Overture was no overture. Enough for us nowadays, that the form seems to take shape and course from his thought and purpose, to bear the musical substance, emotion and imaginings with which he would charge it. Here are measures to summon the gentle maidenhood, the wistful submission of Iphigenia led to sacrificial doom. Now pass the black-browed kings who so condemned her. There Clytemnestra sorrows for her daughter. Again, and the music sighs with the pity of these fates.

Upon a few pages is unrolled the ancient legend, the old tragedy; while out of it Gluck distills into tones the essence of the emotion. For he is writing no measures of programmed suggestion; only measures that shall outbreathe the scope and the spirit of his tragedy. The means seem simple; the methods bare; yet as truly has he written a tender music of pity, a lofty music of fate as though he were luxuriating in the panoply of a Wagner or a Strauss. It is good to return to these simplicities, economics and austerities, to these old secrets of shading, transition

Inching Along

Slight Increase Through the Week of the Guarantee Fund for the Symphony Orchestra

BY no more than $365 has the fund risen in the past week to meet the deficit for the current season in the operation of the Symphony Concerts. Dr. and Mrs. Henry Carmichael; Mr. and Mrs. [illegible] D. Latimer; Charles F. Sampson; and a contributor "in Memory of Albert van Raalte," the violinist, were the subscribers of this sum. The Guarantee Fund now stands at $79,358.34 out of a desired and necessary $95,000. The Endowment Fund, likewise, sticks fast at $156,349.02. A list printed in the programme-book for the current week names nearly 300 contributors to it.

TIGHT BINDING

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CLIPPING FROM THE
WORCESTER
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POST
FEB 13 1924

MONTEUX GIVES LAST BOW HERE

Distinguished French Musician Leads the Boston Symphony Orchestra to Notable Triumph

BEETHOVEN HAPPILY DONE

Straus and Wagner Ably Interpreted—"Tannhauser Overture" Well Received by Large Audience

It is conceded that the most nearly perfect instrument for interpreting music is the Symphony orchestra. Given the Boston Symphony orchestra in its present fine mettle, with the program arranged by Conductor Pierre Monteux for last night's concert in Mechanics hall, you have a musical treat seldom offered in Worcester.

The five years that M. Monteux has spent with the Boston orchestra have been unique. Taking it at the lowest musical point of its historical career, he has brought it to a plane as high, if not higher, than has been achieved by any of his predecessors. As a program builder this popular French conductor has always shown great catholicity of taste and has given many contemporary orchestral works their first hearing in this country. In doing this he has not shown favortism to any national school.

The program of last evening contained the happiest of Beethoven's symphonies, the Seventh in A major, which contains in its four movements a carnival of lively rhythms. Throughout the whole of the first movement, after the slow introduction, the listener is carried along by the persistent rhythm as of a galloping horse. In the second, each section of the orchestra sings, in turn, the beautiful suave flowing melody two-part melody. The presto movement paces along with irresistable force and a sure steady rhythm, and the finale is just what it should be, a jubiliant climax to the whole symphony. It seems hardly necessary to say that Monteux and his men gave a performance of this work which was probably as near perfection as any orchestra could attain. There was perfection in technique, but there was by no means lacking a genuine musical feeling which was especially evident in the slower second movement which is one of Bethoven's most tender moments.

Following, came Richard Straus' tone poem, "Death and Transfiguration." Practically all the symphonic music composed by Straus is written to a program, in fact he has made the programistic style so much his own that today program music virtually means Richard Strauss's music. His works are extraordinary in many ways. His melodies are very different from melody as the average person understands it. They abound in odd and sometimes ugly turns, in wide jumps impossible to sing and difficult to play, in highly striking and unforgettable rhythms. There is not space for a detailed analysis of the famous German composer's score, which abounds weird and grewsome harmonies descriptive of a dying man in his dismal dimly lighted room. For a time he struggles and fights with death but finally it grips him, and in the orchestra the tom-tam and harp knell the soul's departure. Again did the conductor show splendid control of his able and experienced musicians and in the many changes of rhythm which this score contains he marshaled his forces with complete unanimity.

Of particular interest were the two "Nocturnes" by Debussy, "Clouds" and "Festivals," the former picturing the slow solemn march of the clouds in the sky and the latter full of gay movement and dance rhythms. They proved a very refreshing after the ponderous Strauss number and were given a good reading. This highly enjoyable and rare concert closed with the well known and even popular "Tanhauser Overture," which seems so simple and natural to us nowadays, but which, when Wagner composed it, was dissonant and shocking to all but a few.

There was a very large audience present which at all times showed keen enjoyment and interest in the work of the splendid men from Huntington avenue and their leader, recalling him several times after each number. All together this was a memorable visit of the orchestra after an absence of three years and dit it doubtless the wish of all those present last evening that no such time shall elapse before its next

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THIS CLIPPING FROM
WORCESTER
MASSACHUSETTS
GAZETTE
FEB 9 1924

BOSTON SYMPHONY COMING TUESDAY

Famous Orchestra to Give Concert in Evening at Mechanics Hall

PIERRE MONTEAUX
at Mechanics Hall

The famous Boston Symphony orchestra, 104 pieces, Pierre Monteux, conductor, is coming to Worcester, Tuesday night, to give a concert in Mechanics hall at 8.15 o'clock. It will be the final appearance in this city of the conductor, Pierre Monteux, as his five years' contract with the orchestra ends this season. He has brought the organization to a state of perfection that makes it one of the greatest orchestras in the world. The program to be given includes Beethoven's Seventh symphony in A major; Richard Strauss' tone poem, "Death and Transfiguration," Debussey's nocturnes, "Clouds" and "Festivals." The program closes with Wagner's overture from "Tannhauser."

TRANS FEB 16

WEEK-END ROUND OVER BOSTONIAN CONCERT-GIVING

OLD WAYS AND NEW AMONG THE VIOLINISTS

Regret for the Grand Style Vanished—Mr. Chadwick as American Composer Through an Afternoon of His Music—With Reason the People's Orchestra Honors Him—Mme. Sundelius Returns

ONE after another, the renowned violinists of the hour traverse Bostonian cooncert-halls—Mr. Kreisler the other day at the Opera House; Mr. Thibaud with the Symphony Orchestra last Saturday; Mr. Heifetz by himself next Sunday afternoon. There is not a reason to question their titles to note and favor. All three play with adroit command of the finer technique of their instrument, caressing out of it what they—and the composer—will. All three produce a lustrous, silken, supple tone, ever in flowing motion, susceptible to endless modulation and shading—voice to the sensuous song of the violin, voice also to every implication of the chosen music. For these three are musicians as well as violinists. From their hands the composer's measures take shape, progress, character. Through their playing, their minds and spirits reflect and enrich his. It is hard to remember a more nearly perfect performance in kind than Mr. Thibaud's of Lalo's "Spanish Symphony" on Friday and Saturday—unless memory harks back to Mr. Kreisler in Beethoven's Concerto or to Mr. Heifetz in sundry pieces of Bach.

And yet, and yet, it is possible to desire a passion of the violin that not one of these three is minded—or is able—to sound. Not so many years ago, Ysaye in prime traversed these same concert-halls. From music and from instrument it was his custom to draw great sweeps or gusts of tone; to make phrases flash and periods flame; to bear the piece in hand from power to power, from magnificence to magnificence. Fervent was this playing and lofty; within it composer, violinist and audience were veritably exalted. The single voice of the violin became as the sound of many voices. A "noble rage," as the old poets named such passion, seemed to possess the violinist. In a musical might, upon an instrument transfigured, outpoured the great body, mind and heart of Eugène Ysaye. "The grand style" went the phrase for this playing. Now there is no violinist to compass it or even to cultivate it. For the youngsters—it is said—are warned away, though it tempt them. Upon it has descended the weight of fates. It is out

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Herald Feb 16

Music for Children's Concerts What Do They Genuinely Enjoy?

HEAVY OR LIGHT?

Orchestral concerts for children are now given in England and in several cities of the United States. The question everywhere is, what do these children really enjoy. The complaint has been made that the programs prepared for the school children in Symphony hall have been of too stiff a nature. Children, according to these observers, care chiefly for compositions in which the rhythm is strongly marked. They are bored by Bach and Mozart; Beethoven leaves them cold; but a piece like "The March to the Scaffold," from the "Fantastic" Symphony of Berlioz, excites them to enthusiasm.

A letter from a correspondent who has heard two children's concerts by the Cleveland Orchestra in that city, led by Arthur Shepherd, the assistant conductor, should interest those concerned with the "musical education" of children.

"I was very much interested in the way Mr. Shepherd took charge. He gave a little talk before the concert, calling attention to the fact that the members of the orchestra could not play well if they talked during the performance, and in the same way the children could not listen well if they talked during the performance. This seemed to appeal to them as a reasonable proposition. Then he went on to speak of the families in the orchestra, wood-wind, strings, etc., and he asked the children (the big hall was full) if any of them could give the names of the wood-wind instruments. A number held up their hands and he asked one, who named them all but a double bassoon. Then he got the leader of each wood-wind set to stand up and show his instrument and play a little phrase on it, so that the children all had the opportunity of discriminating between the sounds of the various instruments. Then he told them about the 'Midsummer Night's Dream' overture which was to be played, and asked them to listen for the instruments which had been played to them. The whole thing was a very interesting and good combination of instruction and pleasure. Before the last number he gave the children the opportunity of singing 'America the Beautiful' with the orchestra, and it was really very well done and made the children feel that they were a part of the performance. A friend of mine happened to be in a car with a lot of children who had just come from the Boston children's Symphony concert, and she said the children were skylarking and acting as though they had just been let out of school. That first program of the children's concert in Boston seemed to me rather heavy for the children, whereas the Cleveland concert was distinctly light and thoroughly enjoyable from their standpoint. They were still as mice and evidently were not bored. The orchestra was the full Cleveland Orchestra, which is very good, though not up to our standards."

Now what were these Cleveland programs? That of the first comprised the overture and "America the Beautiful," mentioned by our correspondent; five dances from Tchaikovsky's "Nut-Cracker"; Suite, The Dance of the Happy Spirits, from Gluck's "Orpheus," and two of Dvorak's Slavonic dances.

The program of the third was as follows: "Roman Carnival" overture, Berlioz; March of the Dwarfs from Grieg's "Lyric Suite'; the Allegretto con moto from one of Mozart's piano concertos, two movements from Ippolitov-Ivanov's Caucasian sketches, and, for singing, the "Battle Hymn of the Republic."

At Edinburgh three concerts for schoo children have been given by an orches tra of about 30 players. The average at tendance at each concert was abou 2000. Next season there will be fo concerts, the orchestra will number and the price of admission will be sev pence.

At the first concert the program i cluded Boccherini's Minuet for t strings; the "Pizzicato" from "Sylvia Gounod's "March of a Marionette" a the overture to "Oberon." At the secc "The Londonderry air from Stanfor "Irish Rhapsody," Walford Davie "Solemn Melody" for strings and org Minuet and trio from one of Moza Divertimentos; the Scherzo from Be hoven's Second Symphony, and Elge "Pomp and Circumstance" No. 1, w played.

On the back of each program wa short description of the constitution the orchestra, its division into stri wood-wind, brass and percussion. description was illustrated.

As a supplement to these conc there was a young people's holi concert by the Scottish orchestra, strength, led by Sir Landon Ron The program was an excellent Mendelssohn's overture to "Ruy Bl Massenet's "Scenes Pittoresqu Weber's "Invitation to the Wal Sibelius's "Valse Triste," Jarnef Praeludium, Saint-Saen's "Sw Dvorak's Humoresque, Tchaikovs "Nutcracker," Suite and the Ma from "The Prophet."

A concert that would give pleas

in Symphony Hall even on a Friday afternoon or Saturday evening in the regular subscription course.

HERALD FEB 17

rchestra. It has been the good fortune of the writer to have heard many imes during the last 40 years all the amous conductors and all the leading rchestras of the world, and it is hereby tated without hesitation on his part hat the recent performances by the orhestra of the Brahms Symphony and the Strauss Symphonic Poem were as ne as could be heard anywhere in the orld, both in the clear and brilliant rformance by the members of the orcestra and in the inspiring conducting of Mr. Monteux.

It should be recognized that the Boston Symphony Orchestra is one of the leading orchestras of the world and that very few such organizations can even compare with it. It is certainly one of the glories of Boston and of America, and how any citizen with any civic pride whatsoever can afford to miss an opportunity of lending support passes understanding. Let us throw overboard all such prejudiced remarks that the orchestra is of no account because it is not led by a German conductor and recognize and back up a fine thing when we hear it.

There is far too much of the American slogan of "I know what I like," but this statement, if it is to settle anything, surely depends on the knowledge of the knower. It is a free world and everybody is entitled to like what pleases him, but those dogmatic people who think that their likes contain a definite standard of taste might well be reminded of James Russell Lowell's epigram: "The right to be a cussed fool is safe from all devices human." As an indication of how little the public is really qualified to judge of orchestral performance or interpretation, I submit the following test: If the Boston Symphony Orchestra were asked to play any standard work of Beethoven, Wagner, Mozart, Brahms, etc., and if the work were played in succession by six of the leading conductors of the world, a screen being placed before the orchestra so that no

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TRANS FEB 16

CLASSIC OVERTURE, FADED TONE-POEM, AMERICAN HUMORS

LALO AND THIBAUD IN MATCHED PERFECTIONS

Varied Pleasure at the Symphony Concert—Waning Chaikovsky—Gluck Undimmed—Lewis Carroll's Inventions in Deems Taylor's Tones—Sentimental Pitfalls

NOTHING seemed more significant at the Symphony Concert of yesterday afternoon than the gentle patter of scattered applause descending upon Chaikovsky's Fantasia, "Romeo and Juliet." True it was the final item of a longish programme; but even the audience of Friday has been known to linger, clapping a piece that pleased it. As it was, a few hands stirred here; a few there; and only by palpable effort—and some readiness on his part—was Mr. Monteux brought back to the stage. Indeed, Mr. Bliss's recent and resented "Color Symphony" was quite as warmly applauded. Repetition may hardly have staled Chaikowsky's music, since it has been heard but thrice in twelve years at the Symphony Concerts. Nor did performance flag, since many a measure stirred the conductor's dramatizing temperament or put the orchestra to its mettle. Play the Fourth, the Fifth or the Sixth Symphony of Chaikovsky and audiences at Symphony Hall receive it warmly. Return to his Fantasias—say "Romeo and Juliet" or "Francesca da Rimini"—and cool and scanty are the plaudits.

Yet most of us remember days in which these two musics passed for masterpieces; when they excited hearers, stirring eager applause and fervid comment. Then it was the custom to praise the tumults in Chaikovsky's tonal Verona; to thrill to his motiv and measures of love and fate, to follow closely the course of this "Romeo and Juliet," to set it high for invention and facture. Yesterday, Mr. Monteux's orchestra flung out the same furies; repeated the like amorous ardors; renewed the old measures of lamentation. Yet there was no sign of a quickened audience and only the trickle of applause. In music as elsewhere, the times change, and we change with them, hardly noting the process, quite unable to analyze the consequences. Once upon a time Chaikovsky's tumults filled the ear. Now they sound artificial and hollow. Within memory the pages of love and lament fired the imagination. Now they seem faded, remote, passionless, mere music-making to a programme. The accounting is not easy; yet the fact—and a paradox—remain. Out of the three current and applauded Symphonies of Chaikovsky drips the morbid self-consciousness, flares the hysterical self-confession, with which he is usually reproached and belittled. In comparison, "Romeo and Juliet" and "Francesca" are detached, objective pieces. And they are vanishing; while the Symphonies keep lasting place.

If time sifts and thins music, yet may it also affirm and deepen it. A hundred and fifty years ago next April, a first audience in the Opera House at Paris listened to the Overture to Gluck's music-drama, "Iphigenia in Aulis," and forthwith divided sharply in praise or blame. In 1924, it still persists in the concert-hall and none questions either matter or method. The foolish pedant who declared in our eighties that Franck's Symphony was no symphony, must have been lineal descendant of those who, in an earlier Paris, averred that Gluck's Overture was no overture. Enough for us nowadays, that the form seems to take shape and course from his thought and to bear the musical substance, imaginings with which he it. Here are measures to gentle maidenhood, the wist of Iphigenia led to sacrifi pass the black-browed kings nned her. There Clytemnes r her daughter. Again, and with the pity of these fates. pages is unrolled the ancient tragedy; while out of it nto tones the essence of the e is writing no measures of ggestion; only measures eathe the scope and the gedy. The means seem sim, the methods bare; yet as truly has he written a tender music of pity, a lofty music of fate as though he were luxuriating in the panoply of a Wagner or a Strauss. It is good to return to these simplicities, economics and austerities, to these old secrets of shading, transition

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FEB 9 1924

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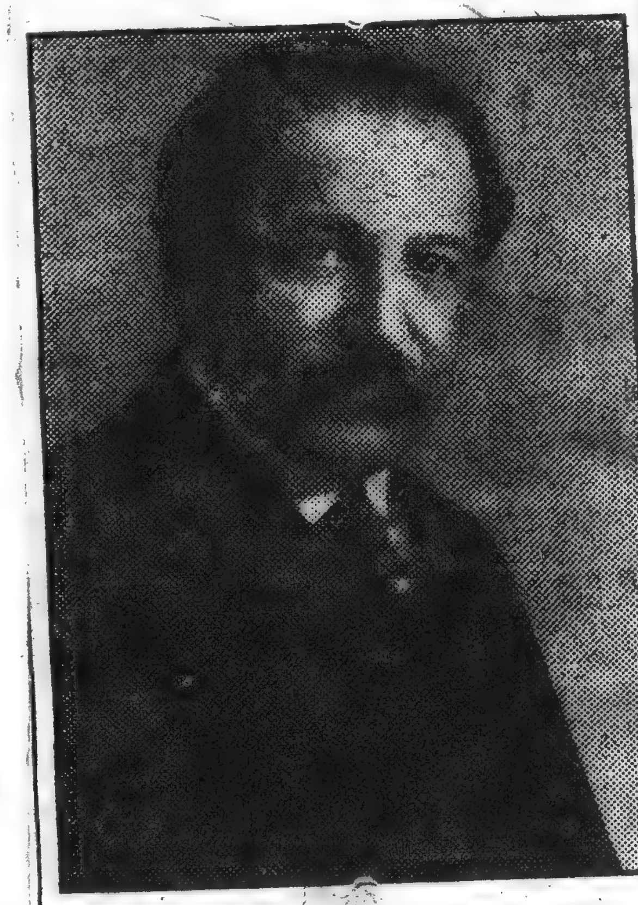

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Now what were these Cleveland programs? That of the first comprised the overture and "America the Beautiful," mentioned by our correspondent; five dances from Tchaikovsky's "Nut-Cracker"; Suite, The Dance of the Happy Spirits, from Gluck's "Orpheus," and two of Dvorak's Slavonic dances.

The program of the third was as follows: "Roman Carnival" overture, Berlioz; March of the Dwarfs from Grieg's "Lyric Suite'; the Allegretto con moto from one of Mozart's piano concertos, two movements from Ippolitov-Ivanov's Caucasian sketches, and, for singing, the "Battle Hymn of the Republic."

At Edinburgh three concerts for schoo… children have been given by an orches…tra of about 30 players. The average at…tendance at each concert was abou… 2000. Next season there will be fo… concerts, the orchestra will number … and the price of admission will be sev… pence.

At the first concert the program i…cluded Boccherini's Minuet for … strings; the "Pizzicato" from "Sylvia… Gounod's "March of a Marionette" a… the overture to "Oberon." At the sec… "The Londonderry air from Stanfor… "Irish Rhapsody," Walford Davi… "Solemn Melody" for strings and or… Minuet and trio from one of Moza… Divertimentos; the Scherzo from Be…hoven's Second Symphony, and Elg… "Pomp and Circumstance" No. 1, w… played.

On the back of each program wa… short description of the constitutio… the orchestra, its division into stri… wood-wind, brass and percussion. … description was illustrated.

As a supplement to these conc… there was a young people's holi… concert by the Scottish orchestra, … strength, led by Sir Landon Ron… The program was an excellent … Mendelssohn's overture to "Ruy Bl… Massenet's "Scenes Pittoresqu… Weber's "Invitation to the Wal… Sibelius's "Valse Triste," Jarnef… Braeludium, Saint-Saen's "Sw… Dvorak's Humoresque, Tchaikovs… "Nutcracker," Suite and the Ma… from "The Prophet."

A concert that would give …

in Symphony Hall even on a Friday afternoon or Saturday evening in the regular subscription course.

HER… FEB 17

…rchestra. It has been the good fortune of the writer to have heard many …imes during the last 40 years all the …amous conductors and all the leading …rchestras of the world, and it is hereby …tated without hesitation on his par… …hat the recent performances by the or…hestra of the Brahms Symphony and … the Strauss Symphonic Poem were a…he as could be heard anywhere in the …orld, both in the clear and brilliant …erformance by the members of the orchestra and in the inspiring conducting of Mr. Monteux.

It should be recognized that the Boston Symphony Orchestra is one of the leading orchestras of the world and that very few such organizations can even compare with it. It is certainly one of the glories of Boston and of America, and how any citizen with any civic pride whatsoever can afford to miss an opportunity of lending support passes understanding. Let us throw overboard all such prejudiced remarks that the orchestra is of no account because it is not led by a German conductor and recognize and back up a fine thing when we hear it.

There is far too much of the American slogan of "I know what I like," but this statement, if it is to settle anything, surely depends on the knowledge of the knower. It is a free world and everybody is entitled to like what pleases him, but those dogmatic people who think that their likes contain a definite standard of taste might well be reminded of James Russell Lowell's epigram: "The right to be a cussed fool is safe from all devices human." As an indication of how little the public is really qualified to judge of orchestral performance or interpretation, I submit the following test: If the Boston Symphony Orchestra were asked to play any standard work of Beethoven, Wagner, Mozart, Brahms, etc., and if the work were played in succession by six of the leading conductors of the world a screen being placed … tra so that …

TRANS FEB 16

CLASSIC OVERTURE, FADED TONE-POEM, AMERICAN HUMOR…

LALO AND THIBAUD IN MATCHED PERFECTIONS

Varied Pleasure at the Symphony Concert—Waning Chaikovsky—Gluck Undimmed—Lewis Carroll's Inventions in Deems Taylor's Tones—Sentimental Pitfalls

NOTHING seemed more significant at the Symphony Concert of yesterday afternoon than the gentle patter of scattered applause descending upon Chaikovsky's Fantasia, "Romeo and Juliet." True it was the final item of a longish programme; but even the audience of Friday has been known to linger, clapping a piece that pleased it. As it was, a few hands stirred here; a few there; and only by palpable effort—and some readiness on his part—was Mr. Monteux brought back to the stage. Indeed, Mr. Bliss's recent and resented "Color Symphony" was quite as warmly applauded. Repetition may hardly have staled Chaikowsky's music, since it has been heard but thrice in twelve years at the Symphony Concerts. N… did performance flag, since many a measure stirred the conductor's dramatizing temperament or put the orchestra to its mettle. Play the Fourth, the Fifth or the Sixth Symphony of Chaikovsky and audiences at Symphony Hall receive it warmly. Return to his Fantasias—say "Romeo and Juliet" or "Francesca da Rimini"—and cool and scanty are the plaudits.

Yet most of us remember days in which these two musics passed for masterpieces; when they excited hearers, stirring eager applause and fervid comment. Then it was the custom to praise the tumults in Chaikovsky's tonal Verona; to thrill to his motiv and measures of love and fate; to follow closely the course of this "Romeo and Juliet," to set it high for invention and facture. Yesterday, Mr. Monteux's orchestra flung out the same furies; repeated the like amorous ardors; renewed the old measures of lamentation. Yet there was no sign of a quickened audience and only the trickle of applause. In music as elsewhere, the times change, and we change with them, hardly noting the process, quite unable to analyze the consequences. Once upon a time Chaikovsky's tumults filled the ear. Now they sound artificial and hollow. Within memory the pages of love and lament fired the imagination. Now they seem faded, remote, passionless, mere music-making to a programme. The accounting is not easy; yet the fact—and a paradox—remain. Out of the three current and applauded Symphonies of Chaikovsky drips the morbid self-consciousness, flares the hysterical self-confession, with which he is usually reproached and belittled. In comparison, "Romeo and Juliet" and "Francesca" are detached, objective pieces. And they are vanishing; while the Symphonies keep lasting place.

If time sifts and thins music, yet may it also affirm and deepen it. A hundred and fifty years ago next April, a first audience in the Opera House at Paris listened to the Overture to Gluck's music-drama, "Iphigenia in Aulis," and forthwith divided sharply in praise or blame. In 1924, it still persists in the concert-hall and none questions either matter or method. The foolish pedant who declared in our eighties that Franck's Symphony was no symphony, must have been lineal descendant of those who, in an earlier Paris, averred that Gluck's Overture was no overture. Enough for us nowadays, that the form seems to take shape and course from his thought and purpose, to bear the musical substance, …otion and imaginings with which he …ld charge it. Here are measures to …mon the gentle maidenhood, the wist… …ubmission of Iphigenia led to sacrifi… …oom. Now pass the black-browed kings …so condemned her. There Clytemnes… …orrows for her daughter. Again, and …music sighs with the pity of these fates. …on a few pages is unrolled the ancient …d, the old tragedy; while out of it …k distills into tones the essence of the …on. For he is writing no measures of …ammed suggestion; only measures … shall outbreathe the scope and the … of his tragedy. The means seem sim…ple; the methods bare; yet as truly has he written a tender music of pity, a lofty music of fate as though he were luxuriating in the panoply of a Wagner or a Strauss. It is good to return to these simplicities, economics and austerities, to those old … of shading, transition …

Inching Along

Slight Increase Through the Week of the Guarantee Fund for the Symphony Orchestra

BY no more than $365 has the fund risen in the past week to meet the deficit for the current season in the operation of the Symphony Concerts. Dr. and Mrs. Henry Carmichael; Mr. and Mrs. George D. Latimer; Charles F. Sampson; and a contributor "in Memory of Albert van Raalte," the violinist, were the subscribers of this sum. The Guarantee Fund now stands at $79,358.34 out of a desired and necessary $95,000. The Endowment Fund, likewise, sticks fast at $156,349.02. A list printed in the programme-book for the current week names nearly 300 contributors to it.

…est Tint, Holland and Opaque Quality
(Not Our Standard Color Line)
Measurements, 3'x6'—Guaranteed Rollers
…NDARD COLORS, $1.32 each
…N SHADE & SCREEN CO.
Sudbury St., Boston, Mass.

[206]

revealing and characterizing office. With them he may even be the surer of beauty and of power, of the integrity and the endurance of his music as such. Will the Prelude to "Tristan" hold its own so well after a hundred and fifty years?

Another beauty, fine-textured and shimmering, sophisticated and subtle, now gentle, now gay, Lalo wove into his "Spanish Symphony" for such a violinist as Mr Thibaud to weave anew upon those who heard them both. A most adroit music is this concerto in disguise, fashioned by light, sure fingers into endless fertility and felicity. The incessant rhythmic motion charms; the contours of the melodies flow from grace to grace. A gentle modulation keeps the measures in rippling transition; while the harmonies enfold its course like the attendant nymphs in ancient fresco. Everywhere fancy plays upon this music—in the capricious turns of the Scherzo, the interlaced motivs of the Finale; through the garlanded melody of the slow division. A super-refined, sedulously studied, even a miniature music; yet by beauty of invention and aptness of workmanship beyond the years to dim and stale. Music, besides, in which Lalo may have heard in imagination the violin of Sarasate as now in our ears sounds the violin of Mr. Thibaud.

Upon the composer's tints and half-tints, the violinist laid the complementary lustres of his own tone. In its flow ran the current of the music, in like incessant and gleaming motion. The modulations were as two-fold impulse in perfection fulfilled. Less prompted than sharing, Mr. Thibaud caught the course, the flavor, of Lalo's moods—caprice and fantasy, revery warming to glow, gayety, light and glancing. Over the felicities that are the grace and the spice of the music, played an equal felicity of performance. Thibaud glamored Lalo, and Lalo, Thibaud. Conductor and orchestra joined with them in shadings, euphonies, refinements of contrast and transition. The audience bathed in the radiance, until it was time for fervor upon fervor of applause. A new generation of reviewers has contrived an ugly yet meaningful word, "musicality," by which they signify the quality of a piece or a performance intrinsic and peculiar to music. It is the word for Lalo's "Symphony" and for Mr. Thibaud's playing. Even the larger voice, the warmer ways, of Ysaye in prime, came not to close to the goal. A Thibaud now, a Sarasate of old, may better reveal Lalo's fineness of ear and imagination for the violin.

Into this illustrious company—the perpetual Gluck, the fading Chaikovsky, the perfect, if limited, Lalo—an American composer, brought also his gift. Characteristically it was humor and the fancy that may compan'on it. Mr. Deems Taylor is not merely composer of incidental music to any and all plays that pass his way. He may write also an independent music of his own. Even reviewing in the concert-halls and opera houses of New York does not quite strip him of leisure and energy for such composition. More remarkably, he remains human, since with pleasure he reads in "Alice in Wonderland" and "Through The Looking Glass"; while on the latter pages he once found suggestion for music. First he shaped it for miniature orchestra of a few wood-winds and a few strings. Next he amplified it into the full-bodied Suite, played yesterday for the first time in Boston. Possibly at the back of his head is the notion of a fantastic opera or operetta with Carroll's caprices for background, matter and dramatis personæ. If so, may he find the mood and the time to accomplish it.

For, by evidence of the Suite, Mr. Taylor excels in music of fantastical humor, pranking over homely and familiar things; in music of grotesquerie made logical; in music of whimsey touched with sentiment. Carroll's Garden of Live Flowers caught his imagination and brightly they blow and babble, whisper and languish, through his orchestra, while the composer is quick to find the apt and suggesting musical means. A mathematical mind was Carroll's; a fantastical mind as well, and the two lobes of that singular brain put to paper the logical absurdities of "Jabberwocky." As logically, as grotesquely Mr. Taylor clothes the ballad with music abounding in delineative humor, ready with suggesting resource. The double-bassoon roars and writhes; a clarinet sings contrast. A serio-comic fugue, chords variously devised—both serve his ends. Next he sees in imagination Carroll's insects of teeming life and monstrous fantasy—the bee-elephant, the gnat "as big as a chicken," the bread-and-butter fly. For them he writes a music of like contours, motion, buzz and humorous reality, yet as well-knit and ordered as orthodox ear would have it. Uses for humor has the whole-tone scale.

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H. T. P.

UNE GRANDE ORGANISATION MUSICALE AMERICAINE

LA CELEBRE SYMPHONIE DE BOSTON qui fera sa troisième visite à Montréal sous la direction de l'impresario **LOUIS-H. BOURDON**, tout prochainement. Elle donnera son concert au théâtre Saint-Denis. Cet orchestre symphonique est l'un des célèbres de tout l'Amérique et même sa réputation est universelle. Son directeur est l'un des plus renommés du monde, **M. PIERRE MONTEUX**. Il se compose de 108 musiciens, tous des maîtres.

[207]

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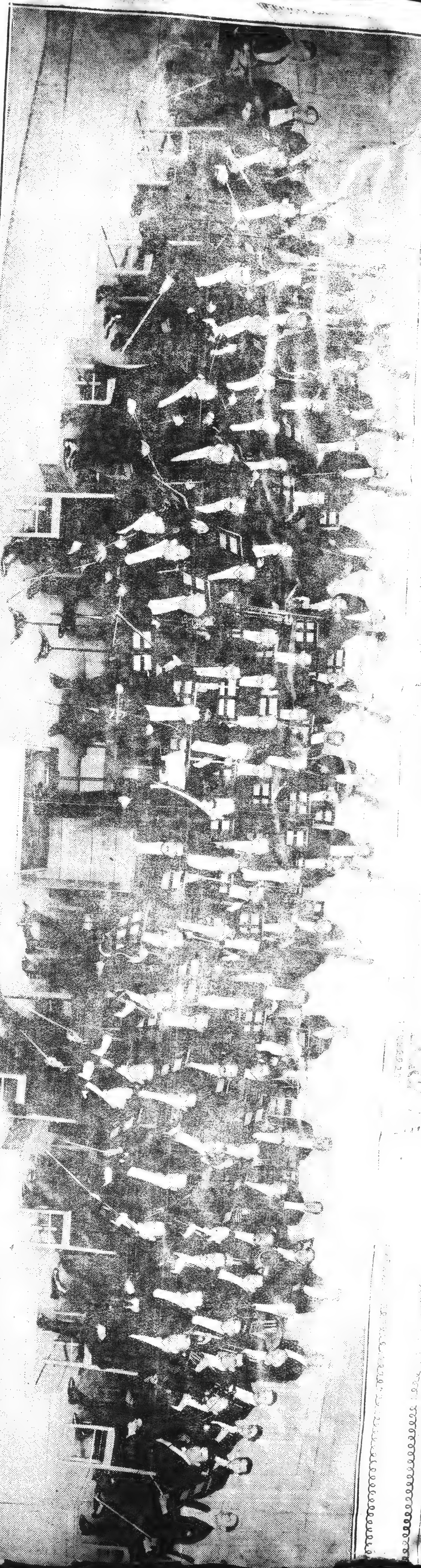
H.



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NEW YORK
ESTABLISHED 1881
FROM
NEWS,
Providence, R. I.

FOURTH BOSTON SYMPHONY PROGRAM; ROBINSON SOLOIST

The soloist at the fourth concert here by the Boston Symphony Orchestra, which will be the last but one of the season, will be Carol Robinson, the celebrated pianist. The concert will take place in Infantry Hall on Tuesday evening, Feb. 26. Miss Robinson has attracted considerable attention of late by her recitals in New York, Chicago and several eastern cities. The chosen concerto for her appearance with the orchestra will be the great work of Tschaikovsky (in B flat minor No. 1).

Pierre Monteux will divide the remainder of the program between music of the Eighteenth Century and of modern France. The symphony will be the great masterpiece of Mozart in C major, called "Jupiter" which it happens has not been performed here by this orchestra for a number of seasons.

The program will close with Charpentier's suite "Impressions of Italy." This score, which stands with the opera "Louise" as one of the French composer's master-works, was written under the direct influence of the sights and sounds of Italy. The viola solo in the serenade will be played by Georges Fourel. The other movements include "On Mule Back," "On the Summits" and "Naples."

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

EB 2-1924

Big Crowd Hears Concert by Boston Symphony Orchestra

The Boston Symphony Orchestra gave one of its philharmonic concerts before a large and highly-appreciative audience at the Academy of Music last night.

The orchestra again proved its excellence, both in interpretation and technique. It was evident that this group of half a hundred musicians, generally considered one of the three best symphony orchestras in America, is comprised of artists of the first rank, all men who are lovers of music as well as players of it.

This was rpoved especially by their rendition of "Daphnis et Chloe," by Ravel, of which they gave the nocturne, interlude and "Danse Guerriere," the last of which they made particularly beautiful.

Alexander Siloti's interpretation of the "Dance of Death," by Liszt, in a pianoforte solo, dre wround after round of applause.

Beethoven's "Pastoral,' 'one of the best-known symphonies, was the main number of the program. The entire number was one of the most exquisite things ever heard in Brooklyn. The last half of the third movement of the "Pastoral" was the grand climax of the piece. Pierre Monteux, the conductor, deserves unlimited praise for his direction of the orchestra.

The last number, Dvorak's overture, "Carnival," was unfortunately placed. It is a lovely piece, but of such a light nature that it should have been the first number of the evening, rather than the last, for as the concluding number it seemed somewhat insipid after such sublime music as Liszt's "Dance of Death."

THIS CLIPPING FROM
NEW YORK
WORLD

EB 3 1924

MUSIC

Another program by the Boston Symphony Orchestra, in Carnegie Hall yesterday, brought Alexander Siloti to the stage as soloist. With the orchestra he played in Liszt's "Dance of Death" (a paraphrase of the "Dies Irae"). The most important number on the program for the orchestra alone was a group of four symphonic fragments from Debussy's incidental music to D'Annunzio's mystery play. This included "The Court of the Lilies," "Dance of Ecstasy," "The Passion" and "The Good Shepherd."

Beethoven's Sixth Symphony—the "'—completed the program.

THIS CLIPPING FROM
NEW YORK
TRIBUNE

FEB 3 - 1924

Debussy's Music to D'Annunzio Play Given by Monteux

Beethoven Pastoral and Liszt "Danse Macabre," With Siloti as Soloist, Included on Boston Symphony Bill

After serving "Le Sacre du Printemps" on Thursday night, Pierre Monteux led the Boston Symphony Orchestra in less pungent music yesterday afternoon at Carnegie Hall. The opening number, Beethoven's Pastoral Symphony, marked the opposite pole from Stravinsky, with a sedative charm. It was pleasant in the hands of the Bostonians, who played with a smooth, rich tone that has become characteristic of the organization—but that final thanksgiving in the Pastoral Symphony appears longer at every performance. This one brought prolonged plaudits and a rising orchestra.

A comparative novelty was the suite of four symphonic excerpts from Debussy's music for D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." Some of this music, as Mr. Hale reminds us, was performed here twelve years ago by the MacDowell Chorus under Kurt Schindler, and the first movement of this particular orchestral suite, "The Court of the Lilies," opened a Carnegie Hall program of the Philadelphia Orchestra under Mr. Stokowski last season. Yesterday's performance apparently was the first of the suite in full here. The second movement, the most colorful of the four, is the music of the dance of ecstasy and the finale of the first act, while the last two, "Passion" and "The Good Shepherd," which were played without an intervening pause, are cast in a sober, contemplative mood. It is music of a certain plaintiveness, rising to considerable eloquence, but not Debussy at his best. The last two movements, especially, were somewhat monotonous.

Alexander Siloti was the soloist, playing Liszt's paraphrase on the "Dies Iræ" entitled "Todtentanz," or "Danse Macabre," with variations on its theme of every mood, from the dignified and ominous to the light and ornate. Mr. Siloti was in excellent form in a performance of varied color, with fluent lightness and precision in his decorative passages and depth and sonority for his loudest ones, while M. Monteux and his musicians gave a spirited accompaniment, with thorough unity in the combined performance of soloist and orchestra. A good sized, though not overflowing, audience waxed most enthusiastic.

THIS CLIPPING FROM
NEW YORK
TIMES

EB 3 1924

BOSTON SYMPHONY IN RARE DEBUSSY WORK

Conductor Monteux Ends His Visit With "Martyrdom of St. Sebastian."

The Boston Symphony Orchestra, which as exemplar of the exotic had so lately come bringing Stravinsky's "Rites of Spring," ended a midwinter visit at yesterday's Carnegie Hall matinee, going out in a blaze of Debussy's "Martyrdom of St. Sebastian." This second rarity, new as a four-part orchestral suite, had once had full concert performance here, the first anywhere and so recognized in Debussy's cable to Kurt Schindler, who gave it with Maggie Teyte, the MacDowell Chorus and the Philharmonic, in 1912, a year after the completer premiere mimed by dancers and sung at the Paris Chatelet.

Conductor Monteux preceded it yesterday with Beethoven's "Pastoral" symphony of silvery harmony at the hands of his band. He closed with Alexander Siloti in the "Dance of Death" that Liszt dreamed eighty-five years ago amid churchly frescoes of the Campo of Pisa. Mr. Siloti, gigantic among the hundred men, towered mentally as he did physically in the grim, sardonic play of piano and orchestra, conjuring the now angelic, now diabolic, dancers.

Debussy's still fascinating score, as at least the first pair of his four "symphonic excerpts" may be described, is happiest in its selections from the first act; the "Court of Lilies," plangent pallor of mellow brass and plucked harpstrings, and the "Dance of Ecstasy," of mingled pain and paean, with glowing finale. The later "Passion" and "The Good Shepherd" are mood-music of subtle beauty, more frankly needing action as the saint portrays Christ's march to Calvary.

The "Sebastian" music was heard with interest by a matinee audience of more than usual distinction. Besides the former producer, Mr. Schindler, there were present many of the financiers and managers of other American or-

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THIS CLIPPING FROM
NEW YORK
TELEGRAPH

1924

With the Symphony.

Thomas, by the way, will be the soloist with the Boston Symphony in Providence shortly. His concert bookings have yielded unusually good results this season and he is listed to sing in as far distant points as Lexington, Elmira and Brooklyn this week.

NEW YORK
ESTABLISHED 1881
From FEB 7 - 1924
Town Topics
New York City

of "Sacre du Printemps."

To Mr. Pierre Monteux, conductor of the Boston Symphony and intelligent advocate of musical progress, fell the honor of presenting "Sacre" to New York for the first time. Monteux as well conducted Strawinsky's score at its première in Paris when presented as a ballet by Serge Diaghileff and the Ballet Russe. The tale is now famous for its inception in the French capital, of the riot that ensued, inexplicable to one who heard the work on Thursday last at Carnegie Hall. We do not feel that "Sacre" depends upon the attending action of the ballet for a complete understanding. It is symphonic in character and must, I believe, sound to best advantage in concert form. Strawinsky named his score "The Rites of Spring, a Picture of Pagan Russia," and it is intended as an evocation of primeval instincts, of the barbarism of early religion.

THIS CLIPPING FROM THE
NEW BEDFORD
MASS.

EB 1924

cerebral subtleties.

This new work is written for twenty-three wind instruments and was first performed at Queen's Hall, London, June 10, 1921, under the direction of Sergei Koussevitzky, who is to come across the Roaring Forties next fall to conduct the Boston Symphony orchestra. He tried to put expression into the work and deeply annoyed its composer.

To understand it you must think about nothing at all. It is simply a study in choral groupings of wind instrument tones. There is no continuous melodic line, no development, no beginning, no middle and no inevitable end. It is not a composition. It is not even a tone painting of externals. It is merely a shameless public exposition of a tone painter's method of settling his palette.

The work contains some extraordinarily beautiful combinations of tones, and these will doubtless find their way into the works of other musicians. Other combinations are acidulous and at this moment offensive to the ear. But even in this piece itself one finds a warning against pronouncing any musical effect permanently offensive.

The acrid chords for trumpets and trambones fall upon the ear of today without annoyance, merely because the modernists used this type of instrumental dissonance before any of the others in their stock and we became accustomed to it long ago.

Stravinsky in his "Symphonies for Wind Instruments" has merely mixed some ingredients. He has not given us a composition any more than a kaleidoscope gives us a stained glass window. But he has presented us with materials in the unshaped state.

It is a singular experiment, an almost swaggering piece of effrontery. You are invited to watch a modernist in his laboratory putting together minor seconds and minor ninths in two different keys and making the result sound like music. Or perhaps you may view Stravinsky as a pharmacist compounding a prescription to be taken four bars in a tablespoonful of Debussy and water after meals to make you a more youthful music lover.

ANOTHER "IF."

THIS CLIPPING FROM THE
MONTREAL
CANADA
Standard
ISSUE OF

FEB 9 1924

Boston Symphony, With Monteux, To Play In Montreal

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NEW YORK
ESTABLISHED 1881
FROM
NEWS,
Providence, R. I.

FOURTH BOSTON SYMPHONY PROGRAM; ROBINSON SOLOIST

The soloist at the fourth concert here by the Boston Symphony Orchestra, which will be the last but one of the season, will be Carol Robinson, the celebrated pianist. The concert will take place in Infantry Hall on Tuesday evening, Feb. 26. Miss Robinson has attracted considerable attention of late by her recitals in New York, Chicago and several eastern cities. The chosen concerto for her appearance with the orchestra will be the great work of Tschaikovsky (in B flat minor No. 1).

Pierre Monteux will divide the remainder of the program between music of the Eighteenth Century and of modern France. The symphony will be the great masterpiece of Mozart in C major, called "Jupiter" which it happens has not been performed here by this orchestra for a number of seasons.

The program will close with Charpentier's suite "Impressions of Italy." This score, which stands with the opera "Louise" as one of the French composer's master-works, was written under the direct influence of the sights and sounds of Italy. The viola solo in the serenade will be played by Georges Fourel. The other movements include "On Mule Back," "On the Summits" and "Naples."

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

FEB 2-1924

Big Crowd Hears Concert by Boston Symphony Orchestra

The Boston Symphony Orchestra gave one of its philharmonic concerts before a large and highly-appreciative audience at the Academy of Music last night.

The orchestra again proved its excellence, both in interpretation and technique. It was evident that this group of half a hundred musicians, generally considered one of the three best symphony orchestras in America, is comprised of artists of the first rank, all men who are lovers of music as well as players of it.

This was rpoved especially by their rendition of "Daphnis et Chloe," by Ravel, of which they gave the nocturne, interlude and "Danse Guerriere," the last of which they made particularly beautiful.

Alexander Siloti's interpretation of the "Dance of Death," by Liszt, in a pianoforte solo, dre wround after round of applause.

Beethoven's "Pastoral,' 'one of the best-known symphonies, was the main number of the program. The entire number was one of the most exquisite things ever heard in Brooklyn. The last half of the third movement of the "Pastoral' was the grand climax of the piece. Pierre Monteux, the conductor, deserves unlimited praise for his direction of the orchestra.

The last number, Dvorak's overture, "Carnival," was unfortunately placed. It is a lovely piece, but of such a light nature that it should have been the first number of the evening, rather than the last, for as the concluding number it seemed somewhat insipid after such sublime music as Liszt's "Dance of Death."

THIS CLIPPING FROM
NEW YORK
WORLD

FEB 3 1924

MUSIC

Another program by the Boston Symphony Orchestra, in Carnegie Hall yesterday, brought Alexander Siloti to the stage as soloist. With the orchestra he played in Liszt's "Dance of Death" (a paraphrase of the "Dies Irae"). The most important number on the program for the orchestra alone was a group of four symphonic fragments from Debussy's incidental music to D'Annunzio's mystery play. This included "The Court of the Lilies," "Dance of Ecstasy," "The Passion" and "The Good Shepherd."

Beethoven's Sixth Symphony—the ''' —completed the program.

THIS CLIPPING FROM
NEW YORK
TIMES

FEB 3 1924

BOSTON SYMPHONY IN RARE DEBUSSY WORK

Conductor Monteux Ends His Visit With "Martyrdom of St. Sebastian."

The Boston Symphony Orchestra, which as exemplar of the exotic had so lately come bringing Stravinsky's "Rites of Spring," ended a midwinter visit at yesterday's Carnegie Hall matinee, going out in a blaze of Debussy's "Martyrdom of St. Sebastian." This second rarity, new as a four-part orchestral suite, had once had full concert performance here, the first anywhere and so recognized in Debussy's cable to Kurt Schindler, who gave it with Maggie Teyte, the MacDowell Chorus and the Philharmonic, in 1912, a year after the completer premiere mimed by dancers and sung at the Paris Chatelet.

Conductor Monteux preceded it yesterday with Beethoven's "Pastoral" symphony of silvery harmony at the hands of his band. He closed with Alexander Siloti in the "Dance of Death" that Liszt dreamed eighty-five years ago amid churchly frescoes of the Campo of Pisa. Mr. Siloti, gigantic among the hundred men, towered mentally as he did physically in the grim, sardonic play of piano and orchestra, conjuring the now angelic, now diabolic, dancers.

Debussy's still fascinating score, as at least the first pair of his four "symphonic excerpts" may be described, is happiest in its selections fom the first act; the "Court of Lilies," plangent pallor of mellow brass and plucked harpstrings, and the "Dance of Ecstasy," of mingled pain and paean, with glowing finale. The later "Passion" and "The Good Shepherd" are mood-music of subtle beauty, more frankly needing action as the saint portrays Christ's march to Calvary.

The "Sebastian" music was heard with interest by a matinee audience of more than usual distinction. Besides the former producer, Mr. Schindler, there were present many of the financiers and managers of other American or-

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NEW YORK
ESTABLISHED 1881
From FEB 7 - 1924
Town Topics
New York City

of "Sacre du Printemps."

To Mr. Pierre Monteux, conductor of the Boston Symphony and intelligent advocate of musical progress, fell the honor of presenting "Sacre" to New York for the first time. Monteux as well conducted Strawinsky's score at its première in Paris when presented as a ballet by Serge Diaghileff and the Ballet Russe. The tale is now famous for its inception in the French capital, of the riot that ensued, inexplicable to one who heard the work on Thursday last at Carnegie Hall. We do not feel that "Sacre" depends upon the attending action of the ballet for a complete understanding. It is symphonic in character and must, I believe, sound to best advantage in concert form. Strawinsky named his score "The Rites of Spring, a Picture of Pagan Russia," and it is intended as an evocation of primeval instincts, of the barbarism of early religion.

THIS CLIPPING FROM THE
MONTREAL
CANADA
Standard
ISSUE OF
FEB 9 1924

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THIS CLIPPING FROM
NEW YORK
TRIBUNE

FEB 3 - 1924

Debussy's Music to D'Annunzio Play Given by Monteux

Beethoven Pastoral and Liszt "Danse Macabre," With Siloti as Soloist, Included on Boston Symphony Bill

After serving "Le Sacre du Printemps" on Thursday night, Pierre Monteux led the Boston Symphony Orchestra in less pungent music yesterday afternoon at Carnegie Hall. The opening number, Beethoven's Pastoral Symphony, marked the opposite pole from Stravinsky, with a sedative charm. It was pleasant in the hands of the Bostonians, who played with a smooth, rich tone that has become characteristic of the organization—but that final thanksgiving in the Pastoral Symphony appears longer at every performance. This one brought prolonged plaudits and a rising orchestra.

A comparative novelty was the suite of four symphonic excerpts from Debussy's music for D'Annunzio's mystery play, "The Martyrdom of Saint Sebastian." Some of this music, as Mr. Hale reminds us, was performed here twelve years ago by the MacDowell Chorus under Kurt Schindler, and the first movement of this particular orchestral suite, "The Court of the Lilies," opened a Carnegie Hall program of the Philadelphia Orchestra under Mr. Stokowski last season. Yesterday's performance apparently was the first of the suite in full here. The second movement, the most colorful of the four, is the music of the dance of ecstasy and the finale of the first act, while the last two, "Passion" and "The Good Shepherd," which were played without an intervening pause, are cast in a sober, contemplative mood. It is music of a certain plaintiveness, rising to considerable eloquence, but not Debussy at his best. The last two movements, especially, were somewhat monotonous.

Alexander Siloti was the soloist, playing Liszt's paraphrase on the "Dies Iræ" entitled "Todtentanz," or "Danse Macabre," with variations on its theme of every mood, from the dignified and ominous to the light and ornate. Mr. Siloti was in excellent form in a performance of varied color, with fluent lightness and precision in his decorative passages and depth and sonority for his loudest ones, while M. Monteux and his musicians gave a spirited accompaniment, with thorough unity the combined performance of soloist and orchestra. A good sized, though not overflowing, audience waxed mo enthusiastic.

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

[illegible] 1924

With the Symphony.

Thomas, by the way, will be the soloist with the Boston Symphony in Providence shortly. His concert bookings have yielded unusually good results this season and he is listed to sing in as far distant points as Lexington, Elmira and Brooklyn this week.

THIS CLIPPING FROM THE
NEW BEDFORD
MASS.

FEB 1924

cerebral subtleties.

This new work is written for twenty-three wind instruments and was first performed at Queen's Hall, London, June 10, 1921, under the direction of Sergei Koussevitzky, who is to come across the Roaring Forties next fall to conduct the Boston Symphony orchestra. He tried to put expression into the work and deeply annoyed its composer.

To understand it you must think about nothing at all. It is simply a study in choral groupings of wind instrument tones. There is no continuous melodic line, no development, no beginning, no middle and no inevitable end. It is not a composition. It is not even a tone painting of externals. It is merely a shameless public exposition of a tone painter's method of settling his palette.

The work contains some extraordinarily beautiful combinations of tones, and these will doubtless find their way into the works of other musicians. Other combinations are acidulous and this moment offensive to the ear. But even in this piece itself one finds a warning against pronouncing any musical effect permanently offensive.

The acrid chords for trumpets and trambones fall upon the ear of today without annoyance, merely because the modernists used this type of instrumental dissonance before any of the others in their stock and we became accustomed to it long ago.

Stravinsky in his "Symphonies for Wind Instruments" has merely mixed some ingredients. He has not given us a composition any more than a kaleidoscope gives us a stained glass window. But he has presented us with materials in the unshaped state.

It is a singular experiment, an almost swaggering piece of effrontery. You are invited to watch a modernist in his laboratory putting together minor seconds and minor ninths in two different keys and making the result sound like music. Or perhaps you may view Stravinsky as a pharmacist compounding a prescription to be taken four bars in a tablespoonful of Debussy and water after meals to make you a more youthful music lover.

ANOTHER "IF."

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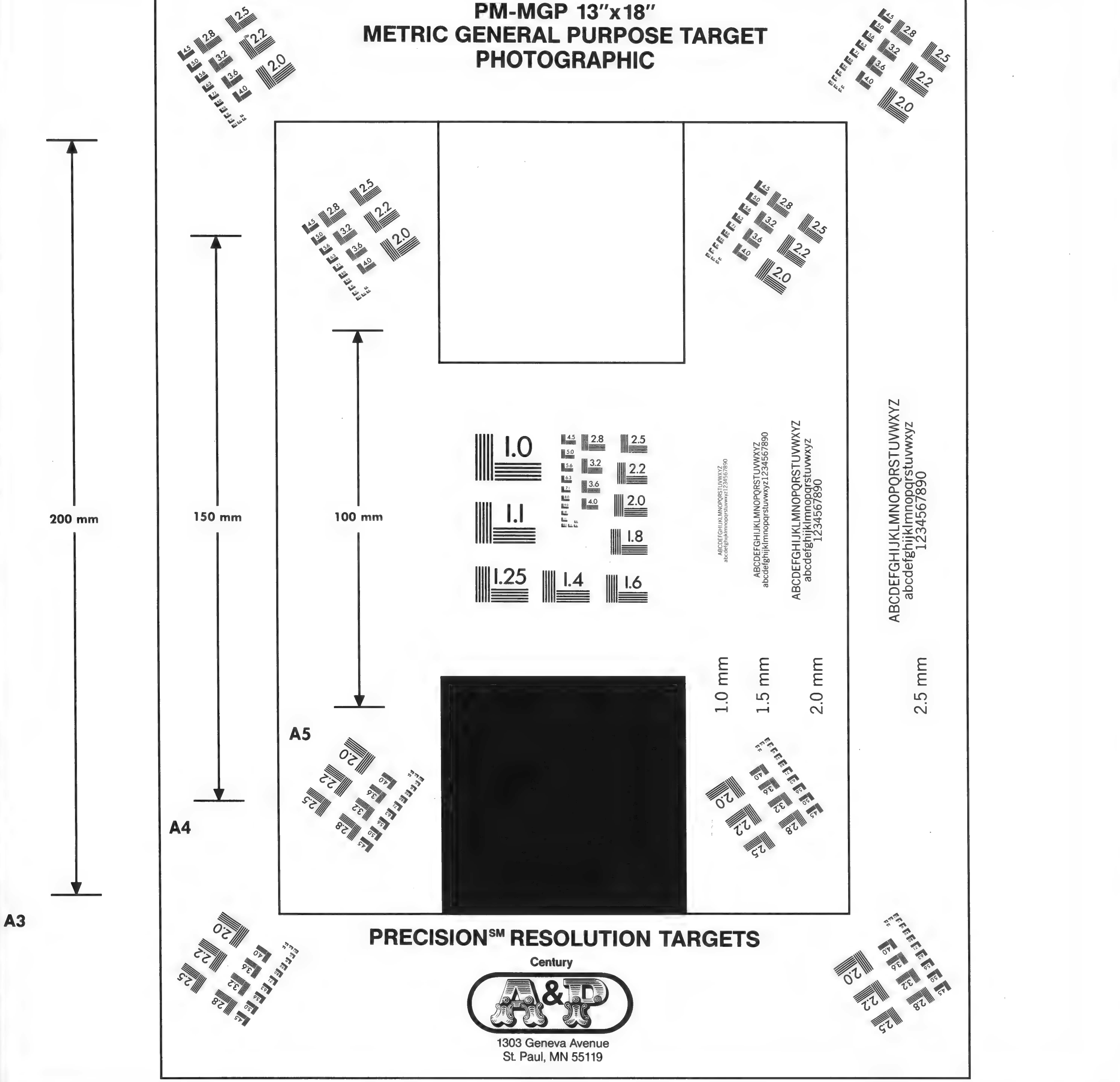
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THIS CLIPPING FROM
NEW YORK
WORLD

FEB 3 1924

WORDS *and* MUSIC

By Deems Taylor

ANY ONE who has ever heard the prelude to "Tristan and Isolde" or "The Afternoon of a Faun" must have wondered, at one time or another, how it would have felt to be present at the first performance of a masterpiece. How did the people respond who heard it first? Did they recognize its greatness at once, or did they accept it as just another novelty, something to be heard with polite interest, briefly discussed, and then forgotten? For a long time I have been asking this question. Hearing the constant, steady trickle of new music that wanders through any New York music season, would I ever have the luck to be present at the first performance of a real masterwork, something destined to be a landmark in musical history? And if I ever should, would I realize it at the time, and how would I feel and behave about it?

Well, I have heard one. I heard the Boston Symphony Orchestra play Igor Stravinsky's "The Rites of Spring" in Carnegie Hall last Thursday night, and I believe that it is the most important piece of contemporary music since "The Afternoon of a Faun" and "Pelleas and Melisande," a work that, half a century hence, will be found to have begun a new epoch in music. So far as the rest of the world is concerned, this cannot be termed a momentous or even important discovery. "The Rites of Spring" is eleven years old, and a good many people have found out long before this that it [illegible] great [illegible] of art, and have said so; but it is extremely important to me to have made that discovery, however belatedly for myself.

* * *

AS for the emotions aroused by the hearing of a masterpiece for the first time, they are, as might have been expected, a bit unsatisfactory—or, rather, one's efforts to describe and justify them are unsatisfactory. This hearer, like many others at Carnegie Hall last Thursday, left the performance in what can best be described as a state of dazed exhilaration. For this music of Stravinsky's is no intellectual tidbit, to be enjoyed and appraised in a state of judicial calm or gentle reverie. It is, as all real music fundamentally is, a direct assault on the emotions through the medium of intuitively arranged sounds. Consequently its effect, although powerful in the extreme, is almost impossible to describe in words.

First of all, the greatness of the music lies in its essentially musical, rather than literary, character. Stravinsky's own explanation of its genesis is very much to the point: "The embryo is a theme that came to me when I had completed the 'Fire-Bird.' As this theme with that which followed was conceived in a strong, brutal manner, I took as a pretext for development, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotal; objective, not [illegible]tive construction." And it is just this impression that his mu[illegible]nveys. He is not trying to illustrate a story, or to prove anything. He is not even experimenting, except in so f[illegible] every work of ar[illegible] is an experiment. He has conceived [illegible] terms of itself, [illegible]d has worked it out as the protago[illegible] [illegible]enery of his dra[illegible].

*

NATURALLY, he has a definite moo[illegible] [illegible]s of moods, to convey. Music is a backward art, compa[illegible] with literature and the plastic arts, but it is becoming increasingly articulate with every decade, and it is no longer possible, as it was a century ago, to treat it simply as a pleasing combination of m[illegible]less sounds. The very fact that dissonance is so rapidly taking it[illegible]e in the composer's vocabulary is proof of the art's present-da[illegible]pressiveness. When music was merely a sound-pattern immediate beauty was one of its primary attributes, as it is of any purely decorative design. But music to-day is coming to have as definite a meaning as words have (although these meanings are by no means interchangeable), and what is commonly called "beauty" is no more to be demanded of it than "beauty" is demanded of Rodin's "Le Penseur." It is inevitable that a modern composer have some definite thing to say in his music, although that thing may not necessarily be describable in words. In "The Rites of Spring," Stravinsky, as he hints, sought to convey—or to re-create—the emotions that stirred primitive man when he performed strange and terrible rites to welcome the fertile spring and placate his powerful and terrifying gods. That, of course, is quite different from taking a prepared scenario for a ballet, and setting music to it.

* * *

IN one respect The Rites of Spring" does not represent the furthest point reached by Stravinsky in his art. In this work he employs the orchestra of Richard Strauss and Gustav Mahler—an immense organization enlisting triple and quintuple combinations of woodwinds, eight horns, six trumpets, four trombones and two tubas, five kettledrums and numerous other percussion instruments—as well as the usual augmented string choirs. Since "Le Sacre" he has steadily reduced his instrumental demands, striving—as in "Le Rossignol" and notably in the "Symphonie Pour Instruments a Vent"—to gain his ends with steadily diminishing orchestral means. In sheer musical worth, however, in naked, elemental power, "The Rites of Spring" stands unique among those of his works that have been heard here.

What makes the work so tremendously satisfying is the absolute faith Stravinsky has kept with himself and his age. Confronted with the problem of conveying primitive emotions to a twentieth century audience, he has solved it in the only way it could be solved—interms of the twentieth century. The effect of his music is certainly primitive: out of the orchestra come rentless, thudding rhythms that beat into the ears like the sound of naked feet upon baked earth, like the thump and howl of war drums in a tropic forest. The music sings, and shrieks, and snarls, until one's heart beats with something of the nameless terror that must have oppressed the Piltdown man as he lay listening to the noises of the primeval night. And this is all done by music, in terms of music, without the shadow of any suggestion by associative or imitative devices. There are one or two Russian folk-tunes in the score, but they are indistinguishable from those of Stravinsky's own devising. And primitive as its rhythms are, in their effect, they are as far as the pole from anything that a primitive man's intelligence would be likely to invent. A striking evidence of Stravinsky's artistic integrity, I think, lies in the fact that, although he employs five kettledrums in the score, he uses no tomtom or any other form of savage drum that might evoke the primitive past by mere association of ideas.

Certain things, of course, are not in the work, although one is convinced that, did he need them, Stravinsky could supply them. There is little gayety in it, for one thing, and almost nothing suggesting tenderness or any lyric quality. They are not there simply because there is no place for them. Primitive man, as Stravinsky sees him—and rightly no doubt—did not smile and did not love. His life was anger, and bewilderment, and fear, and lust, and "The Rites of Spring" is the very essence of that life. Monstrous, hairy and terrible, it stalks through the orchestra like some obscene pagan god. And as one listens one feels the stirring of old emotions, and old, dim thoughts and fears. And strange, familiar, age-old figures rise out of the past and shamble by, mute, threatening, grotesque and pitiful.

THIS CLIPPING FROM THE
SPRINGFIELD,
MASS.
NEWS

FEB 3 - 1924

When You Hear Music

By
Jennie Irene Mix

When they were building Symphony hall in Boston some wag suggested through the newspaper that over each exit be placed a sign reading—"This way out in case of Brahms."

The satire had in it as much truth as humor. In those days—the year was 1900—if a Brahms number was placed on a Boston symphony program a large majority of the subscribers made it a point to have other engagements on the day of the concert. Those who went because there were certain other compositions they wanted to hear lost their courage during the Brahms and fled in such numbers that, to quote DeWolfe Howe, historian of the orchestra, "At the close of a Brahms symphony there were more people on the stage than in the audience."

Today one of the most compelling drawing cards on an orchestra program in Boston is a Brahms symphony. At last Brahms has found his place in that city where for many years he was not only ignored, but derided. Many a champion fighting in his defense fell on the field of combat suffering as much derision as the composer for whom he gave battle.

If Boston, during the years when the city's reputation for culture was at its high, repudiated Brahms as a stolid heavy bore, the individual of today need make no apology if, for a time, he fails to respond to his music. The qualifying, "for a time," is herein set down with deliberate intention. For, given sufficient opportunity to hear Brahms, the discerning music lover is bound to yield to his influence. If this does not come to pass then let the music lover look within himself for the fault.

There is no surface beauty in Brahms, no emotion of ephemeral who said that Tschaikowsky's music always sounds better than it is. Of Brahms it may be said that his music it always better than it sounds—upon value. It was Edward MacDowell a first hearing.

But why this digression from Beethoven to Brahms? Because on the program of this concert we are all attending the Beethoven "Appassionata" sonata is followed by a group of three Brahms numbers.

A Titan Among Composers

These three pieces by Brahms, a scherzo, an intermezzo and a rhapsodie, make a more direct appeal than does the majority of this Titan's work. For Brahms was indeed a Titan among the composers. In stature not equal to Bach and Beethoven, although Hans von Buelow classed them as "the three Bs," an exaggeration founded on truth. At any rate, it can be said that no composer since Beethoven has proved himself as worthy as has Brahms of being called his legitimate successor.

Establishing acquaintance with a Titan is a more difficult and fearsome undertaking than establishing acquaintance with a person of normal stature and strength. The Titan, being capable of hurling thunderbolts, inspires dread. How do we know but that he has a thunderbolt up his sleeves even as we approach him? Or that he may not block our passage by standing in our way, as forbidding and impregnable as a granite mountain?

Having seen these Titanic qualities in Brahms many turn aside from what seems to them a mountain of difficulty in their progress toward musical appreciation and seek more easily traversed roads to their goal. Had they taken the trouble to examine the mountain closely they would have found that its granite surface contains spots of entrancing beauty; joyous sunshine; flowering meadows; haunts for lovers' trysts. And here and there lakes of clear water; gorges through which thunder angry turbulent streams; again—woods dark with mysteries that are never solved.

All this and much else of grandeur, beauty, tenderness, is missed by those who either refuse to listen to Brahm or, listening, do so with mind ar heart prejudiced against him. O[illegible] through a few of his songs doe make a quick appeal to the pul But, after one has learned to unde stand this Titan of thunderbolts and tenderness, allegiance to his ideals and achievements is thereafter unfailing.

An Age of Giants

"There were giants in those days," when Johannes Brahms lived. At the time he was born, (1833). Wagner was 20 years of age, Liszt 22, Schumann 23, Chopin 24. Beethoven had died but six years before. Tschaikowsky was born when Brahms was seven.

When Brahms was 20, he tramped all day to reach Duesseldorf (or was it two days?) that he might see Robert Schumann, great artist and critic. The reason he walked was because he had no money with which to ride. He arrived at Schumann's door, dusty, hungry, spent, the score of his first work, the C major sonata, under his arm. Schumann, always hospitable to youthful talent, received the stockily built, shy, awkward young man with cordiality. When he heard the sonata he exclaimed, "A genius!" In published articles he proclaimed the youthful Brahms as one who, more than any musician then living, would worthily sustain the fame of the great ones who had gone before him. Schumann saw instantly that here was not only a fresh and splendid genius bristling with originality, but one who even at this early age of 20, had a mastery of the technic of composition that would have done credit to the great Bach himself.

But for all this praise from Schumann and other musicians such as Liszt, Brahms's road to recognition was traveled as laboriously as his tramp to the home of Schumann. His champions rebelled at this, and in their eagerness to hasten his success did him more harm than good. As for Brahms, he seemed the only one unconcerned with what the public thought of him. He was an inflexible idealist, satisfied if he could measure up to his aims in writing a composition and willing to let the composition speak for itself until it gained recognition. As for changing his aims the quicker to gain recognition, such a thought seemed never to enter his mind. In comparison with other composers of his day he lived a reticent quiet life. And, like Beethoven, he never married.

Looking For Syncopation

A man who shall here be nameless but whose name would instantly be recognized if it were set down, was heard to say after a recital composed wholly of songs by Brahms:

Certainly, one cannot call that diabolical, hair-raising scherzo in B minor by Chopin humorous. Nor can we call this scherzo by Brahms on our program—it is the one in E flat minor—humorous, although it is light-hearted and captivating. The harmonic foundation is one that only a composer learned in the technic of his art could construct. From it is developed the airiest and most graceful of music, that goes soaring along as easily as a bird on the wing. Yet it has that quality found in all Brahms music, no matter how spirited it may be—the quality of never letting the heart run away with the head.

The Man of Tender Sentiment

An intermezzo in A flat, as dreamy and loverlike as anything [illegible] by Chopin, shows us in the second number of this group Brahms [illegible] of tender sentiment. But wo[illegible] to the pianist who turns this sentiment into sentimentality! The intermezzo is but two pages long—a masterpiece in miniature. It would be futile to speak in terms of analysis of this lyric gem.

Then comes the magnificent rhapsodie in G minor which from first note to last is Brahms, the Titan. He is riding a storm of passionate emotional intensity, carried swiftly onward through masses of tone that tell of tragedy, triumph, supreme daring. Sheer elementalism. But cast into a faultless form. The structure as bare of the superfluous as the skeleton of a skyscraper.

What about the austere, self-contained, reticent Brahms, one asks after hearing this tremendous outburst. It was written when he was well toward the close of life, yet has in it the full-gloried vitality of youth. Who was it—James Gibbons Huneker?—who said that in this tone-picture Brahms, the philosopher, burns the boats of his old age behind him and becomes for a time a youthful Faust in search of a sensation.

If you are among those who have thought Brahms staid and colorless, throw this prejudice aside as you listen to this rhapsodie. If you do not respond to its dynamic intensity, its glorious freedom—well—if you do not respond—.

Beethoven and Brahms—noble company for the beginning of a recital. But will a man who has been able to play the "Appassionata" and these Brahms numbers as this pianist has played them interpret Chopin with equal understanding? He is about to answer this question. For now we have on our program the inevitable Chopin group.

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THIS CLIPPING FROM
SAN FRANCISCO,
CAL.
CHRONICLE

FEB 3 - 1924

New York Fetes Scotti, Montemezzi, Hofmann

With the New Year has come much new music. The promised production of Laparra's "Habenara," at the Metropolitan, was part of a double bill, with a trifle of Richetelli's "Il Compagnacci," music of light weight. We had the Scotti benefit, in which the veteran baritone celebrated his twenty-fifth anniversary as a member of the opera company (a record which, it is said, is unique), by the performance of "L'Amore dei Tre Re." With the orchestra, too we celebrated new music, as well as New Year. The Boston symphony gave us Bliss' Color Symphony, Hadley and Van Hoogstraten, American novelties of less importance, however, than the Bliss work. Damrosch is going on with the cycle—and Spalding played the concerto.

Probably the Scotti party, as one may term it, was the most important event of the month. A record such as his, is rare. His consummate acting, his finished phrase, and his fine musical feeling, make him a rare artist, one who never disappoints his public. There is no Scarpia like his, and that is why the benefit performance was "Tosca." Fleta and Jeritz were the fellow artists. The house was packed, at top prices, and the monde musicale and those of social light as well, assembled to do Scotti honor. There were speeches, presentations, all the marks of loving respect—a gala night for everybody. Later there was a dinner and more speeches at the Biltmore.

The Montemezzi tribute, too, was unique. It is seldom we single out the man who wrote the music. The performance was fine—Miss Bori, the first Fiora, was in the part—Didur, too, as Archibaldo, as at the premiere here ten years ago. There was the unusual acknowledgment of the American and Italian anthems being played between the first and second acts—and the few words of Mr. Cravath expressed much of the esteem in which the musical public honor the composer, as one of Italy's foremost composers.

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THIS CLIPPING FROM
NEW YORK
WORLD

FEB 3 1924

WORDS *and* MUSIC

By Deems Taylor

ANY ONE who has ever heard the prelude to "Tristan and Isolde" or "The Afternoon of a Faun" must have wondered, at one time or another, how it would have felt to be present at the first performance of a masterpiece. How did the people respond who heard it first? Did they recognize its greatness at once, or did they accept it as just another novelty, something to be heard with polite interest, briefly discussed, and then forgotten? For a long time I have been asking this question. Hearing the constant, steady trickle of new music that wanders through any New York music season, would I ever have the luck to be present at the first performance of a real masterwork, something destined to be a landmark in musical history? And if I ever should, would I realize it at the time, and how would I feel and behave about it?

Well, I have heard one. I heard the Boston Symphony Orchestra play Igor Stravinsky's "The Rites of Spring" in Carnegie Hall last Thursday night, and I believe that it is the most important piece of contemporary music since "The Afternoon of a Faun" and "Pelleas and Melisande," a work that, half a century hence, will be found to have begun a new epoch in music. So far as the rest of the world is concerned, this cannot be termed a momentous or even important discovery. "The Rites of Spring" is eleven years old, and a good many people have found out long before this that it [illegible] great [illegible] of art, and have said so; but it is extremely important to me to have made that discovery, however belatedly for myself.

* * *

AS for the emotions aroused by the hearing of a masterpiece for the first time, they are, as might have been expected, a bit unsatisfactory—or, rather, one's efforts to describe and justify them are unsatisfactory. This hearer, like many others at Carnegie Hall last Thursday, left the performance in what can best be described as a state of dazed exhilaration. For this music of Stravinsky's is no intellectual tidbit, to be enjoyed and appraised in a state of judicial calm or gentle reverie. It is, as all real music fundamentally is, a direct assault on the emotions through the medium of intuitively arranged sounds. Consequently its effect, although powerful in the extreme, is almost impossible to describe in words.

First of all, the greatness of the music lies in its essentially musical, rather than literary, character. Stravinsky's own explanation of its genesis is very much to the point: "The embryo is a theme that came to me when I had completed the 'Fire-Bird.' As this theme with that which followed was conceived in a strong, brutal manner, I took as a pretext for development, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotal; objective, not [illegible] tive construction." And it is just this impression that his music conveys. He is not trying to illustrate a story, or to prove anything. He is not even experimenting, except in so far [illegible] every work of art is an experiment. He has conceived [illegible] terms of itself, and has worked it out as the protago [illegible] enery of his drama.

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NATURALLY, he has a definite mood, [illegible] of moods, to convey. Music is a backward art, compa[illegible] with literature and the plastic arts, but it is becoming increasingly articulate with every decade, and it is no longer possible, as it was a century ago, to treat it simply as a pleasing combination of me[illegible]ess sounds. The very fact that dissonance is so rapidly taking its [illegible] in the composer's vocabulary is proof of the art's present-day expressiveness. When music was merely a sound-pattern immediate beauty was one of its primary attributes, as it is of any purely decorative design. But music to-day is coming to have as definite a meaning as words have (although these meanings are by no means interchangeable), and what is commonly called "beauty" is no more to be demanded of it than "beauty" is demanded of Rodin's "Le Penseur." It is inevitable that a modern composer have some definite thing to say in his music, although that thing may not necessarily be describable in words. In "The Rites of Spring," Stravinsky, as he hints, sought to convey—or to re-create—the emotions that stirred primitive man when he performed strange and terrible rites to welcome the fertile spring and placate his powerful and terrifying gods. That, of course, is quite different from taking a prepared scenario for a ballet, and setting music to it.

* * *

IN one respect The Rites of Spring" does not represent the furthest point reached by Stravinsky in his art. In this work he employs the orchestra of Richard Strauss and Gustav Mahler—an immense organization enlisting triple and quintuple combinations of woodwinds, eight horns, six trumpets, four trombones and two tubas, five kettledrums and numerous other percussion instruments—as well as the usual augmented string choirs. Since "Le Sacre" he has steadily reduced his instrumental demands, striving—as in "Le Rossignol" and notably in the "Symphonie Pour Instruments a Vent"—to gain his ends with steadily diminishing orchestral means. In sheer musical worth, however, in naked, elemental power, "The Rites of Spring" stands unique among those of his works that have been heard here.

What makes the work so tremendously satisfying is the absolute faith Stravinsky has kept with himself and his age. Confronted with the problem of conveying primitive emotions to a twentieth century audience, he has solved it in the only way it could be solved—in terms of the twentieth century. The effect of his music is certainly primitive; out of the orchestra come rentless, thudding rhythms that beat into the ears like the sound of naked feet upon baked earth, like the thump and howl of war drums in a tropic forest. The music sings, and shrieks, and snarls, until one's heart beats with something of the nameless terror that must have oppressed the Piltdown man as he lay listening to the noises of the primeval night. And this is all done by music, in terms of music, without the shadow of any suggestion by associative or imitative device. There are one or two Russian folk-tunes in the score, but they are indistinguishable from those of Stravinsky's own devising. And primitive as its rhythms are, in their effect, they are as far as the pole from anything that a primitive man's intelligence would be likely to invent. A striking evidence of Stravinsky's artistic integrity, I think, lies in the fact that, although he employs five kettledrums in the score, he uses no tomtom or any other form of savage drum that might evoke the primitive past by mere association of ideas.

Certain things, of course, are not in the work, although one is convinced that, did he need them, Stravinsky could supply them. There is little gayety in it, for one thing, and almost nothing suggesting tenderness or any lyric quality. They are not there simply because there is no place for them. Primitive man, as Stravinsky sees him—and rightly no doubt—did not smile and did not love. His life was anger, and bewilderment, and fear, and lust, and "The Rites of Spring" is the very essence of that life. Monstrous, hairy and terrible, it stalks through the orchestra like some obscene pagan god. And as one listens one feels the stirring of old emotions, and old, dim thoughts and fears. And strange, familiar, age-old figures rise out of the past and shamble by, mute, threatening, grotesque and pitiful.

THIS CLIPPING FROM THE
SPRINGFIELD,
MASS.
NEWS

FEB 3 - 1924

When You Hear Music

By
Jennie Irene Mix

When they were building Symphony hall in Boston some wag suggested through the newspaper that over each exit be placed a sign reading:—"This way out in case of Brahms."

The satire had in it as much truth as humor. In those days—the year was 1900—if a Brahms number was placed on a Boston symphony program a large majority of the subscribers made it a point to have other engagements on the day of the concert. Those who went because there were certain other compositions they wanted to hear lost their courage during the Brahms and fled in such numbers that, to quote DeWolfe Howe, historian of the orchestra, "At the close of a Brahms symphony there were more people on the stage than in the audience."

Today one of the most compelling drawing cards on an orchestra program in Boston is a Brahms symphony. At last Brahms has found his place in that city where for many years he was not only ignored, but derided. Many a champion fighting in his defense fell on the field of combat suffering as much derision as the composer for whom he gave battle.

If Boston, during the years when the city's reputation for culture was at its high, repudiated Brahms as a stolid heavy bore, the individual of today need make no apology if, for a time, he fails to respond to his music. The qualifying, "for a time," is herein set down with deliberate intention. For, given sufficient opportunity to hear Brahms, the discerning music lover is bound to yield to his influence. If this does not come to pass then let the music lover look within himself for the fault.

There is no surface beauty in Brahms, no emotion of ephemeral who said that Tschaikowsky's music always sounds better than it is. Of Brahms it may be said that his music it always better than it sounds—upon value. It was Edward MacDowell a first hearing.

But why this digression from Beethoven to Brahms? Because on the program of this concert we are all attending the Beethoven "Appassionata" sonata is followed by a group of three Brahms numbers.

A Titan Among Composers

These three pieces by Brahms, a scherzo, an intermezzo and a rhapsodie, make a more direct appeal than does the majority of this Titan's work. For Brahms was indeed a Titan among the composers. In stature not equal to Bach and Beethoven, although Hans von Buelow classed them as "the three Bs," an exaggeration founded on truth. At any rate, it can be said that no composer since Beethoven has proved himself as worthy as has Brahms of being called his legitimate successor.

Establishing acquaintance with a Titan is a more difficult and fearsome undertaking than establishing acquaintance with a person of normal stature and strength. The Titan, being capable of hurling thunderbolts, inspires dread. How do we know but that he has a thunderbolt up his sleeves even as we approach him? Or that he may not block our passage by standing in our way, as forbidding and impregnable as a granite mountain?

Having seen these Titanic qualities in Brahms many turn aside from what seems to them a mountain of difficulty in their progress toward musical appreciation and seek more easily traversed roads to their goal. Had they taken the trouble to examine the mountain closely they would have found that its granite surface contains spots of entrancing beauty; joyous sunshine; flowering meadows; haunts for lovers' trysts. And here and there lakes of clear water; gorges through which thunder angry turbulent streams; again—woods dark with mysteries that are never solved.

All this and much else of grandeur, beauty, tenderness, is missed by those who either refuse to listen to Brahms or, listening, do so with mind and heart prejudiced against him. Only through a few of his songs does he make a quick appeal to the public. But, after one has learned to understand this Titan of thunderbolts and tenderness, allegiance to his ideals and achievements is thereafter unfailing.

An Age of Giants

"There were giants in those days," when Johannes Brahms lived. At the time he was born, (1833). Wagner was 20 years of age, Liszt 22, Schumann 23, Chopin 24. Beethoven [illegible] but [illegible]

in "The Hunchback of Notre Dame"
Last Two Times Today

strenuous. Miss Murray herself is a scintillating as usual, doing the re quisite amount of wild Russian danc ing with incidental mujik. During he moments of repression as [illegible] meek li tle sister, she displays a [illegible] prising ability as an actress.

WOULD DYNAMITE UGLY FRENCH MONUMENT

Paris, Jan. 21—The dynamiting large numbers of French monume is recommended by several artistic ly inclined newspaper contributors the surest method of beautifying Pa and France. One of these writers cently issued a public call for vol teers to blow up some admittedly u buildings and statues, such as tha Jules Simon in front of the Com Francaise, that of Gambetta in Tuileries Gardens, the Troca Palace, the Opera Comique and tain department stores. His appar ly serious proposal excited wide retical approval, but many of

[illegible] would instantly recognized if it were set down, was heard to say after a recital composed wholly of songs by Brahms:

Certainly, one cannot call that diabolical, hair-raising scherzo in B minor by Chopin humorous. Nor can we call this scherzo by Brahms on our program—it is the one in E flat minor—humorous, although it is light-hearted and captivating. The harmonic foundation is one that only a composer learned in the technic of his art could construct. From it is developed the airiest and most graceful of music, that goes soaring along as easily as a bird on the wing. Yet it has that quality found in all Brahms music, no matter how spirited it may be—the quality of never letting the heart run away with the head.

The Man of Tender Sentiment

An intermezzo in A flat, as dreamy and loverlike as anything ever penned by Chopin, shows us in the second number of this group, Brahms, the man of tender sentiment. But wee

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THIS CLIPPING FROM
SAN FRANCISCO,
CAL.
CHRONICLE

FEB 3 - 1924

New York Fetes Scotti, Montemezzi, Hofmann

With the New Year has come much new music. The promised production of Laparra's "Habenera," at the Metropolitan, was part of a double bill, with a trifle of Richetelli's "Il Compagnacci," music of light weight. We had the Scotti benefit, in which the veteran baritone celebrated his twenty-fifth anniversary as a member of the opera company (a record which, it is said, is unique), by the performance of "L'Amore dei Tre Re." With the orchestra, too we celebrated new music, as well as New Year. The Boston symphony gave us Bliss' Color Symphony, Hadley and Van Hoogstraten, American novelties of less importance, however than the Bliss work. Damrosch is going on with the cycle—and Spalding played the concerto.

Probably the Scotti party, as one may term it, was the most important event of the month. A record such as his, is rare. His consummate acting, his finished phrase, and his fine musical feeling, make him a rare artist, one who never disappoints his public. There is no Scarpia like his, and that is why the benefit performance was "Tosca." Fleta and Jeritz were the fellow artists. The house was packed, at top prices, and the monde musicale and those of social light as well, assembled to do Scotti honor. There were speeches, presentations, all the marks of loving respect—a gala night for everybody. Later there was a dinner and more speeches at the Biltmore.

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Mischa Elman, who played at the Settlement Music school concert, shows, at least as far as my personal observation goes, added poise and assurance. There is less sticky sentimentality and more of the warmth with restraint, which mark artistic stature. He has, perhaps in losing his hair (alas, the truth, he is becoming bald), lost some of that wild temperament, which is assoc ated with such locks. But that h is a finer artist, is gospel truth.

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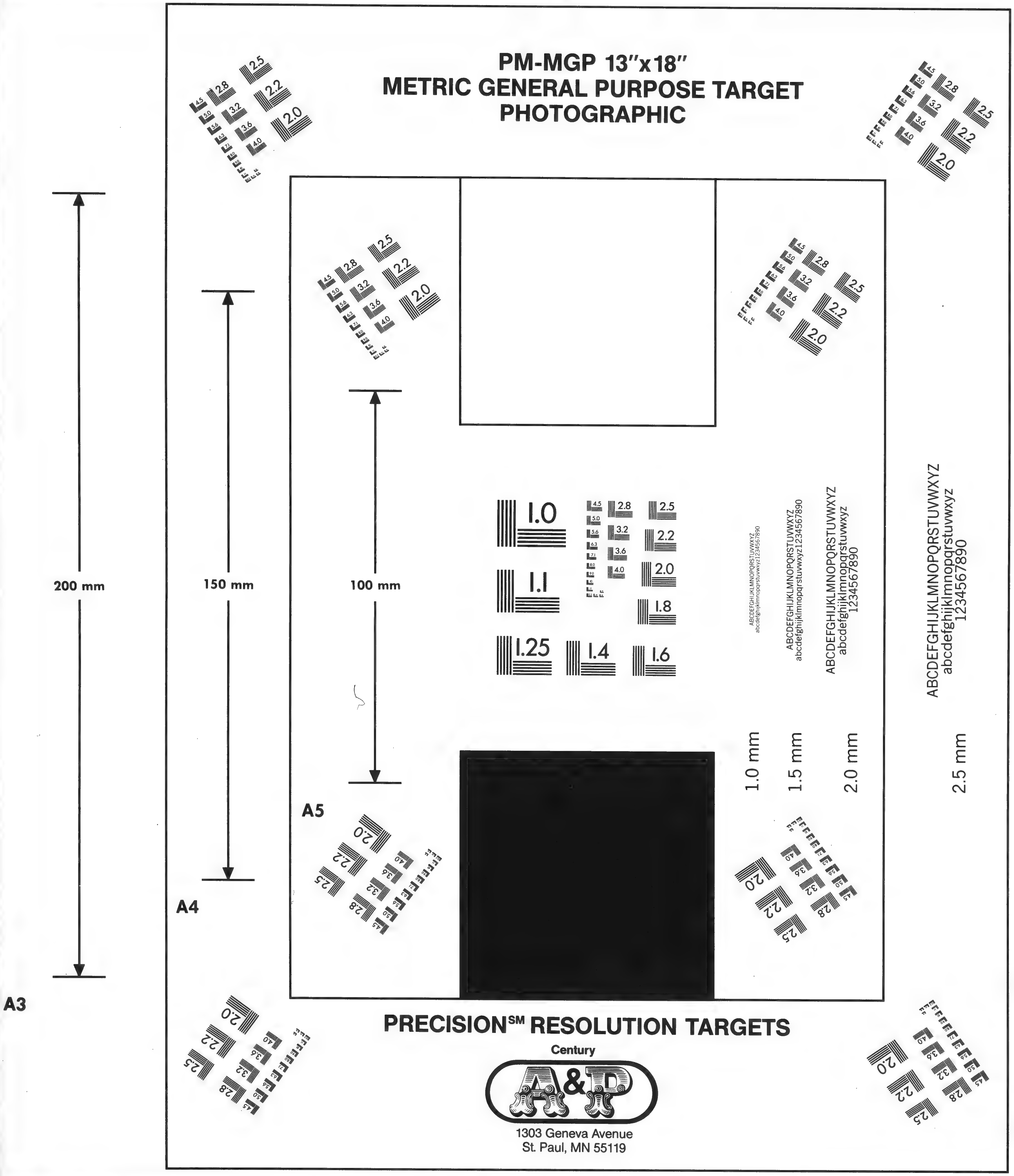

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ING POST

FEB 9 - 1924

Stravinsky, Monteux and The Boston Orchestra

Who Will Be Its Next Conductor, Kussevitzky or Schneevoigt?—Stravinsky's Past, Present and Future

By HENRY T. FINCK

Who will be the conductor of the Boston Symphony Orchestra next season?

It has been understood for some time that the admirable but rather wild and woolly Russian, Kussevitzky, had been chosen for that great position, but apparently the directors are still in an experimental stage, for here is Professor Georg Schneevoigt (whose engaging face is pictured on another page) coming over today at the special invitation of the directors of the Boston orchestra to conduct its regular concerts on March 7 and 8.

Professor Schneevoigt enjoys a reputation abroad not unlike that of Willem Mengelberg, and every artist of international note has appeared under his baton with his famous orchestra in Stockholm; among them have been Mme. Cahier, Rachmaninoff, Hubermann, Hofmann, and Melba. Like many other famous conductors, Professor Schneevoigt gained a name for himself as an instrumentalist and was solo 'cellist with European orchestras with whom he later appeared as conductor.

Whether the new conductor is to be Kussevitzky or Schneevoigt, many will be sorry to have Pierre Monteux go back to Paris. He has not always struck twelve, or even eleven; but as an interpreter of French music he has excelled, and still more in the modern Russian repertory. New York came to know him first in conection with the Ballet Russe, which gave such admirable performances, particularly of Stravinsky's "Petroushka" and "The Fire Bird."

It is therefore not singular that M. Monteux's greatest triumph—at least in this city—during the five years of his leadership of the Boston Symphony Orchestra came last week, when he brought out Stravinsky's "Rites of Spring" (La Sacre de Printemps). It aroused unbounded enthusiasm and the critics were practically unanimous in proclaiming it a masterpiece, not a few heralding it as epoch making.

Glorious "Petroushka"

Personally, I think that Stravinsky's epoch-making work was his "Petroushka." I "point with pride" to the following paragraphs I wrote about that in the EVENING POST in the year 1919:

"Stravinsky's music is as fantastic, as droll, as grotesque as the action. It is epoch-making music; the first successful attempt to infuse a whole musical score with humor—a quality so rare in this art that some have denied its existence. Here it is, life size; humor and fun as genuine as Mark Twain's or Artemus Ward's, and oh! what a relief and a delight to hear something really new in the tonal art! What Schoenberg, Ornstein, and other deliberate cacophonists have tried to do and failed Stravinsky has done with success; with huge success he has cut a new path in the jungle of dissonances and in so doing has opened vistas of new melodic, harmonic, rhythmic, and orchestral delights.

"He doesn't fling pots of paint in the public's face, but paints new pictures with new tints. No padding in this music; he goes straight to the point every time; he calls a spade a spade and not an agricultural instrument; he lets the instruments discourse singly or in new simple groups; instead of sentimental Mascagnian intermezzos he has the jumbo drums fill up the scenic interstices with lusty, thunderous ruffles; he brings in the piano, as well as the celesta, the triangle, the xylophone, the metallophone—who cares? Why should not they have their innings? Liszt's example and forecasts are coming into their own.

"Great is Stravinsky's "Petroushka" the best thing that has come out of Russia since Tchaikovsky's pathetic swan song. Did you note the gripping rhythms of the melodious music when the puppets come to life and begin to dance? Did you—but no, these things cannot be described; words are only words and music begins where words end."

Bold, but Not Bad

Propped by this enthusiastic tribute, have I not the right to proclaim myself high priest of Stravinsky?

How do I reconcile this claim with the reputation I have achieved as a fierce, irreconcilable opponent of the "futurists" or cacophonists?

Easiest thing in the world. The head over the article from which I have just quoted was "STRAVINSKY: BOLD BUT NOT BAD."

That sums up in four words the difference between Stravinsky and most of the others of the motley crew of "modernists." They are bold and bad.

They specialize in dissonance because they have nothing new to say, using strange and ugly sounds as a smoke screen to hide their sterility; whereas Stravinsky uses new tonal clashes because he has big tragic or comic ideas which call for them.

Almost all the other futurists are barnacles on the Stravinsky ship. What I have been trying to do is to scrape them off.

They are funny fellows,

Those there would soon be in our midst hundreds of epoch-making geniuses—and not a drop to drink!

The Future of Stravinsky

There is one discouraging thing about Stravinsky which depresses me. He is so original and delectable a composer that we should hear as much of him as possible. But how can we? His best music is associated with ballets: "Fire Bird," "Petroushka," "Rites of Spring." But artistic ballet of this kind is a thing Russian which it will be extremely difficult to acclimate in this country.

To be sure, we can have the music of the Stravinsky ballets given as absolute music in our concert halls. But then we get only one side of it, missing the delightful congruity with the action which is half its charm.

There are also some pieces which this composer wrote directly for the concert hall. I recall three that have been heard here: some one-minute pieces played by the Flonzaley Quartet, a ridiculous clarinet solo, and the "Symphonies for Wind Instruments," played here by the Philadelphia Orchestra last Tuesday. None of those comes in inspiration within a mile of the ballets; which suggests the sad thought that Stravinsky needs the stage scenery and action to fertilize his imagination, and these we can seldom have.

Remains the opera "The Nightingale." Let us have that, please.

NEW YORK
ESTABLISHED 1881
FEB 14 1924
From
JOURNAL,
Chicago, Ill.

MUSIC

By EUGENE STINSON

The Chicago Civic Opera sends word from Cleveland, where it is singing, of arrangements which will make one Toti Dal Monte its guest coloratura soprano for next season. Dal Monte is now singing in Paris, and will soon be heard in Australia with Nellie Melba's opera company. Frank St. Leger, one of the Chicago Opera's assistant conductors, will also take part in Dame Melba's enterprime.

Of all progressive composers, Igor Stravinsky, the Russian, is the most distinguished. In his virtues he combines the farthest goal and the best aim. He tries for as much as any other living writer of music, and more than most. His work is received with universal respect, even in those quarters where patience for the new is seldom possessed.

Stravinsky's music called "Spring Consecration" was recently given its first New York hearing by the Boston Symphony orchestra, Pierre Monteux conducting. Monteux conducted the first performance of the music when Serge Diaghileff, that Reinhardt of the ballet, staged it in Paris. The date was May 29, 1913. Nijinsky had devised the steps, Nicholas Roerich the scene. The Paris audience contributed a riot. All in all the affair was a conspicuous one.

"Spring Consecration" was played in concert form in Paris ten years ago. It was first heard in America at the hands of the Philadelphia Symphony orchestra March 3, 1922, when the enterprising Leopold Stokowski directed it. The Boston Symphony has also performed the piece in its own sanctuary.

More Stravinsky music revealed to eager New Yorkers, and this time by the Philadelphian Stokowski, is his "Symphonies for Wind Instruments."

The "symphonies" was first played in Queen's hall, London, June 10, 1921. Sergei Koussevitsky, who next season will succeed Monteux as leader of the famous Boston orchestra, was conductor. London was distressed.

Chicago has had as yet only innocent experiences with Stravinsky's early music.

Prof. Schneevoight

Conductor of the Konsertfoereningen in Stockholm, who will lead the Boston Symphony in two concerts, March 7 and 8, as guest conductor.

THIS CLIPPING FROM THE
MONTREAL
CANADA
ISSUE OF Star

FEB 9 1924.

MUSIC IN NEW YORK

New oYrk, Feb. 8.

Curiously enough, this same year which has brought us Beethoven in unprecedented doses, has done as much for Stravinsky. One by one the works of Stravinsky, the much maligned and much exalted, are coming to us after successes elsewhere. Boston, Philadelphia and all of Europe have accepted him; New York is now ready to listen. And it was Pierre Monteux, with the Boston Symphony Orchestra, who had to bring us Le Sacre du Printemps.

When Mr. Monteux conducted this for the first time with the Russian Ballet in Paris, 1913, they say the indignation of the audience stopped the performance. It was hissed, screeched and jeered off the stage. Last week in Carnegie Hall—and remember, American audiences are not nearly as open-minded as the European—only seventeen people, mostly old people, left their seats during its performance. One mature woman, caught midway between her seat and the exit by a virulent Stravinsky chord, made up of four kettledrums, a bass drum, cymbals and assorted instruments, was seen to wince and look to her escort for support. But on the whole the audience was respectful, attentive and highly enthusiastic. Another accusedly insane man of music has officially been declared sane.

Le Sacre du Printemps is translated as The Rite of Spring. It was written originally for ballet and is now played in concert form in two sections, the first describing the primitive gathering for the spring festival, and the second the choosing of some young girl who must dance herself to death as a sacrifice to the gods who control the fertility of the earth.

It has been hailed as the greatest of Stravinsky's works by those who say the Russian holds no mystery of chord or melodic progression for them. Well it may be. A single hearing leaves one with an impression of tremendous music, a work which, if it intends to convey an idea of the barbaric and primitive emotion, does so in an unparalleled way. Composers have often tried to represent barbarism with exotic rythms, but there has been no attempt before this where the clash of notes has worked so successfully toward that end. The parts of this composition in which Stravinsky works up to the dances, and the dances themselves, are overpowering in their effect and volume of sound. It is the music of the war cry, of the ecstatic primitive whose gods of nature demanded blood and the body for their appeasing, of life as it progresses on the purely emotional, instinctive plane.

Stravinsky's orchestration in this, as in his other works, is a marvel. Not one hearing nor anything but an analysis of the score can tell how he gets his combinations of tones and how a clear impression is obtained from the melee of sound. Its texture is highly complicated, but its difficult construction does not make itself felt in the hearing. Le Sacre marks another step in our musical education.

* * *

THIS CLIPPING FROM THE
GLOUCESTER
MASS.
TIMES
AUG 1923

BOSTON SYMPHONY ORCHESTRA.

Famous Organization to Give Concert at Salem, Sunday Afternoon.

An event of prime importance will be the coming visit of the internationally celebrated Boston Symphony Orchestra of 100 musicians, which is

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ODAY'S CALENDAR OF SPORTS:
Racing—Meeting of Business Men's
3.15 o'clock.

This orchestra has been for years considered one of the most remarkable organizations of its kind in the world. Its name stands for the utmost perfection in musical performance. These supreme qualities are the outcome of more than 40 years of endeavor.

The history of the orchestra makes a fine record of high purpose, administrative wisdom, and munificence on the part of its founder. Every effort was directed toward artistic supremacy. One after another of the world's greatest conductors devoted their best towards the further refinement of the ensemble. Nothing was spared to bring the first musicians of Europe to make up the ranks.

Hence the ensemble, in glow of tone, in clear cut unanimity and delicate balance of choirs, is the envy of all orchestras. It requires a remarkable leader to shape this ensemble and to evoke from it a wondrously eloquent performance.

Such a leader is Pierre Monteux. This, his fifth season as conductor, will also be his last, and promises to be one of the finest, artistically speaking, of them all. The Boston symphony concerts have never been

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BOSTON,
MASS.
Christian Science Monitor
FEB 1 1924

Fifteenth Program of Boston Symphony

The fifteenth concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. The program:

Gluck—Overture to "Iphigenia in Aulis."
Lalo—"Spanish Symphony," for violin and orchestra.
Taylor—Suite, "Through the Looking Glass."
Tschaikowsky—Overture-Fantasia, "Romeo and Juliet."

Deems Taylor's suite, "Through the Looking Glass," had been played here by the New York Chamber Music Society, but the performance yesterday was the first in Boston of the version for orchestra. Rarely is it the good fortune of the audiences of the symphony concerts to hear so interesting, imaginative and withal skillfully constructed a composition by an American composer, and indeed they have often listened to music by many a foreigner which was far less worthy of a hearing. Mr. Taylor's music is originally conceived; it is not in its translation of Lewis Carroll's whimsical story into tones and it shows an extraordinarily fine command of the technic of musical composition and orchestration. This is music of which Americans may indeed be proud.

Previous to the playing of this Suite Jacques Thibaud gave a remarkably fine performance of Lalo's "Spanish Symphony." Such an interpretation of this work was necessary to restore it to the good graces of the public hereabouts, which has too often heard it played by violinists who, whatever their technical attainments or their understanding of other styles of music may have been, were eminently unfitted to play this delicate, refined music. And this concerto is decidedly not a show piece, designed to tickle the ears of the multitude. In it is to be found a wealth of poetic fancy and a depth of sentiment which only an artist of Mr. Thibaud's quality can bring out. In the mad rush for technic it is fast being forgotten that the violin is a musical instrument and that the mission of the violinist is after all to make music. Such a state of affairs has long existed among pianists. Mr. Thibaud's playing serves to call the attention to the fact that a great technic may be employed for artistic ends; that the possessor of it may still remain susceptible to the real beauties of music; that the violinist may still sing a melody with feeling and thereby move his auditors, and that music does not after all exist primarily for the display of mere personal prowess.

Mr. Monteux's playing of Gluck's overture was among the most remarkable of his more recent accomplishments. As time goes on his versatility in the music of different schools and periods seems more and more astounding. In this overture of severe and chaste design, with its restrained emotion, he was as much at home as in Deems Taylor's light and fanciful conceits, or in the passionate measures of Tschaikowsky. Truly a conductor of unusual insight and exceptionally sympathetic understanding.

S. M.

ING POST

FEB 9 - 1924

Stravinsky, Monteux and The Boston Orchestra

Who Will Be Its Next Conductor, Kussevitzky or Schneevoigt?—Stravinsky's Past, Present and Future

By HENRY T. FINCK

Who will be the conductor of the Boston Symphony Orchestra next season?

It has been understood for some time that the admirable but rather wild and woolly Russian, Kussevitzky, had been chosen for that great position, but apparently the directors are still in an experimental stage, for here is Professor Georg Schneevoigt (whose engaging face is pictured on another page) coming over today at the special invitation of the directors of the Boston orchestra to conduct its regular concerts on March 7 and 8.

Professor Schneevoigt enjoys a reputation abroad not unlike that of Willem Mengelberg, and every artist of international note has appeared under his baton with his famous orchestra in Stockholm; among them have been Mme. Cahier, Rachmaninoff, Hubermann, Hofmann, and Melba. Like many other famous conductors, Professor Schneevoigt gained a name for himself as an instrumentalist and was solo 'cellist with European orchestras with whom he later appeared as conductor.

Whether the new conductor is to be Kussevitzky or Schneevoigt, many will be sorry to have Pierre Monteux go back to Paris. He has not always struck twelve, or even eleven; but as an interpreter of French music he has excelled, and still more in the modern Russian repertory. New York came to know him first in conection with the Ballet Russe, which gave such admirable performances, particularly of Stravinsky's "Petroushka" and "The Fire Bird."

It is therefore not singular that M. Monteux's greatest triumph—at least in this city—during the five years of his leadership of the Boston Symphony Orchestra came last week, when he brought out Stravinsky's "Rites of Spring" (La Sacre de Printeinps). It aroused unbounded enthusiasm and the critics were practically unanimous in proclaiming it a masterpiece, not a few heralding it as epoch making.

Glorious "Petroushka"

Personally, I think that Stravinsky's epoch-making work was his "Petroushka." I "point with pride" to the following paragraphs I wrote about that in the Evening Post in the year 1919:

"Stravinsky's music is as fantastic, as droll, as grotesque as the action. It is epoch-making music; the first successful attempt to infuse a whole musical score with humor—a quality so rare in this art that some have denied its existence. Here it is, life size; humor and fun as genuine as Mark Twain's or Artemus Ward's, and oh! what a relief and a delight to hear something really new in the tonal art! What Schoenberg, Ornstein, and other deliberate cacophonists have tried to do and failed Stravinsky has done with success; with huge success he has cut a new path in the jungle of dissonances and in so doing has opened vistas of new melodic, harmonic, rhythmic, and orchestral delights.

"He doesn't fling pots of paint in the public's face, but paints new pictures with new tints. No padding in this music; he goes straight to the point every time; he calls a spade a spade and not an agricultural instrument; he lets the instruments discourse singly or in new simple groups; instead of sentimental Mascagnian intermezzos he has the jumbo drums fill up the scenic interstices with lusty, thun-

cies are. What they need most is copie of the textbooks on logic by Jevons John Stuart Mill. All their reasoning is based on the ludicrous fallacy that because some foolish, narrow critics abused masters like Wagner, Chopin and Liszt for dissonances which are now liked by everybody, therefore any kind of composerling who now perpetrates any kind of cacophonic atrocity will by and by be hailed as a genius! It is to laugh.

As a matter of fact, it is almost as easy to manufacture this futuristic "music" as it is to blow a steam whistle. Anybody can do it, and if all the fellows who are doing it were right in their vain assumptions there would soon be in our midst hundreds of epoch-making geniuses—and not a drop to drink!

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There is one discouraging thing about Stravinsky which depresses me. He is so original and delectable a composer that we should hear as much of him as possible. But how can we? His best music is associated with ballets: "Fire Bird," "Petroushka," "Rites of Spring." But artistic ballet of this kind is a thing Russian which it will be extremely difficult to acclimate in this country.

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MASS.
TIMES
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MASS.
Christian Science Monitor
FE[illegible] 1924

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S. M.

THIS CLIPPING FROM

PAWTUCKET
RHODE ISLAND
TIMES
EB 16 1924

Symphony Concert.

The soloist at the fourth concert here by the Boston Symphony orchestra, which will be the last but one of the season, will be Carol Robinson, the celebrated pianist. The concert will take place in Infantry Hall on Tuesday evening, Feb. 26. Miss Robinson has attracted considerable attention of late by her recitals in New York, Chicago and several eastern cities. The chosen concerto for her appearance with the orchestra will be the great work of Tschaikovsky (in B flat minor, No. 1).

Pierre Monteux will divide the remainder of the programme between music of the 18th century and of modern France. The symphony will be the great masterpiece of Mozart in C major, called "Jupiter," which, it happens, has not been performed here by this orchestra for a number of seasons.

The programme will close with Charpentier's suite, "Impressions of Italy." This score, which stands with the opera "Louise" as one of the French composer's master works, was written under the direct influence of the sights and sounds of Italy, The viola solo in the serenade will be played by Georges Fourel. The other movements include "On Mule Back," "On the Summits" and "Naples."

THIS CLIPPING FROM

BROCKTON,
MASS.
ENTERPRISE
FEB 16 1924

it just happens that pe
dvertisements. But

ESTABLISHED
From FEB 16 1924
TRAVELER
Boston, Mass.

SYMPHONY PROGRAM

Edouard Risler, the noted French pianist, will appear as soloist at the next regular pair of Boston Symphony concerts, which are to be given in Symphony hall next Friday afternoon and Saturday evening, Feb. 22 and 23. Mr. Risler will appear with the orchestra in Beethoven's Fourth Concerto in G major. Another event of this program will be the performance of Henry Hadley's new symphonic poem, "Ocean," under the direction of the composer. Pierre Monteux will also conduct Mendelssohn's Overture to Shakespeare's "Midsummer Night's Dream" and d'Indy's "Summer Day on the Mountain."

THIS CLIPPING FROM

SALT LAKE CITY
UTAH
DESERET SUN

16

"Le Sacre du Printemps," or "The Rite of Spring," a new score by Igor Stravinsky, just produced in this country by the Boston Symphony orchestra, is creating a sensation in the east, noticeably in New York where it was received with demonstrations of favor. However, in Paris and London, there was much opposition to it.

* * *

THIS CLIPPING FROM

NEW YORK
TRIBUNE

FEB 17 1924

"Le Sacre du Printemps" Again

In answer to a number of requests for the repetition of Stravinsky's "Le Sacre du Printemps," which was played for the first time in New York on January 31 by the Boston Symphony, Pierre Monteux and that orchestra will repeat the Stravinsky work at their next Saturday afternoon concert at Carnegie Hall, on March 15.

THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
TRIBUNE
FEB 17 1924

MISS CAROL ROBINSON

Young Piano Soloist With the Boston Symphony Orchestra at Infantry Hall on Feb. 26.

THIS CLIPPING FROM THE

BA TIMORE,
MD.
POST
EB 17 1924

* * *

Undoubtedly the musical event of the past week was the presentation by the Boston Symphony of Strawinsky's "Rites of Spring." Deems Taylor describes the score as "music of almost unbelievable complexity of orchestral texture—yet essentially as stark and primitive as the wall pictures of the caveman. This is great music."

* * *

Pablo Casals will be the soloist

THIS CLIPPING FROM THE

PROVIDENCE
R. I.
JOURNAL
EB 18 1924

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Carol Robinson will appear with the orchestra in the pianoforte concerto of Tschaikovsky (No. 1 in B flat minor). A pupil of Fannie Bloomfield Ziesler, this young artist is taking an increasingly important place among the younger pianists.

Chaminade Club

THIS CLIPPING FROM

ALBANY
NEW YORK
KNICKERBOCKER PRESS

FEB 17 1924

In a Line or Two

ANOTHER conductor new to this country who is shortly to be heard is Georg Schneevoight, of Sweden. He has just arrived, and it is expected he will conduct a pair of Boston Symphony concerts on March 7 and 8. Schneevoigt is conductor of the Konsertfoereningen orchestra, of Stockholm, and bears an excellent reputation.

* * *

THIS CLIPPING FROM THE

SALEM
MASS.
NEWS
FEB 18 1924

MARKS AN EPOCH IN MUSICAL LIFE OF THIS OLD CITY

Boston Symphony Orchestra, Directed by Pierre Monteux, With Edith Thompson, Soloist, Delighted Audience

The Boston Symphony orchestra, with Pierre Monteux conducting, gave a notable concert at the Empire theatre yesterday (Sunday) afternoon, notable in Salem's musical history by the visit of this world-renowned organization and its famous conductor and by recalling and reviving days when Salem was the recognized musical center for the best in music between Boston and Portland.

In those other days the greatest singers, soloists and choirs and orchestras and military bands were heard here with a pleasing regularity, days when the Salem musical world was wont to boast of Gilmore, Fenollosa, Emilio, Wyatt, Oliver and others among her residents, and a host of artistic visitors who always met a warm welcome from local audiences. The Boston Symphony, under George Henschell in the second year of its existence had Salem on its list because of the educated and discriminating audiences met here.

An equally discriminating audience filled the theatre yesterday, manifesting its pleasure by enthusiastic and prolonged applause.

The orchestra was assisted yesterday by Miss Edith Thompon, who had appeared here several times, a pianist of eminence who was received with a warmth little less than that which greeted Mr. Monteux and his band.

The program was: Symphony No. 5, "From the New World," Dvorak; Nocturnes, "Clouds" and "Festivals," Debussy; Concerto in B flat (No. 2), Tchaikovsky, Miss Thompson; Prelude to "The Mastersingers of Nuremberg," Wagner.

Long and cordial was the greeting given Mr. Monteux when he took position in front of some 100 recognized artists on their respective instruments.

The Dvorak Symphony

may have been the cause of an animated controversy among critics as to whether its spirit is American or Czechish, but there was contention yesterday among hearers as to its popularity. The "Largo" and the English horn solo by Mr. Muller in the second movement of the largo aroused the audience to a long demonstration of pleasure.

The Debussy sketches continued the audience in the happy mood induced by the symphony, the brilliant and eloquent performance leaving nothing to be desired even by hypocritical listeners.

The brightly gay Wagner number was a most happy conclusion to the elegant program.

The various themes in this composition by the master musicians of the later days, varying from festival gaiety to the pompous and pedantic, seemed to appeal strongly to Mr. Monteux and the band with the result that the orchestra seemed to excel itself and set the audience in a rapture that found some relief in applauding.

Miss Thompson's Playing

demonstrated her right to be a soloist with the band. Although frequently heard by many of yesterday's audience she seemed in an extra musical mood yesterday and her playing demonstrated careful study and punctilious attention to detail. It was a joy to all who heard her and a pleasing contribution to the magnificent concert of Mr. Monteux and the orchestra.

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THIS CLIPPING FROM THE

NEW BEDFORD
MASS.

JAN 1924

Bedford is the dupe.

Heywood Broun alludes in the World to the recurring problem in plays of men or women described as geniuses. The audience expects the genius to do his tricks and that is why so many plays about opera singers fail. A marvelous voice is described and the actor or actress cannot give a sample. But in a play produced in New York last week the genius is a composer who is writing a symphony. Incidentally the action of the piece allows him to play the music for a pantomime. This music was composed by Deems Taylor of the World, of whom "F. P. A." recently wrote that if the incidental music of a play in these days was not written by Deems Taylor, it was not incidental. Mr. Broun says: "It is lovely music, quite brilliant enough to convince the audience that the hero, in a more serious moment, might conceivably sit down and compose a symphony of unquestioned genius. And the pantomime around which the music is written is so beautiful and so skilfully played that there is no trouble at all in believing that the young gentleman of the play is perhaps almost worthy of all the lofty praise which has been accorded to him."

There is no reason why this should not be conceivable because Deems Taylor had just composed a suite which the Boston Symphony orchestra has regarded as worthy to play. Of this suite Philip Hale writes: "Mr. Deems Taylor's suite was performed here for the first time. He chose these episodes in the adventures of the adorable little Alice: Her talk with the chattering flowers in the garden; how she was puzzled by the poem about the Jabberwock; her dialogue with the gnat about various insects; and her encounter with the pathetic White Knight, who kept falling out of the saddle. These movements are prefaced by one entitled 'Dedication.' It is a pleasure to find an American composer of talent who is willing to write music that is cheerful, not portentous; whose fancy is delicate; who uses a large orchestra discreetly, not chiefly to make a thunderous noise. Mr. Taylor, for his inspiration, went to a book that for years has pleased children from the tender age to that of white hairs; he did not ransack the Grecian or the Scandinavian mythology; he had no Thesis, no exposition of colors; he did not attempt to portray in music cave life and the rude rites of primitive man. Nor did he strive painfully to be ultra-modern in the French, Italian, or German manner. He remembered Lewis Carroll's story; pleasant and amusing musical thoughts came into his head and he expressed them musically, without laboring after transliteration. Even his narration of the Jabberwock's fate is not too realistic, and in this movement the measures that may be taken to picture the peaceful scene while the hero waited with vorpal sword' in hand by the Tumtum tree the approach of the fearsome monster are charged with poetic beauty. Charming also is the 'Dedication.' The whole work shows genuine fancy, a gift of expression in an individual manner."

THIS CLIPPING FROM

ROCHESTER,
N. Y.
DEMOCRAT

FEB 17 1924

In a Line or Two.

Another conductor new to this country who is shortly to be heard is Georg Schneevoigt, of Sweden. He has just arrived, and it is expected he will conduct a pair of Boston Symphony concerts on March 7th and 8th. Schneevoigt is conductor of the Konsertfoerengen Orchestra, of Stockholm, and bears an excellent reputation.

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THIS CLIPPING FROM

PAWTUCKET
RHODE ISLAND
TIMES

EB 16 1924

Symphony Concert.

The soloist at the fourth concert here by the Boston Symphony orchestra, which will be the last but one of the season, will be Carol Robinson, the celebrated pianist. The concert will take place in Infantry Hall on Tuesday evening, Feb. 26. Miss Robinson has attracted considerable attention of late by her recitals in New York, Chicago and several eastern cities. The chosen concerto for her appearance with the orchestra will be the great work of Tschaikovsky (in B flat minor, No. 1).

Pierre Monteux will divide the remainder of the programme between music of the 18th century and of modern France. The symphony will be the great masterpiece of Mozart in C major, called "Jupiter," which, it happens, has not been performed here by this orchestra for a number of seasons.

The programme will close with Charpentier's suite, "Impressions of Italy." This score, which stands with the opera "Louise" as one of the French composer's master works, was written under the direct influence of the sights and sounds of Italy, The viola solo in the serenade will be played by Georges Fourel. The other movements include "On Mule Back," "On the Summits" and "Naples."

THIS CLIPPING FROM

BROCKTON,
MASS.
ENTERPRISE

EB 16 1924

it just happens that pe
dvertisements. But

ESTABLISHED 18
From
TRAVELER
Boston, Mass.

FEB 16 1924

SYMPHONY PROGRAM

Edouard Risler, the noted French pianist, will appear as soloist at the next regular pair of Boston Symphony concerts, which are to be given in Symphony hall next Friday afternoon and Saturday evening, Feb. 22 and 23. Mr. Risler will appear with the orchestra in Beethoven's Fourth Concerto in G major. Another event of this program will be the performance of Henry Hadley's new symphonic poem, "Ocean," under the direction of the composer. Pierre Monteux will also conduct Mendelssohn's Overture to Shakespeare's "Midsummer Night's Dream" and d'Indy's "Summer Day on the Mountain."

THIS CLIPPING FROM

SALT LAKE CITY
UTAH
DESERET SUN

"Le Sacre du Printemps," or "The Rite of Spring," a new score by Igor Stravinsky, just produced in this country by the Boston Symphony orchestra, is creating a sensation in the east, noticeably in New York where it was received with demonstrations of favor. However, in Paris and London, there was much opposition to it.

* * *

THIS CLIPPING FROM

NEW YORK
TRIBUNE

FEB 17 1924

"Le Sacre du Printemps" Again

In answer to a number of requests for the repetition of Stravinsky's "Le Sacre du Printemps," which was played for the first time in New York on January 31 by the Boston Symphony, Pierre Monteux and that orchestra will repeat the Stravinsky work at their next Saturday afternoon concert at Carnegie Hall, on March 15.

THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
TRIBUNE

EB 17 1924

MISS CAROL ROBINSON

Young Piano Soloist With the Boston Symphony Orchestra at Infantry Hall on Feb. 26.

THIS CLIPPING FROM THE

BA TIMORE,
MD.
POST

17 1924

* * *

Undoubtedly the musical event of the past week was the presentation by the Boston Symphony of Strawinsky's "Rites of Spring." Deems Taylor describes the score as "music of almost unbelievable complexity of orchestral texture—yet essentially as stark and primitive as the wall pictures of the caveman. This is great music."

* * *

Pablo Casals will be the soloist

THIS CLIPPING FROM THE

PROVIDENCE
R. I.
JOURNAL

18 1924

With Carol Robinson as soloist the Boston Symphony Orchestra will give the last but one of the season's series of concerts here in Infantry Hall on Tuesday evening, Feb. 26. Pierre Monteux will open the programme with the "Jupiter" Symphony of Mozart in C major and close it with Charpentier's suite, "Impressions of Italy." This score, which stands with the opera, "Louise," as one of the French composer's master works, was written under the direct influence of the sights and sounds of Italy. The viola solo in the serenade will be played by Georges Fourel. The other movements include "On Mule Back," "On the Summits" and "Naples."

Carol Robinson will appear with the orchestra in the pianoforte concerto of Tschaikovsky (No. 1 in B flat minor). A pupil of Fannie Bloomfield Ziesler, this young artist is taking an increasingly important place among the younger pianists.

Chaminade Club

THIS CLIPPING FROM

ALBANY
NEW YORK
KNICKERBOCKER PRESS

FEB 17 1924

In a Line or Two

ANOTHER conductor new to this country who is shortly to be heard is Georg Schneevoight, of Sweden. He has just arrived, and it is expected he will conduct a pair of Boston Symphony concerts on March 7 and 8. Schneevoigt is conductor of the Konsertfoereningen orchestra, of Stockholm, and bears an excellent reputation.

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THIS CLIPPING FROM THE

SALEM
MASS.
NEWS

FEB 18 1924

MARKS AN EPOCH IN MUSICAL LIFE OF THIS OLD CITY

Boston Symphony Orchestra, Directed by Pierre Monteux, With Edith Thompson, Soloist, Delighted Audience

The Boston Symphony orchestra, with Pierre Monteux conducting, gave a notable concert at the Empire theatre yesterday (Sunday) afternoon, notable in Salem's musical history by the visit of this world-renowned organization and its famous conductor and by recalling and reviving days when Salem was the recognized musical center for the best in music between Boston and Portland.

In those other days the greatest singers, soloists and choirs and orchestras and military bands were heard here with a pleasing regularity, days when the Salem musical world was wont to boast of Gilmore, Fenollosa, Emilio, Wyatt, Oliver and others among her residents, and a host of artistic visitors who always met a warm welcome from local audiences. The Boston Symphony, under George Henschell in the second year of its existence had Salem on its list because of the educated and discriminating audiences met here.

An equally discriminating audience filled the theatre yesterday, manifesting its pleasure by enthusiastic and prolonged applause.

The orchestra was assisted yesterday by Miss Edith Thompon, who had appeared here several times, a pianist of eminence who was received with a warmth little less than that which greeted Mr. Monteux and his band.

The program was: Symphony No. 5, "From the New World," Dvorak; Nocturnes, "Clouds" and Festivals," Debussy; Concerto in B flat (No. 2), Tchaikovsky, Miss Thompson; Prelude to "The Mastersingers of Nuremberg," Wagner.

Long and cordial was the greeting given Mr. Monteux when he took position in front of some 100 recognized artists on their respective instruments.

The Dvorak Symphony

may have been the cause of an animated controversy among critics as to whether its spirit is American or Czechish, but there was contention yesterday among hearers as to its popularity. The "Largo" and the English horn solo by Mr. Muller in the second movement of the largo aroused the audience to a long demonstration of pleasure.

The Debussy sketches continued the audience in the happy mood induced by the symphony, the brilliant and eloquent performance leaving nothing to be desired even by hypocritical listeners.

The brightly gay Wagner number was a most happy conclusion to the elegant program.

The various themes in this composition by the master musicians of the later days, varying from festival gaiety to the pompous and pedantic, seemed to appeal strongly to Mr. Monteux and the band with the result that the orchestra seemed to excel itself and set the audience in a rapture that found some relief in applauding.

Miss Thompson's Playing

demonstrated her right to be a soloist with the band. Although frequently heard by many of yesterday's audience she seemed in an extra musical mood yesterday and her playing demonstrated careful study and punctilious attention to detail. It was a joy to all who heard her and a pleasing contribution to the magnificent concert of Mr. Monteux and the orchestra.

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NEW BEDFORD
MASS.

JAN 1924

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ROCHESTER,
N. Y.
DEMOCRAT

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THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
TRIBUNE

FEB 17 1924

Fourth Boston Symphony

Miss Carol Robinson, the young pianist, who has attracted such considerable attention lately, will appear as soloist at the last concert but one of the Boston Symphony season in Providence, which is to take place in Infantry Hall on Tuesday evening, Feb. 26. The artist is the foremost pupil of Fannie Bloomfield Ziesler. Her recitals in New York, Chicago and other cities have attracted very favorable attention in the last few seasons. Miss Robinson will appear with the orchestra in the great concerto of Tschaikovsky (No. 1 in B-flat minor).

Pierre Monteux will divide the remainder of the program between the music of the 18th century and of modern France. The symphony will be the great masterpiece of Mozart in C-major, called "Jupiter," which it happens has not been performed here by this orchestra for a number of seasons.

The program will close with Charpentier's suite, "Impressions of Italy." This score, which stands with the opera "Louise" as one of the French composer's master works, was written under the direct influence of the sights and sounds of Italy. The viola solo in the serenade will be played by Georges Fourel. The other movements include "On Mule Back," "On the Summits" and "Naples."

THIS CLIPPING FROM THE

LYNN
MASS.
TELEGRAM-NEWS

FEB 9 1924

EDITH THOMPSON IN SALEM.

The many admirers of the virtuoso ability of Edith Thompson, than whom no more popular pianist comes to Lynn, will be interested to know that she will be the soloist on the occasion of the appearance of the full Boston Symphony orchestra at the Empire theatre, Salem, on Sunday afternoon, Feb. 17. Miss Thompson will play Tchaikowsky's concerto in B flat (No. 2). It is strikingly brilliant and will test her superb powers. The symphony to be given is Dvorak's "New World;" Debussy's nocturnes "Clouds" and Festivals," and Wagner's prelude to the Mastersingers. Pierre Monteux will conduct.

CHURCH.

ESTABLISHED 1881
From FEB 22 1924
Evening Sun
New York City

WILL CONDUCT BOSTON SYMPHONY.

Photo by Keystone View Co., I

Georg Schneevoight.

Georg Schneevoight of Helsingfors, Finland, well known European conductor, will make his first appearance in the United States in March when he will conduct some of the concerts of Boston Symphony Orchestra in that He is one of the best of the Contine leaders, having received engagem all over Europe.

THIS CLIPPING FROM

NEW YORK,
N. Y.
EVENING POST

Feb 23 1924

VISITING MUSICIAN SEES PERIL IN RADIO

Prof. Schneevoight, of Stockholm, Fears There Will Be Only One Orchestra Eventually

URGES GOVERNMENT CHECK

America has too many orchestras, and through the radio, may go to the other extreme, by having only one, with a national audience.

This opinion was expressed today by Georg Schneevoight, who laid down the baton of his Stockholm orchestra to come here for two performances, as guest conductor of the Boston Symphony. The invitation extended to him has been interpreted to mean that he is considered as a successor to Pierre Monteux, who will return to Paris after the present season.

It is Professor Schneevoight's first visit to America, and, unlike other newcomers, he does not discuss what he sees, but what he hears. Instead of New York's size, its buildings and its tremendous activity, Professor Schneevoight notices its concert halls, its operas, and its musicians.

Capital of All Nations

"They are wonderful," he said in English which belied its age of only three weeks. "You have here the essence of Europe, the greatest singers and musicians in the world. Your opera is more magnificent because you have the money and the command of the best. The musical artists in New York make it the capital of all nations."

As he talks, Professor Schneevoight moves his hands as he would at his conductor's desk. They are amazingly sensitive, broad at the wrist and thick through, tapering into fingers that are so long they give a mistaken impression of thinness. Occasionally one paused as the other seemed to take up the theme of the conversation, moving in quick nuances which defied the recently acquired English.

This barrier to English conversation was at once a challenge and an irritation to the maestro. He is a big, powerful man, not stout, but heavy, with a large head and clean-cut, sensitive features, which give his face a dominating yet flexible and amiable expression. He seemed made to determination, and he was determined to speak English regardless of his handicap. Now and then he slipped into German, snatched a word or two, and ultimately lapsed completely into that language, with a laughing promise to do better next time.

Delighted to Accept

"As for coming back to this country for next season," he said, discussing the report that he would succeed Monteux, "I cannot say. All I know is that I was invited to conduct the Boston Symphony on March 7 and 8 and that I was delighted to accept. Nothing has been said about anything else."

Here he paused and considered the question of the radio, deliberating long and then speaking slowly, calling attention every few minutes to the fact that it was only his personal opinion and perhaps not worth very much.

"But it seems to me," he said, "That this radio, as you call it, is very dangerous to the artist. It is so serious that the Government ought to put some check on it before it brings disaster to the musicians. When everyone can put on an ear-cap and hear a single concert what need is there for more than one?

Will Not Have Food

"If everybody in the country can hear Kreisler or Heifetz when they play in one room, where will they get audiences when they go to other cities? And that is what this means if it develops without restriction. What will the orchestras do all over the country if the audiences find they can hear one great orchestra in New York? The musicians will not have——"

He stopped. It was obvious what he meant, but he wanted the English word for it. "Jobs" was suggested, but he viewed it with disfavor. Then he proposed "bread," which seemed good enough, but didn't suit, and so finally he found what he wanted.

"Food!" he shouted. "Food! The musicians will not have food."

"But," he was asked, "don't you think the radio will spread musical education and make it possible for more people to enjoy good music?

"Ah, perhaps," he admitted; "I don't know. They said that about the gramaphone. One thing, though, must be done. The people who spread the music—as you say, broadcast it—those people must be made to pay the artists enough to make up the loss."

American Composers Interesting

Parting reluctantly with the subject of radio, Professor Schneevoight proceeded to contemporary Americans and the trend of modern music, discussing almost by way of parentheses the influence of Stravinsky, Schonberg, and the Group of Six.

"Your American composers, such as Carpenter and Bloch, are very talented. have played their works and they are mos interesting. Bloch is especially interestin and I think that the development o American music is most impressive, wit such possibilities that in twenty years perhaps it will be very important.

"Of the impressionists and the ultramoderns I do *not know what to say. Stravinsky seems* to me a technical genius, and *I liked* Schonberg's earlier work, but this modern composition is not good.

Innovations Up to Public

"I do not believe there is much room for further technical development i music. They may add new instruments t orchestras, but the result is not importan Public taste will have to decide eventuall whether or not the present innovations are worth while."

It was at this point that Professor Schneevoight was asked about the celebrated Group of Six of Paris and its probable influence. Its most recent hearing in New York was when the Swedish ballet was here *and* compositions reflecting the technical *theories* of such men as Darius Milhaud were played. Professor Schneevoight made a wry face and laughed as he answered:

"It is terrible, I think. They do nothing but turn things upside down. There is no more sense in it than there is in turning that picture upside down. (He pointed to one of the Hotel Astor's renditions of well behaved kittens lapping discreetly at a comfortable bowl of milk, though *he* didn't suggest *that* the milk *might* be spilled.)

Plays Something Old

"When I hear their compositions," he added, "I rush off and play something old, something really great, to quiet my ears and my mind."

Professor Schneevoight had grown restless under the *questioning and* continually moved about *in his chair. The little* drawing room *of his* suite was crowded with a baby grand piano, beside which, cordonically perhaps, stood a telephone.

There was a great array of potted *plants* and photographs all over the place, photographs of nearly every notable in music and most of the crowned heads of Europe. All of them were autographed, and once in a vain search for a word Professor Schneevoight had toyed with the picture of a king.

"Come again," he said, graciously, as he ended the interview, "and I shall speak better English; but, anyway, we have always the international language of music."

Louis F. Formon

Symphony Conductor

PROFESSOR SCHNEEVOIGHT

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Post Feb 24

BOS

Deems Taylor Is One of Few Critics Succeed in Field of Music

BY WARREN STOREY SMITH

In the chorus of praise that followed the recent performance at the Symphony concerts of Deems Taylor's delightful suite, "Through the Looking-Glass," one word of interest, if not of deep significance, was omitted. Mr. Taylor is at present music critic of the New York World, a post to which he succeeded upon the death of the late Mr. Huneker; and but rarely have the concerts of the Boston Symphony Orchestra brought to a hearing the music of an American who was at once both a critic and a composer.

Since the distant days of William Henry Fry, composer of symphonies and operas and also reviewer of music for the New York Tribune, these two functions have in America been occasionally united in one man. For seven years Reginald de Koven served as critic on the paper now graced by Mr. Taylor. In Chicago, Felix Borowski and Eric Delamarter have, so to speak, simultaneously composed and reviewed music, while here in Boston Stuart Mason both covers the Symphony concerts for the Christian Science Monitor and on occasion hears his compositions performed at them.

But these men are the exceptions who prove the rule. With us, as in England, the representative composers have for the most part avoided criticism, and the leading critics have shown little or no disposition to compose.

Composer-Critics

Broadly considered, the great creators, in whatever field of artistic endeavor, have been one set of men and the great critics another. On the one hand are ranged Shakspere, Beethoven, Milton and Michelangelo; on the other, Hazlitt, Saint-Beuve, Hanslick and Ruskin.

Although often repeated, the contention that a man must have within himself the ability to write a drama, a novel or an epic poem, to paint a portrait or to compose a symphony, before he can pass adequate judgment upon such creative achievement from the hand of another is palpably absurd. The instances which disprove it are too numerous for mention. Far more valid is the argument that the significant creator tends to be a biased, narrow-horizoned, generally unsympathetic critic.

Vincent d'Indy, himself an often prejudiced if sometimes discerning judge of other composers, has declared in substance that the opinions of eminent musicians are always of value, while it matters naught to the world what "Mr. So-and-So" thinks. Presumably in M. d'Indy's eyes Mr. So-and-So is a convenient name for Ernest Newman, for Guido Gatti, for Pierre Lalo or for Lawrence Gilman. Yet there are those who hold the critical verdicts of these men to be in the main sounder than M. d'Indy's own evaluations.

Prior to the 19th century the more prominent composers were not given to expressing themselves through the medium of words. To be sure, Gluck wrote notable prefaces to certain of his operas, but Bach, Handel, Haydn, Mozart, Beethoven and the rest had scant talent for writing. With the dawning of the Romantic movement there came, however, a new order of musical brain, a brain capable of significant thinking in terms of ideas as well as in terms of tone.

The first of these new geniuses, chronologically speaking, was Hector Berlioz. After him followed, in Robert Schumann, another signally gifted both as writer and as composer. Schumann's critical activities were confined to the Neue Zeitschrift Fur Musik, a semi-weekly journal of musical opinion of which he was the founder and chief editor, while Berlioz was at various times on the staff of no fewer than four Parisian papers.

Of the two, Berlioz was the more brilliant writer, Schumann the more discerning, more liberal-minded reviewer. Berlioz, for example, could speak of Lvov and Onslow as "great composers," and yet deny the genius of Palestrina. For him the Roman's music was "just chords"; Handel he termed a "barrel of pork and beer," and he freely confessed his inability to understand the prelude to "Tristan." For the pianoforte compositions of Schumann Berlioz had a polite word, but he ignored the German's orchestral and chamber music, while the first edition of the songs of Schubert to be published in Paris elicited from him merely a casual word anent "The Erlking," and his sole criticism of Chopin was that he "subordinated the orchestra to the piano."

To counterbalance these omissions and misjudgments stood Berlioz's warm championing of the music of Gluck, of Weber and of Beethoven. His analyses of the last-named composer's nine symphonies are classics of their kind, unsurpassed both in their eloquence and in their discernment.

Against Schumann's door, on the other hand, but one serious charge as critic may be laid; that of his half-contemptuous attitude toward Wagner. On the occasion of the first performance of "Tannhauser" he characterized the music as "weak, often simply amateurish, empty and disagreeable." Yet so fair-minded was he that a year later he could write to his former teacher, Heinrich Dorn, "I wish you could see 'Tannhauser'; it contains deeper, more original and altogether a hundred fold better things than his previous operas, though at the same time much that is musically trivial. In short, Wagner may become of the highest importance to the stage; at any rate he possesses the requisite courage. The instrumentation I consider excellent and the whole workmanship far more masterly than it used to be."

Schumann's initial reception of Chopin, "Hats off, gentlmen! A gen'us!" has become historic; and quite as familiar are his glowing raptures over the youthful Brahms. Towards Mendelssohn he was remarkably generous, considering the fact that the two were in a sense rivals, and he shrewdly discerned both the merits and the defects in the music of his more important contemporaries, of Berlioz, Liszt, Rossini and Spohr. Of Meyerbeer alone was he wholly intolerant; poor, much abused Meyerbeer was, of course, not half so black as Schumann has painted him.

Here, then, was one eminent composer who had, to a rare degree, the gift of impartial criticism. But contrast with Schumann's catholicity the violent partisanship displayed by Hugo Wolf as critic for the "Salonblatt" of Vienna, especially his rabid denunciation of Brahms. And entertaining as they are to read, how little truly sound judgment is to be found in the numerous critiques, reviews and essays of Debussy, who did not hesitate to dismiss both Beethoven and Wagner as insufferable bores.

Finally, outside the field of published criticism are numerous instances of the failure of one composer to appreciate another. Weber and Spohr belittled Beethoven. Tchaikovsky and, with the exception of Rimsky-Korsakov, the Russian Five, disliked intensely both Wagner and Brahms, while neither of those two composers was duly sensible of the other's merits.

To return to Mr. Taylor, it would seem that he at least has proved himself to be both an able composer and a sound reviewer, although it is possible to suspect from his own music as well as from his writings that he is not wholly in sympathy with the newer and more radical tendencies in composition. But far from invalidating him as reviewer, such charming talent and sound skill in composing as Mr. Taylor possesses is for him merely a valuable asset, proving beyond a doubt the extent of his technical knowledge.

M. d'Indy to the contrary notwithstanding, let us beware, however, of accepting without question the critical opinions of composers of strongly marked individuality. Genius is prone to see no great virtue in methods opposed to its own. A certain degree of bigotry and bias, of partiality and of prejudice seems almost inseparable from genuinely original and important creative work. And, at the other extreme, the composer who equally admires all styles and schools of composition may prove to be himself a mere musical chameleon.

Mr. Martino, the conductor, and his band all in appropriate garb; and, for further "atmosphere," Persis Cox to play upon a harpsichord Mozart's Concerto in B Flat, the programme is fittingly drawn from ancient composers—Boccherini, Lulli, Buonamente, Mozart, Haydn, Rameau, Corelli, Purcell, Couperin and Vivaldi.

Herald Feb 24

VERA JANACOPULOS
Soloist at Symphony Concerts This Week.

Adv Feb 24

SYMPHONY PROGRAM

Vera Janacoupulos, soprano, is to be the soloist at the Symphony concerts next Friday afternoon and Saturday evening. She will sing Ravel's noted "Scheherazade" suite, three songs with orchestra. Another score to have its first performance in Boston is Scriabin's third symphony, "The Divine Poem." Mendelssohn's "Midsummer Night's Dream" overture and two short pieces by Ethel Leginska on verses by Tagore are also on the program.

PENSION FUND CONCERT

At the Spring Pension Fund Concert of the Boston Symphony Orchestra, in Symphony Hall, Sunday afternoon, March 30, Beethoven's Choral Symphony will be performed, with the Harvard Glee Club, the Radcliffe Choral Society and a quartet of soloists assisting.

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Providence Journal Feb 24

'Jupiter' Symphony to be Featured by Boston Orchestra

Written for the Sunday Journal
BY WARREN STOREY SMITH

When Hans von Bulow made his oft-quoted comment that Brahms's First Symphony should be called the Tenth, as the sequel of Beethoven's Ninth, he added another equally striking statement. For him the First Symphony was not Beethoven's somewhat tentative composition in C major but the "Jupiter" Symphony of Mozart.

It is this "Jupiter" Symphony, unheard from the Boston Symphony Orchestra in Providence in the last seven seasons, that Mr. Monteux has set for the chief item of the concert that takes place in Infantry Hall next Tuesday evening. With it on this occasion will come but two other pieces, each a masterpiece in kind. Tchaikovsky's B-flat minor Concerto for the Pianoforte and Charpentier's pictorial Suite, "Impressions of Italy." Not since 1899 has the Concerto had place in one of these concerts, while the last previous performance of Charpentier's music was but two years later.

Mozart's brief span of life, that was yet so crowded with creative achievement, stretched from 1756 to 1791. Toward the end of his career he was busy with the composing of operas, and he wrote no symphony after 1788. In the summer of that year, however, Mozart produced no less than three works in that form—each a model of its genre.

The first of those three symphonies, that in E-flat, was played by the Boston Orchestra in Providence

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> Awake, ye mountains, the king of space appears.
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>
> The shadows gradually vanish before the invading light.

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8 P. M.—Judge, Dr. [illegible] rows. Collies.
8 P. M.—Judge, Mr. William T. Payne. Cocker spaniels.

or another

By Robert Harron

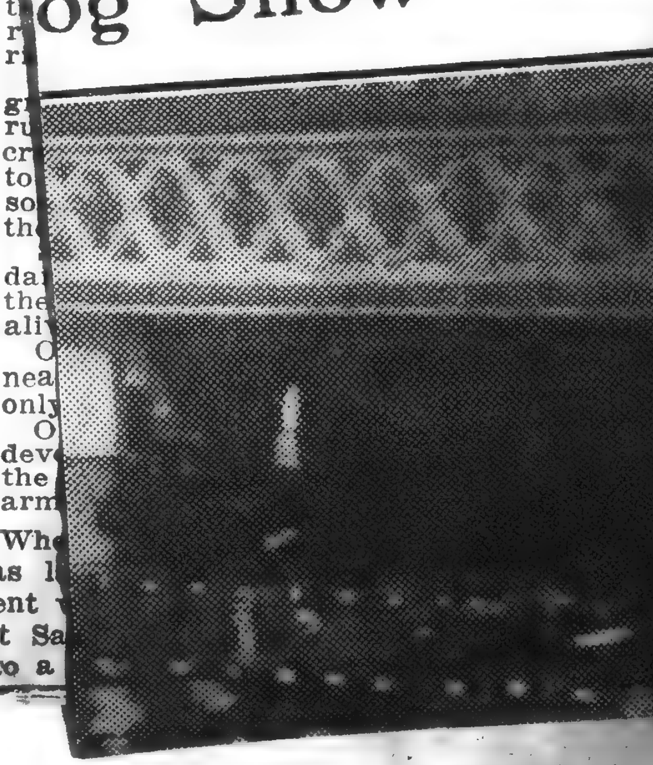
Judging in the twelfth annual show of the Eastern Dog Club started a bit late this morning but competition was in full swing in four rings before noon.

With the big entry lists, the largest in years in some of the breeds, the judging progressed rather slowly and awards were not compiled for the various classes until well along in the afternoon.

Babe Ruth's bull terrier puppy, Cloudland Dot, made a successful début when the nine-months-old pet of the famous home-run hitter took second in the class for bull terrier puppy bitches. The feat was notable because the field was exceptionally strong in the class. Cloudland White Mist, bred and owned by W. B. Emmons, took first in the class, with T. D. Smith's Bonfire, bred by Mr. Smith, third.

Sunny King Rocket, Airedale Terrier, owned by J. C. Sheehan of Cheshire, Conn., which was the best Airedale dog in the New York show last week, started at

og Show



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Providence Journal Feb 24

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Herald Feb 24

Under the direction of Pierre Monteux, the Boston Symphony Orchestra will give its last but one concert of the season here on Tuesday evening in Infantry Hall.

The principal number on the programme will be the "Jupiter" Symphony of Mozart. The other numbers will be Charpentier's "Impressions of Italy" and Tchaikovsky's pianoforte concerto in B flat, in which the soloist will be Carol Robinson. A noteworthy incident in the history of this concerto is that it had its first public performance in Boston in 1875. The pianist was Hans von Bulow, to whom the score was dedicated.

Carol Robinson has attracted a great deal of attention in recent seasons. In 1916 she was the national winner in the contest of the National Federation of Musical Clubs. In another contest of this organization she took the prize for the best song by an American composer. She has appeared in recital and chamber music ensembles in Chicago, New York and other cities.

VERA JAN
Soloist at Symphony Concerts Week.

Feb 24

NY PROGRAM

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The first of those three symphonies, that in E-flat, was played by the Boston Orchestra in Providence last season. Following it in order of composition came the "Jupiter," and the last of the three was the beautiful Symphony in G minor. And, incredible as it seems, all were written between the first of June and the tenth of August of that year. At the time Mozart was living in Vienna, and was, as almost always, harassed by poverty. In a letter to his financial benefactor, Michael Puchberg, he wrote in the course of the summer, "If dismal thoughts did not so often intrude (and I strive hard to dismiss them) I should be very well off, here for I live agreeably, comfortably, and, above all cheaply."

A profound sadness does color certain pages of the G minor Symphony, but the "Juptier," presumably deriving its name from its general magnifience is pervadingly vigorous, assertive and cheerful. Some have claimed, however, that the "Jupiter" was so-called because of the heavy chords, plausibly suggestive of the thunderbolts of Jove, with which the first movements begins. Be that as it may, this first movement is Mozart at his best. The Andante in turn reveals his vein of noble yet tender Lyricism, while the Minuet has characteristic charm. And the Finale, with its fugal development, again exhibits Mozart's skill as composer in its fullest expression. Here, as in the Overture to "The Magic Flute," he seemingly toys with contrapuntal problems that vex the souls of lesser men.

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Awake, ye mountains, the king of space appears.

Awake, thou valley, which hidest the happy nests and sleeping cottages, awake with song. And if, in thy song, some sighs reach me, may the light wind of the morning hours gather them and bear them to God.

Awake, ye cities, where the pure rays penetrate only to regret. Learning, bustle, human ignominy, awake ye. Arise, artificial worlds! . . .

The shadows gradually vanish before the invading light.

Laugh or weep, ye creatures who people this world.

Awake, ye harmonies; God listens!

DAY

(Afternoon, under the Pines.)

How sweet it is to lie on the side of the huge steps of the sky!

How sweet it is to dream, far from the tumult of man, in the smiling majesty of the heights!

Let us lift ourselves toward the summit; man forsakes them, and, there where man is no more, the mighty voice of God is heard; let us look from far, that we may be able to serve and love his ephemeral creatures.

Here every earthly noise mounts harmoniously toward my resting heart; here all things are turned to hymn and prayer; Life and Death hold hands to cry out toward heaven: Providence and Goodness. I no longer see that which perishes, but that which is born again on the ruins; the great Guide seems here to reign alone. . . .

Everything is silent. Crossing the country bathed in sunlight, a gentle and artless song comes to me, borne by the wind that steals through the depth of the forest.

Oh, enwrap me completely in your sublime accents, wind whose wild breath gives life to the organ of Creation! Gather the songs of birds of the dark pines; bear to me rustic tinklings, joyous laughter of virgins of the vale, murmur of waves, and breath of plants. Efface in your great sob all sobs of earth; let only the purest harmonies, work of divine Goodness, come to me!

EVENING

Night invades the protecting sky, and the light, fading, throws a fresh quick breath over the wearied hemisphere. The flowers stir; their heads seek a resting place where they may sleep. A last ray caresses the heights, while, happy after the rough work of the day, the mountaineer regains his rustic dwelling, from which smoke rises in a recess of the valley.

The sound of bells, a sign of life, grows fainter and fainter; the lambs rush into the fold, and before the crackling fire the peasant woman puts to sleep her little child, whose timid soul dreams of mists, the wolf, and the dark border of the forest.

Soon everything sleeps beneath the darkness, everything is phantasmal in the valley; yet everything is still alive. . .

O night! eternal Harmony lives beneath thy veil; joy and sorrow are only sleeping.

O night! devouring Life stirs beneath devouring day; it creates itself under the beaded mantle of thy extended arms.

When "Summer Day on the Mountain" was last played here, the following comment was printed in this place: "D'Indy—not Satan but saint—leads his hearers up into a high mountain and shows the vision in tones of sunrise illuminating and reanimating the world. It is not merely gorgeous tonal rhetoric as sometimes the stupendous sunrise of 'Zarathustra' seems and as all the imitations of it surely are. Rather it is very finely observed, imagined and accomplished tone-picturing—the tremulously expectant darkness, the mounting light, the deepening shadows, the darting rays, the answering quiver of the awakening earth, the slow surge of light upon the world, of the world into living again, and of sensation upon him who sees and feels. Therein is the emotion of the song that penetrates d'Indy's imaginative delineation, floods it and sublimates it. In the song is the vision and the emotion of mind and heart watching the daily miracle of a sleeping world waked by the light. Out of the song they possess those that hear.

"It is so again when at the end of the tone-poem, the beholding and feeling composer still stands on the mountain and sees the light recede, the shadows of evening creep over the world, the mantle of silence enwrap it. The tone-picturing is briefer and scantier. A little suggestion suffices at the beginning; for the picture of dark and stillness subduing the world and the sensation of peace are as one in d'Indy's mind and heart, felt so deeply, expressed so intensely and sincerely that they enter no less into the hearer to bring him through tones the emotion of another daily miracle. Between, the composer muses in the afternoon light in the solitudo of the mountain slope, and how vividly on its delineative side the music express physical and spiritual well-being. He muses and now and again the sounds of the daily life in the world below drift up to him. They are half-real and half-idealized and the music is vivid of the twofold sensation that they thus bring. They melt into the composer's musing; the musing intensifies; it becomes the spiritual longing and aspiration, more real than reality in such souls as d'Indy's, and the music is their hymn."

Programmes in Prospect

A single familiar number—Mendelssohn's Overture to Shakspeare's play, "A Midsummer Night's Dream"—stands on the programme for the Symphony Concerts of next week. Otherwise it traverses Skriabin's Symphony, "The Divine Poem," to be played for the first times in Boston; two short pieces written by Mme. Leginska, the pianist, and suggested by poems of Tagore, Ravel's "Asia," three connected songs with orchestra to be sung by Mme. Janacopulos. Separately and with only piano for accompaniment, one or another of these songs—notably "Scheherazade"—has already been heard here.

In Sanders' Theatre at Cambridge on Thursday evening of next week, Mme. Janacopulos will also sing Ravel's songs. At the same concert, the Symphony Orchestra will play Mendelssohn's Overture to "A Midsummer Night's Dream", the "Jupiter Symphony" of Mozart; Charpentier's graphic "Impressions of Italy."

When Mr. Gabrilowitsch [illegible] phony Hall on Sunday afternoon, March 2, he will play the following numbers:

Chromatic Fantasia and Fugue ....Bach
Sonata in F-minor, Op. 2, No. [illegible] ....Beethoven
Polonaise in C-sharp minor—Nocturne in E major—Mazurka in C-sharp minor—Ballad in G minor..............Chopin
Melody in E minor—Caprice-Burlesque.. Gabrilowitsch
Gavotte ....Glazunov
Shepherd's Hey ....Grainger

[214]

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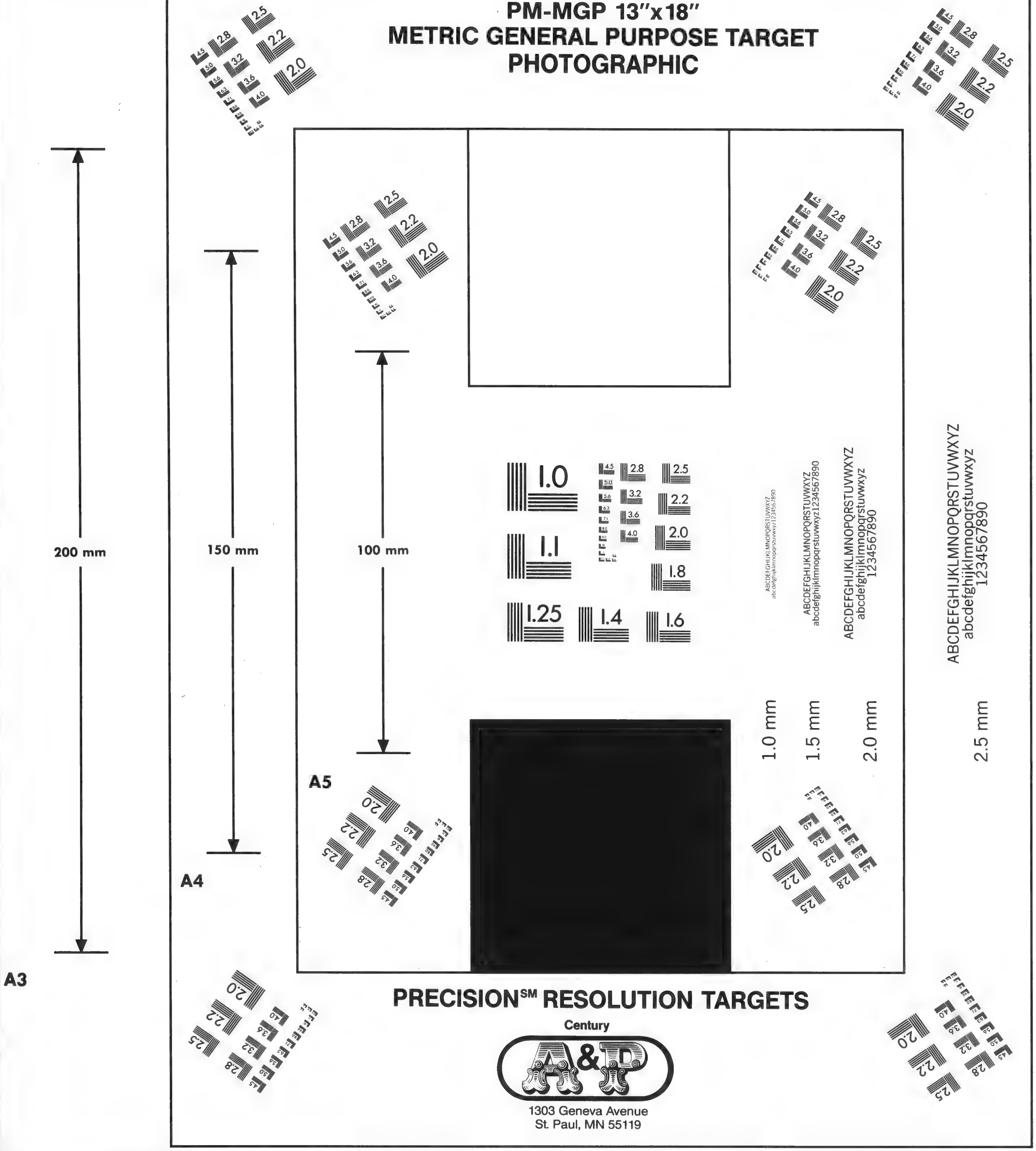
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TRANS FEB 23

TWO TONE-POEMS SET IN CONTRAST, RISLER AND ROSSINI

FROM HADLEY TO D'INDY AMONG THE MODERNS

Able Routine Beside Individual Imagination and Expression—Tone-Pictures of the Mountain and Tone-Pictures of the Sea—Beethoven from a Virtuoso—The Overture to "The Barber" Transfigured

As the years pass, Mr. Henry Hadley and his music are becoming institutional. Were there an "Old Farmer's Almanack" for the concert-hall, it might usefully contain the entry: "About this time expect a new tone-poem from Mr. Hadley, with the composer conducting." Here in Boston along came "Salome" in 1907; then in 1910, "The Culprit Fay"; next, in 1916, "Lucifer"; now, in 1924, "The Ocean"; to say nothing of a Symphony or a Symphonic Fantasia slipped, as it were, between. Ostensibly in these pieces, Mr. Hadley ranges widely. Pages of the Dutch poet, Vondel, who was rival to Milton, prompted him to "Lucifer"; pages of the American poet, Joseph Rodman Drake, to "The Culprit Fay"; while the arch-fiend glorious and a wayward fairy prettified are not exactly next of kin. "Salome," panting on the Judæan terrace of Herod the Tetrarch and in the prose of Wilde is not exactly near neighbor to "The Ocean" in storm, calm and an Ode by Mr. Louis Anspacher. Yet, as the ear heard the new tone-poem of the sea, at the Symphony Concert yesterday, and as memory recalled the fiend, the fairy and Herodias's daughter, a family resemblance haunted all this music.

The "poetic basis," as the learned of programme-books say, is discreetly chosen. Out of Vondel, Drake, Wilde or Anspacher, Mr. Hadley runs up a serviceable scaffolding for tones. Friday, for example, we listeners were asked to contemplate the sea in fierce turbulence; in dancing ripple; in silvery calm far-spread. Again, the music upreared upon this frame work is always appropriate. Thus, in "The Ocean," the audience heard measures writhing and raging; while through them and upon the motivs germinating them, the orchestra lashed and tumbled. The "contrasting section" of wavelets and sea-sprites as nicely served. Here were measures in motion, while over them played agreeable melody. Finally, the music expanded as appositely into the broad periods, the long-lined climax, the renewed and tranquil breadths, of the vast ocean calmed. Yet again, all these tone-poems have been well-made. The imaginative design and the musical development unfold as one. The motivs are fructified and set in play. The harmonic background is flowing setting to the melodic progress. Choirs and instruments are used with knowledge and skill. "Salome" and "The Culprit Fay," "Lucifier" and "The Ocean" obey and achieve every prescription of the tone-poem at the turn of the century, say from 1890 through 1910. To aid, Mr. Hadley is an able and practised conductor. An orchestra receives his will, conveys it to the audience.

Yet at these abilities and these virtues, composer, conductor and musician stop. They remain intrinsically of the higher routine, the more expert mechanics, of symphonic music-making. They are on a par with the exercises of the able editorial writer doing his daily stint, of the practised actor weekly repeating his "sound performance." In the day's work they belong—no less to be praised, no more to be belittled. And they are sure of public favor. Yesterday "The Ocean" was long and loudly applauded. As with Glière's "Sirens," the other day, the public of Symphony Hall knows and likes these standardized tone-poems. Mr. Paur and Mr. Gericke schooled it as patiently to them as Mr. Monteux now labors for the modernists.

By the same token, d'Indy's "Summer Day on a Mountain," revived after ten years of strange neglect, was far less warmly received. The piece is also a tone-poem of suggested moods; it was written at the turn of the century, in 1906; but it does not follow the best models, German or Russian. In fact, it is music by a thoroughly individual composer, from first to last resolved upon his own particular course. Incidental are sundry harmonies, timbres, modulations and progressions that in 1924 pierce the ear and prick the imagination even as they did in 1908 or 1914. Much more material are the mind and the spirit of d'Indy as the whole matter and manner of this music discloses him. For it he also ran up an extraneous frame-work—certain "poems in prose" by an obscure Roger de Pampelonne. The first sings a sunrise from the mountain-top—perennial exercise in tones, long since reduced to the sonorous and flooding commonplace, say, of Mascagni's "Iris." Wagner himself could not altogether escape triteness when a moment in "Götterdämmerung" bids him to such measures. Strauss avoids it at the beginning of "Zarathustra" by sheer might and majesty. D'Indy thrusts it away in "Summer Day on the Mountain" by depth and fineness of imagination and sensation. Less is he concerned with the ascendant light from high heaven outpoured than with this earth, stirring from inert slumber into new being. The world outspread quivers with returning life, the world outspread struggles as it were upright, groping, stretching, thrusting away the shadows. The dawn breaks; the world stands erect and alive. It is easy to demur to not a few of d'Indy's later and, as the word goes, more "cerebral" pieces. Here, in this first "tone-picture" is music surcharged with an individual imagination, vital with an individual power.

The other divisions of the tone-poem fall little below this beginning. D'Indy, craving through his working life, long summer-holidays in little-frequented and unpretentious mountains, knows the sheer sensuous delight of vagrant musing, when only the rustling winds stir the silence of the ridge; when the eye wanders from the blue and white of the sky to the green and gold of the earth; when the sounds of the country-side, if they rise at all, mount sublimated. Mood and sensation for music, if ever there were such; yet mood and sensation that most composers, city and suburban-bound, seem to have neither known or expressed. Into tones d'Indy transfuses and transfigures such revery in high places—the sensuous thrill, the desultory musing. So doing he writes a music of deep and illuding beauty even if, for the purposes of the concert-room, he stresses overmuch the passing soldiery of the distant roadside. To some ears, Beethoven's "Pastoral Symphony" is no more than suburban beside these measures of mountains. . . .

Possibly the mind rather than the spirit of d'Indy has the upper hand through the music of the summer evening. Logical, symmetrical in good Gallic fashion, he will be at all costs. The stir of the country-side ending the day, rather than the darkening mountain seems to preoccupy him. The life below gradually stills; the landscape takes fantasmal shape in the outline, the background, the paling glow of the music. To the tremors of a world awakening succeed the tremors of a world sinking into the peace and solace of the night. Into silence—for final play of imagination—seeps a music that for some ears, d'Indy has nowhere excelled.

Before these sharply contrasted tone-poems, the audience had taken the amiable and tranquil pleasure of Beethoven's Piano-Concerto in G major, as played by Mr. Risler, and of Rossini's Overture to "The Barber of Seville," worthily reclaimed by Mr. Monteux from band-stand and opera house. There were bound to be tediums in the nearly endless "working-out" of the first movement of the Concerto, but they were materially lessened by Mr. Risler's notion and playing of the music. Plainly, he is clear-sighted, clear-eared, and, therefore, of no mind to regard the concertos for piano or violin as music of "the greater" Beethoven. Indeed, he took this Fourth Concerto as light virtuoso-piece much in the voice and manner of the kindred Concerto for Violin. If the Beethoven who wrought on the grand scale, who thought high and felt deep, appears at all in the Concertos, it is only in "The Emperor." Better than some of the aspiring commentators he knew the limitations of the form; while he was neither wholly above nor wholly aloof, with the musical fashions of his day.

Moreover, Mr. Risler's traits as pianist meet half way such understanding of the chosen music. His touch is light and dry; his tone thin, shallow, scintillant, rather than deep, warm and songful. He plays with precision and circumspection, a ready sense of design and proportion, a scrupulous adjustment of means to ends. He is everywhere intelligent and adept, but nowhere does he quicken the ear, the mind, the heart. The listener hears with polite approval of the pianist's courses. Fortunately this Fourth Concerto of Beethoven asked no more than he could give, even gained by his limitations. It was pleasant to hear that interminable first movement played as light, sparkling, fluent pattern-weaving; the slow division pass as fanciful dialogue between piano and orchestra; the finale come and go in light rhythms and bright ornament. Yet it was hard to understand the great reputation that Mr. Risler enjoys in France and Germany; while it was easy to understand the good will of Mr. Monteux summoning to the Symphony Concerts a pianist to whom the American public has been persistently cold. For once in four depressing months, Mr. Risler found a warm audience.

As for Rossini of "The Barber," he was genial warmth itself. The most diminished and plodding of orchestras in an opera house may not hide the melodious inventions, adroit facture, playful progress and pervading high spirits of his Overture. Here now was the Symphony Orchestra to give to those melodies richness of tone, roundness of phrase, rhythmic life and sentimental elegance. Here also was a conductor who let not a grace of Rossini pass untwinkling, who shared his animation, who caught his smile. Once more the composer was own and enduring brother to that other Italian of all artful gayeties, Boccaccio. Exceptional is it to sit before a piece at a Symphony Concert, be content with "a good time" and have not an after-

Other Times, Other Ways

Edouard Risler (Photograph by Bizio)
From the Elder Generation of European Pianists

HERALD FEB 23

16TH CONCERT OF SYMPHONY

Rossini's Overture to "The Barber of Seville" Well Done

TONE POEM GIVEN FIRST HEARING

By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra took place yesterday afternoon in Symphony hall. The program was as follows: Rossini, Overture to "The Barber of Seville"; Beethoven, Piano Concerto, No. 4, G major (Edouard Risler, pianist); Hadley, Tone Poem "Ocean" (first time in Boston); D'Indy, "Summer Day in the Mountain." Mr. Hadley conducted his tone poem. Mr. Monteux conducted the other pieces.

The spirited performance of Rossini's delightful overture that in turn prefaced a story about Aurelian, then served Queen Elizabeth of England and at last was substituted for the lost overture to "The Barber of Seville," pleased the audience greatly. We believe it was the first performance at a subscription concert of this orchestra in Boston. If this is so, the overture should have been played long ago, for it is worthy of this honor. Would that Italians of today could write in Rossini's joyous spirit! They as well as the composers of other countries are inclined to take music too seriously. And in this country, alas, we hear too much about music as an "educational force" and there are solemn lecturers with their "explanations" of this or that work; with their directions how to hear music.

Mr. Hadley's tone poem, suggested by portions of "Ocean Ode," by Louis K. Anspacher, was completed in 1921, and produced by the Philharmonic Society of New York in November of that year under the direction of the composer. It is in three sections. The first is a tempestuous Allegro, for Mr. Anspacher has called the ocean hard names "Million-armed Briareus," "Monster Muddy-Muscled" (which rhymes with "thou hast tussled") and he even went so far as to allude to its "Protean thews." The middle section is in illustration of gracefully slumbering Naiads, dancing Undines, sea-sprites, and other well-known and popular inhabitants of ocean; while in the final section, the sea is quiet, serene, "flowing on through eternity," while the halcyon "breeds its young on the ocean's lull."

Taking the passages containing the sentences quoted, Mr. Hadley wrote picturesque music. The first section is necessarily stormy, suggestive of what Walt Whitman called the spasm and the shatter of the sea, effective in its way, with an ingenious use of a "motto." The middle section has charming passages, and is the most fancifully poetic portion of the work, though the finale is by no means an anti-climax. Mr. Hadley always writes fluently and with technical understanding, but in "Ocean" he has more to say of significance than we have found in his works performed at these concerts since 1905. There is a firmer grip, less euphonious vagueness, less indirection. An experienced conductor, he led a brilliant performance, and was recalled several times.

Mr. Risler, a European pianist of great reputation, played in Boston for the first time and gave a thoughtful, scholarly reading of Beethoven's concerto, the reading of an accomplished musician and well-grounded pianist. That the performance was inspiring cannot be justly said. He played the cadenzas by Hans von Buelow. The one for the first movement was distressingly long and its contents gave no excuse. Neither cadenza was skilfully derived from the foregoing material.

Mr. Monteux gave Mr. Risler a beautiful accompaniment. His interpretation of d'Indy's summer music was poetic. Sea and mountain were thus brought together in one concert. Composers in the past have taken greater, more unwarrantable liberties with the former than with the latter.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Mendelssohn, overture to "Midsummer Night's Dream"; Leginska, "Two Short Pieces for orchestra" (first performance); Ravel, "Scheherazade," three poems for voice and orchestra (Vera Janacopulos, soprano), and Scriabin's "Divine Poem" (first time in Boston).

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post FEB 23

SYMPHONY DIRECTED BY HADLEY

His "Ocean" Heard for First Time in Boston

BY WARREN STOREY SMITH

It is good to find Mr. Monteux placing upon the programmes of the Symphony concerts the overtures of Rossini. Two years ago the overture to "The Italians in Algiers" and last season that to "Semiramide" were thus honored, while the concert of yesterday afternoon began with the overture to "The Barber of Seville."

TWO LIKE PIECES

Time was when these pieces might have been deemed too trivial for a Symphony Concert; but happily that day has passed. There is, of course, no more reason for barring them than there would be for excluding the overtures of Cherubini or even of Mozart. Rossini's music may not be over-serious, but it is a mistake to condemn it as shallow, and his better overtures are soundly made, replete with fresh ideas and scored with remarkable effectiveness.

Upon the work-table of any conductor of a symphony orchestra lie always a considerable number of scores destined for performance during a given season, and as that season draws to a close it may become necessary to "bunch" these intended pieces, whether they be novelties or revivals. Not otherwise, surely, can the fact be accounted for that Mr. Monteux, ever an adroit maker of programmes, placed together at the end of yesterday's concert two pieces so similar in subject and manner, if not in mood and content, as Henry K. Hadley's "Ocean" and d'Indy's "Summer Day on the Mountain."

Defects in Hadley's Poem

Mr. Hadley's tone-poem, played here for the first time, was conducted by the composer. Since Mr. Hadley is a leader of exceptional skill [illegible] sible to suggest [illegible] have done his music better justice [illegible] performance of "Ocean" was, in fact, an admirable one. But if the playing of it left nothing to be desired, the music itself is not free from defects of a sort.

As composer Mr. Hadley knows his trade. He is past master [illegible] details as construction and [illegible] tion, but excellent as his music [illegible] a technical standpoint, it is all [illegible] lacking in significant thematic [illegible] There are imaginative and even powerful measures in this "Ocean" [illegible] where may the listener [illegible] Hadley and none other could have conceived this or that passage. [illegible] traordinarily prolific composer, Mr. Hadley is seemingly the victim of [illegible] dency.

Mr. Risler's Playing

Between the Overture and Mr. Hadley's music came a performance of Beethoven's Fourth Concerto, with Edouard Risler, a Parisian pianist, hitherto unknown to Boston, as the soloist. Rarely have the tender phrases of the Andante been played here so poetically as Mr. Risler yesterday played them. For the rest his performance, though neat, nimble and musicianly, seemed in no way remarkable. Although the Andante still charms, the other [illegible] of this Concerto are wearing thin, and it is not unlikely that Mr. Risler's playing would have made a stronger impression had he set himself a more grateful task.

Not since 1914 had d'Indy's "Summer Day on the Mountain" been heard here, though there was scant justification for such neglect of one of the masterpieces of modern music. A few [illegible] ineffective measures are to be found in this symphonic poem, but the piece as a whole is of uncommon eloquence, a beautiful uttering of noble thoughts. Here d'Indy proves himself a master of landscape, a tone-poet of nature second only to Richard Wagner.

TRAN FEB

Monday afternoon, March 3, in Symphony Hall, a concert for young people by the Symphony Orchestra in full numbers, with Mr. Monteux conducting and Miss Loraine Wyman for assisting singer. She will be heard in three of Hughes's "Mother Goose Parodies." Otherwise the programme traverses Beethoven's Overture to the play, "Egmont"; the Nocturne and Scherzo from Mendelssohn's music to Shakspeare's "A Midsummer Night's Dream"; the "Farandole" from Bizet's music to the play, "The Woman of Arles"; a fragment of Franck's Symphony; the Tartar Dances from Borodin's opera, "Prince Igor." Unless accompanied by one or more children, adults are not admitted. Most of the tickets are privately distributed.

[215]

HER

Mr. Schneevoight will be the guest conductor of the Boston Symphony orchestra on March 7 and 8. His program will be eminently conservative: Sibelius's Symphony No. 2; Beethoven's Overture "Lenore" No. 3; Kleine Nacht, Musik by Mozart, and Straus's "Don Juan." Mr. Schneevoight said recently in New York that he and Sibelius are Finns; that one must know Sibelius and Finland to understand thoroughly the music of Sibelius. He may therefore be expected to reveal the "true inwardness" of this symphony, which has been played here several times.

TRANS FEB 23

TWO TONE-POEMS SET IN CONTRAST, RISLER AND ROSSINI

FROM HADLEY TO D'INDY AMONG THE MODERNS

Able Routine Beside Individual Imagination and Expression—Tone Pictures of the Mountain and Tone-Pictures of the Sea—Beethoven from a Virtuoso—The Overture to "The Barber [illegible]

A [illegible] Farmer's Almanack [illegible] cert-hall [illegible] entry [illegible] tone-poem from Mr. Hadley [illegible] poser conducting [illegible] came "Salome" in 1905 [illegible] 1910 [illegible] Culprit Fay" [illegible] 1916 [illegible] now, in 1924 [illegible] of a Symphony [illegible] slipped, as [illegible] these [illegible] Pages of [illegible] rival to M [illegible] pages of the [illegible] man Drake [illegible] the arch-[illegible] fairy pr[illegible] "Salome," [illegible] of Herod the Tetrarch [illegible] Wilde is [illegible] Ocean" in storm [illegible] Louis Anspacher. Yet [illegible] new tone-poem of the sea [illegible] Concert yesterday [illegible] the fiend, the fairy and [illegible] ter, a [illegible] music.

[illegible]

and majesty. D'Indy thirsts [illegible] away [illegible] Summer Day on the Mountain" [illegible] and [illegible] of imagination and sensation [illegible] he [illegible] with the ascendant light from high heaven [illegible] than with this earth [illegible] The world [illegible] the world outspread [illegible] the word [illegible] in this first [illegible]

[illegible] conductor. [illegible] conveys [illegible]

[illegible] Mascagni's "Iris." Wagner [illegible] not altogether escape [illegible] ment in "Götterdämmerung" [illegible] such measures. Strauss avoids [illegible] beginning of "Zarathustra" by [illegible]

HERALD FEB 23

16TH CONCERT OF SYMPHONY

Rossini's Overture to "The Barber of Seville" Well Done

TONE POEM GIVEN FIRST HEARING

By PHILIP HALE

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The spirited performance of Rossini's delightful overture that in turn prefaced a story about [illegible] served Queen Elizabeth of England and at last was [illegible] for the [illegible] overture to "The Barber of Seville" pleased the audience [illegible] subscription [illegible] in Boston [illegible] should [illegible] is worthy [illegible] Italian [illegible] the composers [illegible] are inclined [illegible] much about [illegible] force" [illegible] with [illegible] that work, with [illegible] to hear music.

Mr. Hadley's tone poem, suggested by portions of "Ocean Ode," by Louis K. Anspacher, was [illegible] produced by the [illegible] Society of New York [illegible] under the [illegible] It is in three [illegible] "Million-armed [illegible] Muddy [illegible] "thou [illegible] so [illegible] there." The middle [illegible] tration of gracefully [illegible] dancing [illegible] well known [illegible] ocean; while [illegible] sea [illegible] eternity" [illegible] young on the [illegible]

[illegible]

The [illegible] program [illegible] will [illegible] Mendelssohn's Overture to "Midsummer Night's Dream"; Leginska, "Five Short Pieces for Orchestra" (first performance); [illegible] "Scheherazade" [illegible] and [illegible] piano), and [illegible] (first time in Boston).

POST FEB 27

SYMPHONY DIRECTED BY HADLEY

His "Ocean" Heard for First Time in Boston

BY WARREN STOREY SMITH

[illegible]

TWO LIKE PIECES

[illegible]

TRANS [illegible]

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[illegible] Boston Symphony [illegible] Sibelius's Symphony No. [illegible] Overture "Leonore" [illegible] Mozart [illegible] Juan [illegible] New York [illegible] Finns [illegible] know [illegible] and [illegible] music of Sibelius. [illegible] therefore be expected to reveal [illegible] awkwardness" of this symphony, which has been played here several times.

Other Times, Other Ways

Edouard Risler (Photograph by Bixio)

From the Elder Generation of European Pianists

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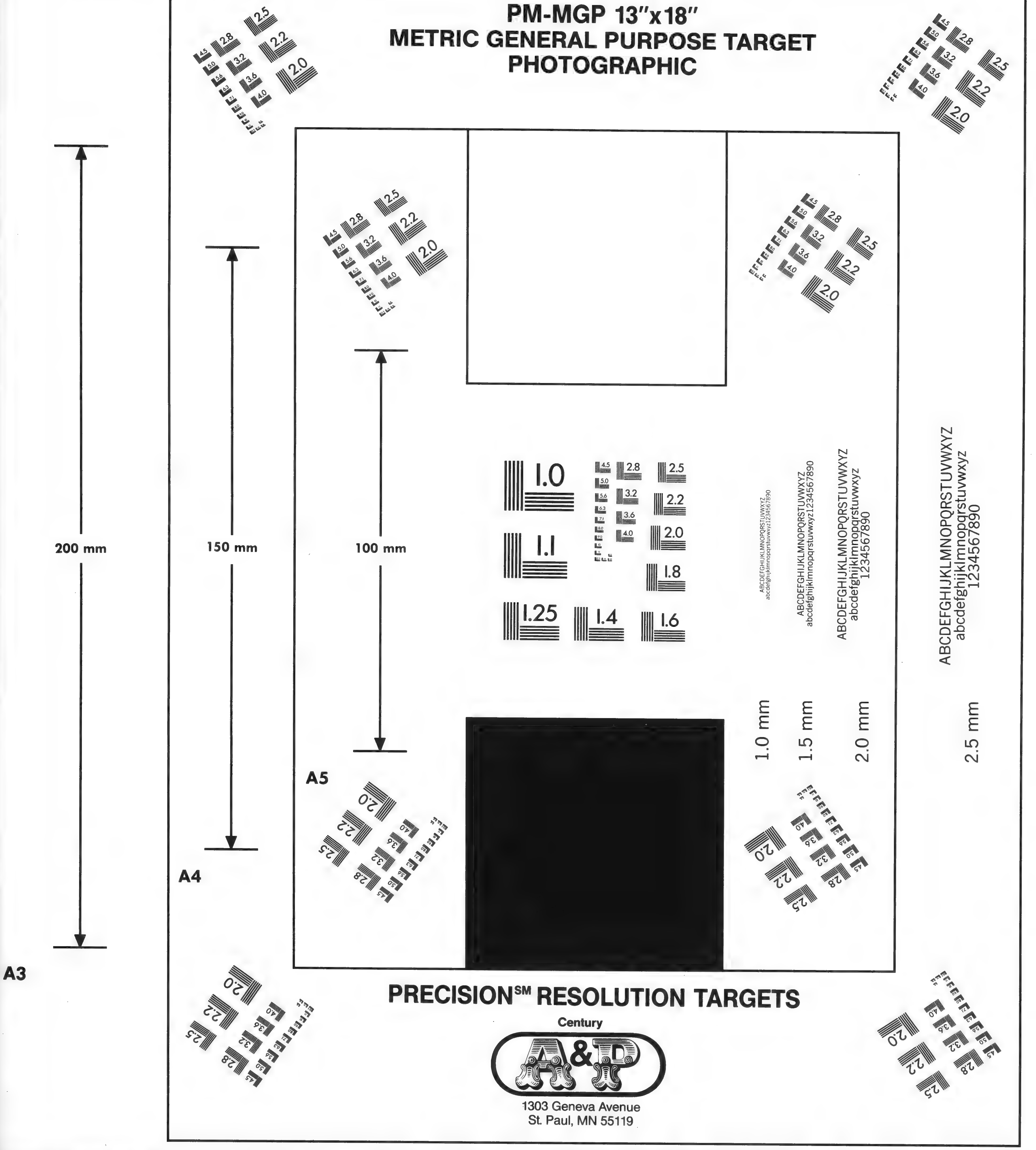
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GLOBE FEB 23

RISLER SOLOIST AT SYMPHONY CONCERT

Henry Hadley Conducts His "The Ocean"

Edouard Risler, long celebrated in France as a pianist, played for the first time in Boston as soloist at yesterday's Symphony concert. His choice of Beethoven's G major concerto, which gives the solo player no chances to tickle the ears of the groundlings, and his musicianly performance alike, betokened the sincere artist.

Mr Risler plainly understands and loves Beethoven's music. He was at his best in the andante con moto where his exquisite piano and pianissimo playing will long be remembered by those to whom this movement is one of the greatest triumphs of Beethoven's genius. A bit more fire and dash in vigorous passages, and a warmer quality of tone when playing forte, would have made Mr Risler's performance superb.

Henry Hadley, well known as both composer and conductor, conducted the first Boston performance of his tone poem, "The Ocean," a musical illustration of portions of an ode by Louis K. Anspacher, best known as the dramatist who wrote "The Unchastened Woman." The first section of the music attempted to "Tear a leaf from the Furies' history, Loosen the wind's hoarse blast, Unroll the scroll of stormy mystery, Over the ocean's vast."

Mr Hadley has contrived plenty of sound and fury, which to one listener conveyed little imaginative suggestion either of the ocean or of anything else. The middle section, dealing with the naiads at play also seemed more conventional than suggestive. The final pages of the score, with a suave horn theme developed effectively to what turns out a disappointingly bombastic climax, gave pleasure.

Mr Hadley might score his music for orchestra with greater delicacy of taste. It would sound more sonorous if he did not seem so anxious to keep every instrument busy as much of the time as possible. He is a competent conductor of the "prima donna" school. This tone poem is not his best work.

The concert began with a brilliant performance of Rossini's overture to "The Barber of Seville," familiar enough in the opera house but seldom heard at Symphony Hall. It is superlatively good light music and as such deserves a place on even the severest style of orchestral program.

Better one good lively tuneful piece of this order than 50 abortive "serious" compositions by musicians of any age or country. Would not the ideal symphony concert program offer the great classics, the best light music, the best of the modernists, and nothing else? From how much of the fourth rate, 1890 sort of thing listeners at Symphony Hall might well be delivered!

D'Indy's "Summer Day of the Mountain" would gain if condensed. The slender but perfectly genuine vein of lyricism in the composer's imagination cannot carry him through so long drawn-out a rhapsody. There are many pages which recall the Wagner of the "Forest Murmurs" in "Siegfried," and others which nobody but d'Indy could have conceived so well. One fears the prose poem which inspired this music appealed too strongly to d'Indy's well-known philosophy of religion. If he would but revise this music it might be more often played. It is now nearly 20 years old and has been heard here but thrice.

Mr Monteux's conducting, except in the Beethoven, was praiseworthy. He did not sufficiently vary the dynamics in the andante of the concerto, nor did one feel that he had imagined the work as a whole. You cannot get the spirit of music like this by noticing only separate pages of the score.

Next week Vera Janacoupolos, soprano, makes her Boston debut as soloist. Music by Skriabin, Leginska and Ravel will be heard for the first time here, with Mendelssohn's "Mid-Summer Night's Dream" overture for classic.

P. R.

GLOBE FEB 2

Music Notes and Comment

Mr Monteux has set for this week's Symphony concert a modern program, with only Mendelssohn's "Midsummer Night's Dream" overture to represent the standard repertory. Skriabin died in 1915, but only the "Poem of Ecstasy" played here under Dr Muck, and various of his piano pieces, such as the sonata lately played by Mitja Nikisch have been heard here. Now we are to hear the "Divine Poem," otherwise the third symphony of this much debated composer. For an enthusiastic but not discriminating estimate of Skriabin see Dr A. E. Hull's book "Scriabine." Mme Janacoupolos has chosen for her Boston debut as soloist to sing Ravel's setting for soprano and orchestra of three poems by "Tristan Klingsor," called collectively "Scheherezade," and individually "Asie," "The Magic Flute," and "The Indifferent One." "Asie" has been sung here by Miss Ethel Frank and others. Two of Ethel Leginska's pieces for orchestra are also to be given, written presumably, like the piano pieces lately played here by the composer herself, under the influence of such modernists as Leo Ornstein. If Mr Monteux would only give us classic programs like those Dr Muck sometimes set, with say a Mozart symphony, a Gluck-Mottl suite and Schubert's "Unfinished" symphony his resorting to the modernists might more readily be forgiven him by some critically minded auditors.

TRANS FEB 25

MR. HIGGINSON ONCE WROTE

A Newly Published Letter from Him About His Policies, Courses and Fortune with the Boston Symphony Orchestra

THE New York Times and The New York Tribune of yesterday contained an unpublished letter of the late Henry L. Higginson about his policies and courses with the Boston Orchestra. He wrote it to Mrs. Charles Lanier when as moving spirit in the Friends of Music, she was considering a separate orchestra for that society. She now makes it public, though without date. It does not differ materially from similar letters in Mr. Howe's books about the orchestra and about Mr. Higginson. Yet as new Higginsoniana, it may be reprinted here:

> ere is my original plan, which has adhered to: A body of as good icians as I could get, to play under rst-ra conductor, and only under ; the of the orchestra to be wed to p in smaller concerts or clubs that our men have, and give instruction, but not to play in any other orchestral organization. The conductor to have absolute control of his men and require as many rehearsals as he chose, he to select the musicians, to make the programmes, and to be responsible for that whole side; I to provide the means and the management. The latter part has been supplied through the services of Mr. Ellis and then Mr. Brennan, who came later.
>
> I recognized that the concerts would leave a considerable deficit, say $20,000 or more yearly, and it might be much higher.
>
> I very rarely ask for any change in the programme. In two or three cases of a death, I have asked for some notice to be taken of the deceased. We began with twenty concerts in the evening and twenty concerts in the afternoon—the same programme—and a concert or two in Cambridge. After a few years we went to New York, and then farther. We began with a talented singer—Mr. Henschel—as conductor; he had had a little experience. Then came Mr. Gericke, who was a wonderful teacher of his men, he having had much training and a high reputation in Vienna.
>
> I have rarely looked at the bills. I have never shrunk at any price necessary to get the best talent, as I saw it. From early years I had had such knowledge of and connection with high-class musicians in Europe that I learned about men there. It has been a one-man machine, trusting to his assistants—namely, the conductor and the managers. I have had great luck in Mr. Ellis, who is honest as the sun, generous, a good bargainer, much liked everywhere. I have had six conductors and, on the whole, the last is the best.
>
> The union leader came to me and tried to get our men into the union. My only reply was: "There is no advantage to them, as I pay them more than the union pays and in that way get the best." His reply to that was that the union would never lend us extra men when we needed them. My reply to that was that I would double all the wind and had all the strings needed. And there we have stood.
>
> There has been the plan and it has been kept. I have relied on my men and found the reliance was justified. They have relied on me, not only the leading men but all the members of the orchestra, and there has grown up good feeling between us. I have spoken to the men at the beginning and end of each year and said what pleasant things occurred to me, thus fostering the pleasant feeling of comradeship. I have always spoken myself as a member of the orchestra.
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> We have a pension fund, which is growing, and comes from extra concerts each year.
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Beethoven Choral

His Ninth Symphony at a Special Concert

AFTER seven years Boston is again to hear Beethoven's Choral Symphony—this time to mark the hundredth anniversary of the first performance of the music, at Vienna, in May of 1824, and to round out Mr. Monteux's ending term as conductor of the Symphony Orchestra. More than once he has led in the eight earlier Symphonies of Beethoven. Now comes deserved opportunity to conduct in the Ninth, last and, by tradition, most exacting of them all. Since the presence of a large chorus necessitates the removal of four or five rows of seats in Symphony Hall, the piece cannot be included in the regular course of the Symphony Concerts. It will, therefore, be heard at a concert for the Pension Fund of the orchestra on Sunday afternoon, March 30. Possibly other music of Beethoven will precede it. Quite as probably, it will be played and sung by itself. For the final movement, Dr. Davison is training a choir divided between the Harvard Glee Club and the Radcliffe Choral Society. Soon the quartet of solo-singers will be announced.

Providence J Feb 22

BIG AUDIENCE HEARS BOSTON SYMPHONY

Orchestral Suite and Piano Concerto Features Fourth of Season's Concerts.

CAROL ROBINSON SOLOIST

Monteux Leads with Taste and Control, Rendering of Symphony Being Marked by Brilliant Technique

A symphony, an orchestral suite and a piano concerto were played last evening at the Boston Symphony Orchestra's fourth concert in Infantry Hall. Although containing but three numbers the programme was much longer than usual, a fact not in the least disturbing to the big audience, for the concert proved one of sustained interest. Not only in the choice of compositions but in performance and in the success of an extremely talented American artist as soloist the orchestra's fourth visit may be said to measure up to the highest artistic standards attained during the present season.

M. Monteux, as usual, led his men with the musicianship, the taste and the sure control that inevitably bring artistic results. The symphony was notably smooth in technical detail and the original and brilliantly orchestrated Charpentier "Impressions of Italy," while revealing one or two slight lapses from perfect ensemble on the part of the 'cello section, as a whole made a delightful finale to the well balanced programme.

It is always pleasant to witness the success of a young American artist and Carol Robinson's appearance as soloist brought much pleasure to her hearers. Her playing of the big Tschaikowsky concerto, was, in fact, a noteworthy performance and spoke volumes for her natural musical gifts and her purely American training.

The programme follows:

Mozart......Symphony in C major, "Jupiter"
  Allegro vivace.
  Andante cantabile.
  Menuetto: Allegretto: Trio.
  Finale: Allegro molto.
Tchaikowsky...Concerto for Pianoforte No. 1, in B-flat minor, Op. 23
  Andante non troppo e molto maestoso: Allegro con spirito.
  Andantino semplice: Allegro vivace assai.
  Allegro con fuoco.
Charpentier............"Impressions of Italy," Orchestral Suite
  Serenade.
  On Muleback.
  On the Summits.
  Naples.

When one tires of modern musical fare or of that which by complexity of structure taxes the mind it is well to return to Mozart and drink from the pure spring of his genius. In the "Jubiter" symphony we find all the freshness and spontaneity so characteristic of his writings. It is music noble in its majestic sweep and freedom, music that speaks intimately of the beauty of nature, music which touches the heart. There is strength in the fine opening allegro and the andante cantabile sings of tranquillity and rest. In this latter movement one easily might visualize Mozart at his pleasant task of composition. At some point of vantage he meditates upon a summer landscape, sun bathed and beautiful. The serenity, the peace that comes with such close communion with nature is to him music. Truthfully he traces in musical language the feelings inspired by the scene outspread before him and the impressions are made permanent for the enjoyment of all.

The entire symphony, under M. Monteux's baton, was performed with fitting understanding and artistry. At the close the conductor responded several times to tremendous and deserved applause.

In his orchestra suite, "Impressions of Italy," Charpentier is successful in creating the desired atmosphere. It is descriptive music of ingenius design and color and without the aid of programme notes would stir the Italian pulse. The orchestration is admirably suggestive of the several scenes and the characteristic rythms and melodies are used in striking and effective manner. A viola solo off stage is one of the devices introduced. The last movement, "Naples," depicts the joyous life of that city. It is a very brilliant finale of considerable length.

The appearance of Carol Rohinson introduced a young player of conspicuous talent. Tall and slight but with abundant physical strength she sits at the piano and accomplishes with ease the grand effects on the Tschaikowsky concerto.

Her technique is well developed; it is clear and dependable, and to this requisite foundation she adds fine musical qualities. The concerto is a good vehicle for the display of a painter's ability both as technician and musician. The orchestra is given a part in the score of greater signficance and merit than is frequently seen in concertos for pianoforte with orchestral accompaniment. M. Monteux gave an excellent performance with his assisting musicians and at the concerto's close the entire orchestra joined in the ovation accorded the young artist.

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SINGULAR SKRIABIN

His "Divine Poem" for the First Times at the Symphony Concerts of This Week—A Wide Canvas Stretched and Filled—A Superabundant Music—Forthcoming Programmes—Return of Julia Culp

SKRIABIN will pour at the close of the gatherings in Symphony Hall on Friday afternoon and Saturday evening of this week. Into the "funnels of our ears" he will pour his Third Symphony or "Divine Poem." The stream of sound will be delightful, but the dictates of musical fashion do not compel us to say we like it. If you rave about it to an initiate of the inner cult of Skriabin-worship, he will crush you with the remark that it is merely a transitional piece. Nowadays you do not have to bother about any music which has been long out of Paris, except for genuine antiques; and when you consider how much more dissonant and vital the music of twenty-five years hence is going to be, how completely free from any taint of nineteenth century conventions, it seems foolish to bother about any present-day music at all.

The "Divine Poem" escapes the disgrace of belonging to the nineteenth century as it was written in the summer of 1903. According to Mr. Eaglefield Hull, in his book on Skriabin, this was the "most fruitful season of all the composer's creative work, when he especially felt the joys of a free creative life as compared with the humdrum routine of tutorial work." The "Divine Poem" has less of Skriabin's peculiar style than the "Poem of Ecstasy" of 1908, "played in Boston as early as 1910," and much less than the final "Prometheus" which has not yet been heard here. But there is plenty to identify it as Skriabin's own, probabliy just enough to make it enjoyable to many. After all, it is fortunate for the popularity of many composers that they have to write early and transitional pieces, for the majority of audiences do not relish the later manner of anyone, but prefer to have a dash of individuality diluted with a liberal amount of the familiar.

The "Divine Poem" combines elements of the classical symphony and the symphonic poem. The movements are joine one to another without pause and th themes of the earlier movements ar brought back in the finale. The first and last movements employ the regular sonata form and there are periodic melodies o eight and sixteen measures. Although Skria bin was a Russian, there is no hint of hi native folk-music here. Whether th themes, as Mr. Hull declares, are "mag nificent" and their "birth noteworthy, must be left for the [illegible] to decid The complicated rhythms, such as fiv beats against nine, of the later Skriab are not used in the "Divine Poem."

Skriabin's celebbrated "mystic chord," f-sharp, b-flat, e, a and d appears in th symphony only as if by accident. The ric Wagnerian chords of the ninth, elevent and thirteenth, often chromatically alter are dwelt upon long and fondly. There a few chords in the "Divine Poem" whi would embarrass a teacher of academ harmony. Skriabin, even in more advanc pieces than this, seems to use dissonan to cause a pleasant, massage-like au friction and not as a means of shock Strauss and [illegible] bin's favorite harmonies are technic dissonances, they have the effect of intens fied consonances even to the point of cloy ing.

The "Divine Poem" requires a large o chestra—a quartet in each wood-wi group, an octet of horns, a quintet of trun pets, two harps, and the rest of the instr ments as usual, except that there is shrill percussion and most strange of no pipe organ or angelic choir, the absen of which in a "Divine Poem" seems alm sacrilegious. Skriabin's orchestratio very sonorous, but much less complex tha that of Strauss. The string parts conta about all the polyphony that there Roughly speaking, it seems as if Skkriab had written the whole symphony for th strings and afterwards had reinforced th string parts by the wind instruments varying numbers.

A sense of humor never seems to ha disturbed the blissful seriousness wi which Skriabin took his own work. N content with calling this symphony " Divine Poem" he has labelled speci themes with the adjectives "divine" a "sublime." Besides the conventional Ita ian terms the score is fitted out with Frenc expressions which are not so much di tions for playing, as the composer's ecstatic descriptions of his music, such "joyeux essor," "monstrueux," "profo dément tragique," légendaire," and "av une ivresse débordante." Just how does o play in a "legendary" manner, and wh would happen to the ensemble if th orchestra played with "overflowing drunk enness," to say nothing of a possible ra on Symphony Hall by dry agents?

The first movement has a slow introdu tion, or rather prologue to the whole sym phony beginning with a motiv which Skr abin has labelled "divin, grandiose." Th and two other motivs, called by Mr. Hu

Continued on Following P

the "Summons to Man" and "Fear to A proach, Suggestive of Flight," [illegible] material of the prologue. The first mov ment, Allegro, C minor, is entitled "Stru gles," but the opposing forces do not up a very strenuous fight, leaving a go deal of leisure for "ivresse." To trace course of the various themes would be undertake "the humdrum of tutorial wo from which Skriabin was free when wrote this symphony. Even our good gui Eaglefield, is at a loss to know wh is the "second subject proper" and that it matters little. Perhaps in view all the "ivresse," no one of the subjects proper. Composers who fight battles symphonies are like the United States, that they have never been known to suf defeat. This movement rises to triumpha climaxes.

The second movement, Lento, in E ma lives up to its title of "Sensuous P ures," even if it may not live up to S abin's label of "sublime." It is rich wi harmonic nectar and orchestral ambros The violin has a delectable solo accomp nied by warblings from the wood-winds

The last movement, Allegro, C major, entitled "Jeu Divin," which appears as " vine Activities" in Mr. Hull's translati The opening motiv of its main theme transformed from the theme of "Di Grandeur" so as to resemble the beginn of "We Won't Go Home Until Morning," some acute English critic—not Mr. Hu has pointed out. There is a lyric second th which Mr. Hull calls the "Ego Theme," though it partakes of the Wagnerian as expressed in Elsa's procession in hengrin. Perhaps it is the presence "We Won't Go Home Until Morning" whi brings a little more of the later manner Skriabin into the finale. In the words Mr. Hull the "work is consummated w one of the finest perorations in the wh range of music." In its dazzling orche tral effect it suggests one of Skriabin's vorite pleasures, that of lying upon his ba in the Alps and looking straight up at t sun. The drums hum, but not with "humdrum of tutorial work."

Appreciation of this symphony depe less upon especial intellectual prepara than upon a favorable physical condit It should come at the "end of a pe day"; after exercise, a pacifying b spiring bath, a hearty, leisurely din little black coffee but not too much, smoke which fulfills the advert Then the "Divine Poem" will provi the Volstead Act forbids.

[216]

GLOBE FEB 23

RISLER SOLOIST AT SYMPHONY CONCERT

Henry Hadley Conducts His "The Ocean"

Edouard Risler, long celebrated in France as a pianist, played for the first time in Boston as soloist at yesterday's Symphony concert. His choice of Beethoven's G major concerto, which gives the solo player no chances to tickle the ears of the groundlings, and his musicianly performance alike, betokened the sincere artist.

Mr Risler plainly understands and loves Beethoven's music. He was at his best in the andante con moto where his exquisite piano and pianissimo playing will long be remembered by those to whom this movement is one of the greatest triumphs of Beethoven's genius. A bit more fire and dash in vigorous passages, and a warmer quality of tone when playing forte, would have made Mr Risler's performance superb.

Henry Hadley, well known as both composer and conductor, conducted the first Boston performance of his tone poem, "The Ocean," a musical illustration of portions of an ode by Louis K. Anspacher, best known as the dramatist who wrote "The Unchastened Woman." The first section of the music attempted to "Tear a leaf from the Furies' history, Loosen the wind's hoarse blast, Unroll the scroll of stormy mystery, Over the ocean's vast."

Mr Hadley has contrived plenty of sound and fury, which to one listener conveyed little imaginative suggestion either of the ocean or of anything else. The middle section, dealing with the naiads at play also seemed more conventional than suggestive. The final pages of the score, with a suave horn theme developed effectively to what turns out a disappointingly bombastic climax, gave pleasure.

Mr Hadley might score his music for orchestra with greater delicacy of taste. It would sound more sonorous if he did not seem so anxious to keep every instrument busy as much of the time as possible. He is a competent conductor of the "prima donna" school. This tone poem is not his best work.

The concert began with a brilliant performance of Rossini's overture to "The Barber of Seville," familiar enough in the opera house but seldom heard at Symphony Hall. It is superlatively good light music and as such deserves a place on even the severest style of orchestral program.

Better one good lively tuneful piece of this order than 50 abortive "serious" compositions by musicians of any age or country. Would not the ideal symphony concert program offer the great classics, the best light music, the best of the modernists, and nothing else? From how much of the fourth rate, 1890 sort of thing listeners at Symphony Hall might well be delivered!

D'Indy's "Summer Day of the Mountain" would gain if condensed. The slender but perfectly genuine vein of lyricism in the composer's imagination cannot carry him through so long drawn-out a rhapsody. There are many pages which recall the Wagner of the "Forest Murmurs" in "Siegfried," and others which nobody but d'Indy could have conceived so well. One fears the prose poem which inspired this music appealed too strongly to d'Indy's well-known philosophy of religion. If he would but revise this music it might be more often played. It is now nearly 20 years old and has been heard here but thrice.

Mr Monteux's conducting, except in the Beethoven, was praiseworthy. He did not sufficiently vary the dynamics in the andante of the concerto, nor did one feel that he had imagined the work as a whole. You cannot get the spirit of music like this by noticing only separate pages of the score.

Next week Vera Janacoupolos, soprano, makes her Boston debut as soloist. Music by Skriabin, Leginska and Ravel will be heard for the first time here, with Mendelssohn's "Mid-Summer Night's Dream" overture for classic.

P. R.

Music Notes and Comment

Mr Monteux has set for this week's Symphony concert a modern program, with only Mendelssohn's "Midsummer Night's Dream" overture to represent the standard repertory. Skriabin died in 1915, but only the "Poem of Ecstasy" played here under Dr Muck, and various of his piano pieces, such as the sonata lately played by Mitja Nikisch have been heard here. Now we are to hear the "Divine Poem," otherwise the third symphony of this much debated composer. For an enthusiastic but not discriminating estimate of Skriabin see Dr A. E. Hull's book "Scriabine." Mme Janacoupolos has chosen for her Boston debut as soloist to sing Ravel's setting for soprano and orchestra of three poems by "Tristan Klingsor," called collectively "Scheherezade," and individually "Asie," "The Magic Flute," and "The Indifferent One." "Asie" has been sung here by Miss Ethel Frank and others. Two of Ethel Leginska's pieces for orchestra are also to be given, written presumably, like the piano pieces lately played here by the composer herself, under the influence of such modernists as Leo Ornstein. If Mr Monteux would only give us classic programs like those Dr Muck sometimes set, with say a Mozart symphony, a Gluck-Mottl suite and Schubert's "Unfinished" symphony his resorting to the modernists might more readily be forgiven him by some critically minded auditors.

TRANS FEB 25

MR. HIGGINSON ONCE WROTE

A Newly Published Letter from Him About His Policies, Courses and Fortune with the Boston Symphony Orchestra

THE New York Times and The New York Tribune of yesterday contained an unpublished letter of the late Henry L. Higginson about his policies and courses with the Boston Orchestra. He wrote it to Mrs. Charles Lanier when as moving spirit in the Friends of Music, she was considering a separate orchestra for that society. She now makes it public, though without date. It does not differ materially from similar letters in Mr. Howe's books about the orchestra and about Mr. Higginson. Yet as new Higginsoniana, it may be reprinted here:

ere is my original plan, which has adhered to: A body of as good icians as I could get, to play under rst-ra conductor, and only under ; the n of the orchestra to be wed to p in smaller concerts or clubs that our men have, and give instruction, but not to play in any other orchestral organization. The conductor to have absolute control of his men and require as many rehearsals as he chose, he to select the musicians, to make the programmes, and to be responsible for that whole side; I to provide the means and the management. The latter part has been supplied through the services of Mr. Ellis and then Mr. Brennan, who came later.

I recognized that the concerts would leave a considerable deficit, say $20,000 or more yearly, and it might be much higher.

I very rarely ask for any change in the programme. In two or three cases of a death, I have asked for some notice to be taken of the deceased. We began with twenty concerts in the evening and twenty concerts in the afternoon—the same programme—and a concert or two in Cambridge. After a few years we went to New York, and then farther. We began with a talented singer—Mr. Henschel—as conductor; he had had a little experience. Then came Mr. Gericke, who was a wonderful teacher of his men, he having had much training and a high reputation in Vienna.

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A sense of humor never seems to hav disturbed the blissful seriousness wi which Skriabin took his own work. N content with calling this symphony " Divine Poem" he has labelled speci themes with the adjectives "divine" a "sublime." Besides the conventional Ita ian terms the score is fitted out with Frenc expressions which are not so much di tions for playing, as the composer's ecstatic descriptions of his music, such "joyeux essor," "monstrueux," "profo dément tragique," légendaire," and "av une ivresse débordante." Just how does o play in a "legendary" manner, and wh would happen to the ensemble if th orchestra played with "overflowing drunk enness," to say nothing of a possible ra on Symphony Hall by dry agents?

The first movement has a slow introdu tion, or rather prologue to the whole sym phony beginning with a motiv which Skr abin has labelled "divin, grandiose." Th and two other motivs, called by Mr. Hu

Continued on Following Pa

the "Summons to Man" and "Fear to A proach, Suggestive of Flight," [illegible] material of the prologue. The first mov ment, Allegro, C minor, is entitled "Stru gles," but the opposing forces do not up a very strenuous fight, leaving a go deal of leisure for "ivresse." To trace course of the various themes would be undertake "the humdrum of tutorial wor from which Skriabin was free when wrote this symphony. Even our good gui Eaglefield, is at a loss to know wh is the "second subject proper" and that it matters little. Perhaps in view all the "ivresse," no one of the subjects proper. Composers who fight battles symphonies are like the United States, that they have never been known to suff defeat. This movement rises to triumpha climaxes.

The second movement, Lento, in E ma lives up to its title of "Sensuous F ures," even if it may not live up to S abin's label of "sublime." It is rich wi harmonic nectar and orchestral ambros The violin has a delectable solo accomp nied by warblings from the wood-winds

The last movement, Allegro, C major, entitled "Jeu Divin," which appears as "D vine Activities" in Mr. Hull's translati The opening motiv of its main them transformed from the theme of "Di Grandeur" so as to resemble the beginn of "We Won't Go Home Until Morning," some acute English critic—not Mr. Hu has pointed out. There is a lyric second th which Mr. Hull calls the "Ego Theme," though it partakes of the Wagnerian as expressed in Elsa's procession in hengrin. Perhaps it is the presence "We Won't Go Home Until Morning" whi brings a little more of the later manner Skriabin into the finale. In the words Mr. Hull the "work is consummated w one of the finest perorations in the wh range of music." In its dazzling orche tral effect it suggests one of Skriabin's f vorite pleasures, that of lying upon his ba in the Alps and looking straight up at t sun. The drums hum, but not with t "humdrum of tutorial work."

Appreciation of this symphony depen less upon especial intellectual preparat than upon a favorable physical condit It should come at the "end of a pe day"; after exercise, a pacifying bu spiring bath, a hearty, leisurely din little black coffee but not too much, smoke which fulfills the adverti Then the "Divine Poem" will provi the Volstead Act forbids.

Providence Journal Feb 26

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The overture was beautifully played. When the 17-year-old Mendelssohn wrote it, he was a romanticist. What might he not have accomplished if he had been poor and less respectable! He wrote this overture before he had been spoiled by flattery, before he became a composer of priggish formulas. Aubrey Beardsley pictured the later Mendelssohn in that forgotten magazine, the Savoy. There you see the man that was shocked by the resurrection of the nuns in "Robert the Devil," by Zerlina undressing in "Fra Diavolo," by Hugo's "Ruy Blas," although he condescended to write an overture for it: the spotless Mendelssohn who delighted Queen Victoria and her spouse by playing the organ to them. But this overture to Shakespeare's comedy is from another Mendelssohn, the composer of "The Hebrides," portions of the "Walpurgis Night"; not the man of the oratorios and the sentimental "Songs Without Words."

What should be said of Mme. Leginska's pieces inspired by two of Tagore's poems, performed for the first time in an orchestral dress? Must the hearer keep the poems in mind, read them with nose in the program book on account of the funereal lighting of the hall, and endeavor to trace the connection between the sentences of the poet and the composer while the music is playing? The music may be to Mme. Leginska the musical expression of Tagore's sentiments and emotions; but how about the fearless music lovers, Messrs. Brown, Jones and Robinson, and that untiring patroness of the arts, Mrs. Golightly? Then the question comes up, Is the music emotional, contemplative, impressive without reference to any text? We found it for the most part chaotic. There are some charming ideas, melodic scraps, "disjecta membra." There is orchestral treatment that occasionally is interesting, at times ugly without significance; undigested music that now and then shows a trace of indisputable talent, also a too evident desire to be original. The audience applauded half-heartedly the first poem; was warmer after the second, and after Mme. Leginska was seen on the stage it recalled her several times.

"Scheherazade" is one of Ravel's earlier works and it is to be ranked among his best. The poet Klingsor (his name is Leclere) catalogues in "Asia" all that he would fain see in that land of mystery, but his catalogue is by no means dull and dry. Ravel did not foolishly attempt to write music for each wish of the poet; but with a keen sense of beauty he evoked Asia itself with its cities, people, customs, dress, voluptuousness and cruelties: vaporous music of exquisite and haunting beauty without any vain attempt to be oriental by the use of alien tonalities. Beautiful, too, is the music for the other poems. Mme. Janacopulos expressed admirably the thoughts of the poet and the composer, in reverie, longing, amorous meditation and disappointment, but when she forced the dramatic note, her upper tones lacked body and sounded tired or worn.

Scriabin's symphony in one long movement was performed here for the first time. Commentators, fanatical admirers of Scriabin, have written pages of hifalutin about it: how it portrays an audacious spirit sinking into an abyss of mysticism; a soul desiring the ecstatic joy of self-annihilation; the free expression of purified personality, and so on and so on.

They say that the composer's religion, a mixture of theosophy, neoplatonism and Bergsonian philosophy, inspired his music. The question of his musical ideas and his treatment of them is much more to the purpose. There are powerful pages; there is one truly charming episode for wind instruments. The symphony as a whole is irritatingly restless and stormy without sufficient relief. The influence of Wagner is not disturbing. If Scriabin had only said what he had to say in half the time! The performance was superb.

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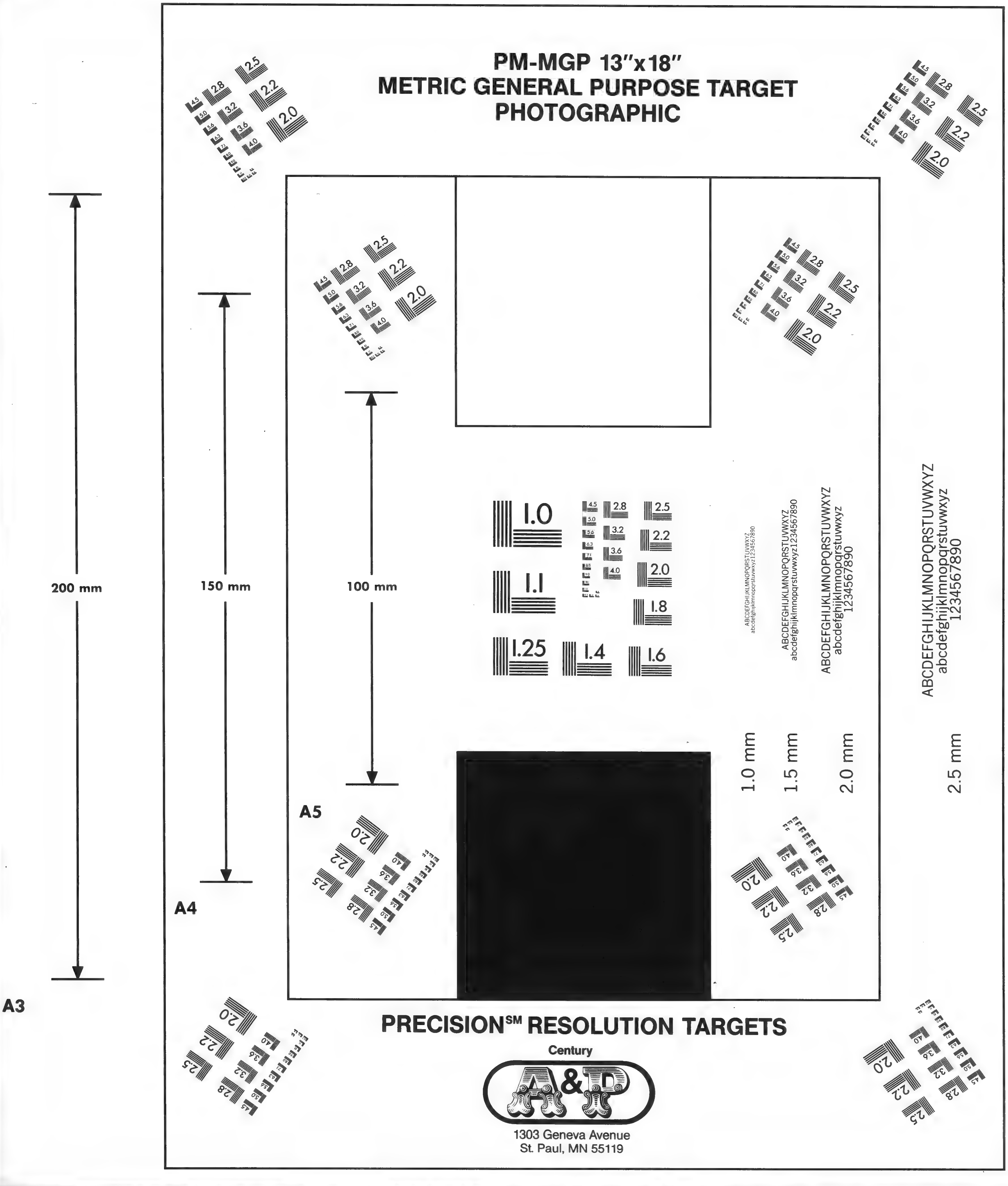
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St. Paul, MN 55119

March 1

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Transcript March 1

TONAL MASTERY, TONAL VAGARIES, TONAL STRIVINGS

A SYMPHONY CONCERT OF CLEAR CONTRASTS

The Perfections of Mendelssohn and Ravel Beside the Gropings of Leginska and the Struggles of Skriabin—The Parisian's Songs, with Mme Janacopulos for Singer—The Pianist as Composer

MENDELSSOHN wrote precisely and fancifully in his overture to Shakspeare's comedy, "A Midsummer Night's Dream." Ravel wrote precisely yet sensuously in the "Three Poems for Voice and Orchestra" that he named "Shéhérazade." Thereby at the Symphony Concert yesterday afternoon, Mendelssohn and Ravel prevailed over Mme. Leginska who wrote gropingly, wanderingly in "Two Short Pieces for Orchestra" suggested by poems of Tagore; and over Skriabin whose "Divine Poem" seemed a vast and hollow flux of sounds. Reading Shakspeare's play, the youthful Mendelssohn would imagine it in music. There should be measures of the fairies and their moonlit coverts; perhaps a hint of the parted, confused lovers wandering also therein; certainly a suggestion of the clumping clowns; as much as may be to summon the romantical and fantastical mood of the whole comedy.

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In turn, Ravel, reading three poems of Tristan Klingsor, had a mind to clothe them with music. The first is "Asia"—verse of conjuring revery. By night a ship of mystery bears away the voyager. Persia, India, China entice him. He wanders among merchants and princes; vizirs and mandarins. He fingers strange stuffs; scrutinizes strange faces; observes strange happenings; twinges with the lusts and the cruelties about him. So does he re-conjure the Asia of The Arabian Nights. So will he also recount his tales. . . . The second poem, of "The Enchanted Flute," is briefer. Upon the drowsy air, the lover plays his passion eagerly, moodily—and there is no other sound. His mistress hears and dreams. . . . The third poem of "The Indifferent Stranger," is but the melancholy of a moment. The fair youth passes and the charm of him enters into her who serves him with wine. He goes his way. For a little, the memory lingers.

Setting music to this poetry, Ravel avoids the pitfall of the too eager, too literal-minded composer who would have the tones reflect every image, bend to every contour in the texts. Clearly he perceives that the mood, the atmosphere, the spiritual sensation of the verse, are the musician's concern. "Asia" is sensuous vision, magic of peopled dream, pageant of the imagination luxuriant with twenty drowsy fancies. The music should be as a drug that caresses the senses, opens the vistas. With "The Enchanted Flute," it should summon the stillness, suffuse and shimmer it with the lover's piping. With "The Indifferent Stranger," it has only to evoke a fleeting glimpse, a passing charm, a wistful instant.

Precisely Ravel's music glamours and intensifies the three poems. It is written with strict economy of means, with expert adaptation of those means to the devised end. The mating of the singing and the instrumental voices is faultless and complete. They move in a single line. Together they weave a single fabric. There is no parting the impression of the one from the impression of the other; while yesterday there was Mme. Janacopulos's singing and Mr. Monteux's conducting to draw closer the bond. Mr. Laurent's flute sings Ravel's melody in the second song. In the singer's tones, the mistress hears and dreams. The orchestra sets in the quivering stillness. The illusion and the beauty of the illusion are unescapable. For Ravel was fortunate in the course of his musical [illegible] vention, the surety of his musical [illegible]

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So, again, with the song of the passing stranger. His grace is in the contours of the music. It moves as irregularly as he. The charm of his presence, the regret of the memory, gently pervade it. It is fleet and tender and melancholy. Yet each inflection, every shading is unmistakable and unerring. Felicities of invention, certainty of means, fulfill every imaginative end. Once more, the singer, the conductor and the composer were as one. Rich can be the sensuous beauty of Mme. Janacopulos's tones, rich yet with a tang to sharpen sweetness—a voice indeed for the dream-pageant, the voluptuous sensation, that exhale from "Asia." Like wine and oil Ravel blends singer and orchestra. His harmonies and timbres are as a strange perfume upon a music of sorcery. It summons anew the spells of the Arabian Nights. Anew the imagination is drugged with them—until some sharp edge lacerates the vision. "Roses and blood" writes Klingsor, and Ravel evokes the two-fold mood. And by no tricks, remembered or contrived, of wilfully Oriental music. The listening ear need summon no memory that associates certain images with certain tones. Ravel prefers a purely sensuous evocation—an "Asia" of vision into music translated, not an "Asia" of tonal fact. Yet every modulation has purpose. No doubt, the concern of music is emotion. Yet, with the mind must it also be written.

In degree Mme. Leginska set herself the task of Ravel. In her "Two Short Pieces" she uses no voice; but with the orchestra she would summon the mood, atmosphere, suggestion of two poems of Tagore. One is lover's rhapsody, evoking vision upon vision of the beloved, and bitter-sweet are these longing dreams. The other sets storm to break upon amorous langours, and in the stress passion awakes anew. Tagore is not the most comprehensible of poets. No more is Mme. Leginska the most comprehensible of composers. Obviously these tone-poems are designed to be "free in form" and plastic of progress. Yet they grope and wander that neither achieves any continuity of design or unity of impression. Here and there drifts the music in a succession of sequences difficult for the ear to follow and relate, leaving the mind baffled, the emotions unstirred. As fitful and diverse is the manner. Now Mme. Leginska is a studious modernist. Again she is nothing loth to long-familiar and thoroughly tested musical procedures. Short in truth are her pieces; yet they dissipate themselves as though the composing mind and imagination were never quite clarified; the writing hand never quite certain of the stroke. Mendelssohn and Ravel discern, decide, accomplish. Mme. Leginska looks in her ambition and sets notes to paper. For her the mysticism and the metaphors of Tagore are too ready stimulant. They encourage these tonal vagaries, as her presence yesterday, alert and strung high, stirred the audience to applause.

Skriabin in "The Poem of Ecstasy," twice and thrice heard at the Symphony Concerts, and in "The Divine Poem," now joined to it, writes in tides, with mind and spirit and hand seemingly transported. The music mounts and mounts in long, sonorous surges. The harmonic and instrumental texture is thick, at moments almost opaque; while through it, the thought and even the emotion seem to push and plough. By every sign of the directing, characterizing phrases that Skriabin set above his staves, he composed in high spiritual excitement and, as he believed, illumination. His was the soul of man, escaping "this muddy vesture of decay," forswearing the pleasures of the senses, rising into lofty and ecstatic bliss. He would begin in darksome depths to end upon heights of celestial radiance. A veritable passion of aspiration possessed him. Pour it forth in music he must and in music sometimes as strangely conceived as the "mystic chord" that haunts his later pages.

Skriabin lacked, however, the conceiving mind, the exalting imagination, the command of means to bring to pass musically "this great argument." He strews his pages with notes. He keeps his orchestra incessantly busy. He rounds every spacious period: heaps sonority upon sonority and ascent upon ascent. He plies every means of musical intensification known to the end of the nineteenth and the beginning of the twentieth century. He would summon splendors. He would sound solemnities. Even sublimities may not daunt him. Not at call answer these glories. Vast but vague; upswelling but hollow; exultant but empty; a music in surge and struggle for an end unattainable, came and went yesterday "The Divine Poem." An overture to a fantastic comedy; a setting for three sensuous songs may be small things beside it—small, but as Mendelssohn and Ravel wrought them, perfect. H. T. P.

Small Sums Welcome

A Word from the Trustees of the Symphony Orchestra

THE programme-book of the Symphony Concert yesterday afternoon contained the following note from the Trustees of the Symphony Orchestra:

"The list of subscribers to the operating deficit of the Boston Symphony Orchestra for 1923-24 was first printed in the programme books of Nov. 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $79,803.34.

"This has come about through a greatly extended coöperation in the support of the orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself."

Subscriptions for the week have come from Mr. and Mrs. Frederick R. Galacar; Mrs. Arthur E. Jackson; Mrs. C. M. Loeffler; Mrs. Wilfred R. Shrigley. Further contributions should be made to the Treasurer, E. B. Dane at 6 Beacon Street.

EXQUISITE VOICE WITH SYMPHONY

Post March 1

Mme. Janacopulos Sings the "Scheherezade" of Ravel

BY WARREN STOREY SMITH

In Vera Janacopulos' singing of Ravel's "Scheherezade," the Symphony concert of yesterday afternoon brought the rare union of eloquent music and revealing performance that is the occasional and sufficient reward of much concert-going.

Nor was it a pleasure altogether unforeseen. For while Mme. Janacopulos, except for a semi-private appearance here a few years ago, was until yesterday unknown to Boston, good report preceded her. And two of the three songs that make the "Scheherezade" has been heard here with piano accompaniment, although this was the first performance in this city of any of them with orchestra.

ALLURING AND COMPELLING

With no music to supplement them, Tristran Klingsor's verses of themselves breathe the mystery, the languor, the fateful charm, the impelling fascination of the East, and for them Ravel has imagined and wrought an immeasureably intensifying and enhancing music. Performed with only a piano for support, these songs may make a deep impression. Sung with orchestra, and by a singer so richly endowed as Mme. Janacopulos, they are transporting, altogether irresistible.

"Asia," the first of the three, recounts at length the allure and the marvels of that wondrous continent, and Ravel's tonal and orchestral setting is now voluptuous, now resplendent. Of its companion pieces, "The Enchanted Flute" has a haunting charm, a rarely exotic fragrance, while "The Indifferent One" throbs with desires half-expressed and passion that may awaken no response.

Ideal Singer for These Songs

Gifted with personal beauty as well as with a voice of luscious quality, responsive to every intention of the poet, sensitive to the slightest inflection of the music, Mme. Janacopulos is indeed the ideal singer for these pieces, and Mr. Monteux, who has earned the praise of Ravel himself as conductor of them, might, and did, ably second her. For the too-brief time that these songs consumed in performance, the listener was conveyed to another world, a world of enchanting and seductive sights and sounds and subtle odors.

Save for Mendelssohn's youthful and ever delightful overture to "A Midsummer Night's Dream," the concert of yesterday offered nothing to match or even approach in worth or interest the music of Ravel. Between the overture and "Scheherezade" came Two Short Pieces for Orchestra, by Ethel Leginska, performed for the first time anywhere, and the second half of the programme fell to Scriabin's Third symphony, "The Divine Poem," hitherto unheard in Boston.

Mme. Leginska's Playing

An exceptionally able and markedly individual pianist, Mme. Leginska is ambitious to shine also as composer. Already the list of her pieces is of substantial length, and it embraces many compositions of larger mould. The pieces of yesterday, written after poems of Tagore, are in the modern manner. They disclose a facility in the handling of the newer harmonic and orchestral effects, but they offer no illuminating commentary on the poet's verses and it is not easy to find in them anything which may be considered Mme. Leginska's own.

It should be added, however, that Mme. Leginska's music was well received and that the hearty applause brought her repeatedly to the platform to make her acknowledgements.

Flamboyant and Bombastic

Heretofore Boston has known Scriabin as orchestral composer only through his "Poem of Ecstacy." This "Divine Poem," composed five years earlier, and showing strong Wagnerian and even Lisztian influence, is a less original, less significant work. Scored for an orchestra of huge dimensions, this music [illegible] pretentious,

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Globe March 1

SYMPHONY PROGRAM OFFERS NOVELTIES

New Singer and "Divine Poem" Please Audience

Except for the first number, Mendelssohn's "Midsummer Night's Dream" overture, yesterday's Symphony program was given over to novelties. Two pieces by Ethel Leginska were played for the first time anywhere, Vera Janacopulos chose for her Boston debut Ravel's "Sheherezade," not heard here as a whole before; and the symphony was Skriabin's Third, also called "The Divine Poem," and new to Boston. This and Miss Janacopulos' fervent singing were cordially received. Miss Leginska was called out on the stage after her pieces had been played by the orchestra, and recalled four times. Her debut here as composer was auspicious.

Ravel's setting of three poems by "Tristan Klingsor" demands the intimate yet artificial atmosphere of the salon if it is to make its full effect. The music is exquisitely sophisticated, beautifully wrought, demanding of the singer an instinct for the exotic and a delicacy of taste great enough to enable her to avoid the bizzarre and the strident. Mr Monteaux conducted with marked sympathy for the music.

Miss Janacopulos sang best the numerous passages marked pianissimo. Her voice is not large enough to enable her to produce beautiful tone in so big a hall and yet sing forte. In a smaller room, where her scale of tonal values would be diminished, her voice might sound fresher and more resonant. She caught and rendered faithfully the mood of the music.

This is the most ingratiating of the early works of Ravel, free from the over-luscious harmonies that disfigure such things as his "Pavane for a Dead Infanta." Yet all of Ravel's work is now passing out of date without acquiring the status of classic which Debussy is winning.

Miss Leginska's two pieces for orchestra are suggested by poems by Tagore, from "The Gardener." Each is short, and written for an orchestra in which exoticism is suggested by the use of an extraordinary array of percussion instruments. The first poem, in fact, cuts down the strings to a double quartet, which is overbalanced by the woodwinds and brasses.

She has taken in each piece a main motive, short and not distinctively melodic, and striven to cast an atmosphere around it by the use of orchestral color. The impression on the hearer's mind was more of strangeness than of beauty. Yet there was a certain, almost morbid, intensity of feeling in the music behind the composer's groping for means of expression she has not mastered the use of.

Skriabin's "Divine Room" was written at least five years before his "Poem of Ecstasy," from which it differs as Wagner's "Lohengrin" does from his "Tristan." In this third symphony he has tried to be luminous, clear, exalted. The second movement, called "voluptes," a word for which "joys" is an inaccurate translation, approaches the banalities of Saint-Saens on the same subject in his "Samson and Delilah." He has caught part of the secret of composing in the grand manner, flooding majestic rhythms with harmonies which change only when an harmonic change is inevitable. But too much brass, too many horns and trumpets, failed to suggest the heavenly hosts as visualized by a theosophist.

The audience was at times nearly deafened. but nowadays the tyro at composition can write deafeningly sonorous pieces. This "Divine Poem" does not convey the extraordinary philosophy of the composer to the listener. It is massive, impressive, uneven music, by a man whose reach plainly far exceeded his grasp. The performance was ponderously eloquent.

[illegible] everything on the program except Mendelssohn's overture was well played. Even in a poor performance that masterpiece ought to convince any hearer that its composer was a great genius even if he has since been unfortunate in his imitators.

Next week Schneevoigt will conduct music by Sibelius, Beethoven, Mozart and Strauss, as guest conductor. P. R.

Herald March 2

GEORG SCHNEEVOIGT

The celebrated Finnish conductor, Georg Schneevoigt, visiting this country for the first time, will appear as guest conductor of the Boston Symphony Orchestra at the concerts in Symphony hall next Friday afternoon and Saturday evening. The symphony will be the Second in D major by Jan Sibelius, the fellow-countryman of Schneevoigt. The program will also comprise the Third "Leonore" Overture of Beethoven, Mozart's "Eine Kleine Nachtmusik" and Strauss's tone poem, "Don Juan."

For many years Mr. Schneevoigt's activities as conductor of the orchestras of Helsingfors, Stockholm and Christiania have given additional musical importance to those cities. He has been the first to perform the greater works of Sibelius. He has attracted considerable attention as guest conductor in the European cities. During the last four seasons he has conducted the symphony concerts at the Kurhaus in Scheveningen.

MONDAY SYMPHONY

The fourth and last but one concert of the Monday evening series by the Boston Symphony Orchestra will take place in Symphony hall on March 10, with Felix Fox, pianist, as the soloist of the occasion. Mr. Fox will play the piano concerto of Schumann. Mr. Monteux will also present on this program the Second Symphony of Brahms, D major, and Lalo's Overture to "Le Roi d'Ys."

DE PACHMANN

Vladimir de Pachmann, pianist, will give a third recital in Symphony hall on Sunday afternoon, March 23. Mozart's Sonata in A major, an Impromptu of Schubert; Polonaise, Nocturne, tw azurkas and two Etudes by Chopin; endelssohn's song without words (May reezes) and the 16 waltzes of Brahms will be given.

FOR YOUNG PEOPLE

The Boston Symphony Orchestra, Mr. Monteux, conductor, will give concerts for young people in Symphony hall next Monday and Tuesday afternoons, at 4 o'clock. Loraine Wyman will sing.

Beethoven—Overture to "Egmont."
Mendelssohn—Nocture and Scherzo from music for "Mid-Summer Night's Dream."
Bizet—Farandole from "L'Arlesienne."
Franck—Allegretto from the Symphony in D minor.
Hughes—"Mother Goose Melodies," (a) "Jack and Jill," (b) "Old Mother Hubbard," (c) "Goosey, Goosey, Gander."
Borodin—Polovtsian Dances from "Prince Igor."

Globe March 4

SYMPHONY CONCERT FOR YOUNG PEOPLE

The third of the young people's concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. As at the previous concerts Thomas Whitney Surette spoke about the music to be played. Loraine Wyman was the assisting soloist.

Miss Wyman sang three "Mother Goose Parodies" by Hughes. The "Jack and Jill" nad "Goosey, Goosey Gander," are as Mr Surette predicted, exactly what one should expect them to be. "Old Mother Hubbard," on the other hand, is bizarre. The old Englishwoman seems to have been transformed to an Oriental world. To heighten the effect the soloist sang in reedy tones which might have been satirical comment on the flute obligato of the coloratura soprano, the oboe replacing the flute. The young people were highly amused and were not satisfied until Miss Wyman repeated "Goosey, Goosey Gander."

The children have come to enjoy Mr Surette's remarks with their dry humor and they gave him a cordial reception. He contrasted the work of Mendelssohn in the "Nocturne" and Scherzo from the "Midnight Summer Night's Dream" with that of Beethoven in his overture to "Egmont." He further pointed the way to that form of musical enjoyment which consists in following the development of a theme, using as an example the second movement from the "Symphony in D minor" by Franck.

As before, it was evident that rhythm makes the greatest musical appeal to the young listener. The largest applause for a purely orchestral selection fell to Bizet's rapid pulsating Farandole from the suite, "L'Arlesienne."

The program closed with the Porovtsian Dances from "Prince Igor" by Borodin. Despite their high color and their pronounced rhythm the dances apparently did not please the audience as much as the rest of the fine program. The same program will be repeated this afternoon.

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SYMPHONY PLAYS FOR CHILDREN

Group of Songs Feature Young Peoples' Concert

BY WARREN STOREY SMITH

A happy innovation marked the Symphony Orchestra's Young People's Concert at Symphony Hall yesterday afternoon. Like that of the preceding concerts of this comparatively new and highly important series, the programme listed a miscellany of classic and modern orchestral pieces, but for the first time these instrumental numbers were supplemented by a group of songs.

MOTHER GOOSE PARODIES

As befitted the occasion, these songs were three of a set of "Mother Goose Parodies" by the American composer, Herbert Hughes, and the singer was Loraine Wyman, known far and wide as an unexcelled interpreter of folk-songs. Mr. Hughes has made these trifles ingeniously and has orchestrated them in droll but in not too heavily humorous fashion. The first two of these songs, "Jack and Jill" and "Old Mother Hubbard" gave intrinsically as much pleasure as did the third, "Goosey, Goosey Gander," but because that was the last, the youngsters must have it repeated. Indeed, so anxious were they for more of these delights that for a time it seemed as though the concert would not be suffered to resume its projected course.

From Beethoven, Mendelssohn, Bizet, Franck and Borodin came the orchestral pieces and each was interpreted by Mr. Monteux and played by the orchestra with quite as much painstaking care as though the concert had been one of the regular subscription series. Of these pieces, the "Scherzo" from Mendelssohn's "Midsummer Night's Dream" music and the breath-taking Farandole from Bizet's second "L'Arlesienne" suite seemed to give the greatest pleasure.

As before, Thomas Whitney Surette, who has a positive genius for such stimulating comment, prefaced the performance of each number with a few words of helpful and by no means dryly pedagogical comment.

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Setting music to this poetry, Ravel avoids the pitfall of the too eager, too literal-minded composer who would have the tones reflect every image, bend to every contour in the texts. Clearly he perceives that the mood, the atmosphere, the spiritual sensation of the verse, are the musician's concern. "Asia" is sensuous vision, magic of peopled dream, pageant of the imagination luxuriant with twenty drowsy fancies. The music should be as a drug that caresses the senses, opens the vistas. With "The Enchanted Flute," it should summon the stillness, suffuse and shimmer it with the lover's piping. With "The Indifferent Stranger," it has only to evoke a fleeting glimpse, a passing charm, a wistful instant.

Precisely Ravel's music glamours and intensifies the three poems. It is written with strict economy of means, with expert adaptation of those means to the devised end. The mating of the singing and the instrumental voices is faultless and complete. They move in a single line. Together they weave a single fabric. There is no parting the impression of the one from the impression of the other; while yesterday there was Mme. Janacopulos's singing and Mr. Monteux's conducting to draw closer the band. Mr. Laurent's flute sings Ravel's melody in the second song. In the singer's tones, the mistress hears and dreams. The orchestra sets in the quivering stillness. The illusion and the beauty of the illusion are unescapable. For Ravel was fortunate in the course of his musical invention, the surety of his musical procedure, the response, yesterday, of the imparting voices.

So, again, with the song of the passing stranger. His grace is in the contours of the music. It moves as irregularly as he. The charm of his presence, the regret of the memory, gently pervade it. It is fleet and tender and melancholy. Yet each inflection, every shading is unmistakable and unerring. Felicities of invention, certainty of means, fulfill every imaginative end. Once more, the singer, the conductor and the composer were as one. Rich can be the sensuous beauty of Mme. Janacopulos's tones, rich yet with a tang to sharpen sweetness—a voice indeed for the dream-pageant, the voluptuous sensation, that exhale from "Asia." Like wine and oil Ravel blends singer and orchestra. His harmonies and timbres are as a strange perfume upon a music of sorcery. It summons the spells of the Arabian Nights. Anew the imagination is drugged with them—until some sharp edge lacerates the vision. "Roses and blood" writes Klingsor, and Ravel evokes the two-fold mood. And by no tricks, remembered or contrived, of wilfully Oriental music. The listening ear need summon no memory that associates certain images with certain tones. Ravel prefers a purely sensuous evocation—an "Asia" of vision into music translated, not an "Asia" of tonal fact. Yet every modulation has purpose. No doubt, the concern of music is emotion. Yet, with the mind must it also be written.

In degree Mme. Leginska set herself the task of Ravel. In her "Two Short Pieces" she uses no voice; but with the orchestra she would summon the mood, atmosphere, suggestion of two poems of Tagore. One is lover's rhapsody, evoking vision upon vision of the beloved, and bitter-sweet are these longing dreams. The other sets storm to break upon amorous langours, and in the stress passion awakes anew. Tagore is not the most comprehensible of poets. No more is Mme. Leginska the most comprehensible of composers. Obviously these tone-poems are designed to be "free in form" and plastic of progress. Yet they grope and wander that neither achieves any continuity of design or unity of impression. Here and there drifts the music in a succession of sequences difficult for the ear to follow and relate, leaving the mind baffled, the emotions unstirred.

As fitful and diverse is the manner. Now Mme. Leginska is a studious modernist. Again she is nothing loth to long-familiar and thoroughly tested musical procedures. Short in truth are her pieces; yet they dissipate themselves as though the composing mind and imagination were never quite clarified; the writing hand never quite certain of the stroke. Mendelssohn and Ravel discern, decide, accomplish. Mme. Leginska looks in her ambition and sets notes to paper. For her the mysticism and the metaphors of Tagore are too ready stimulant. They encourage these tonal vagaries, as her presence yesterday, alert and strung high, stirred the audience to applause.

Skriabin in "The Poem of Ecstasy," twice and thrice heard at the Symphony Concerts, and in "The Divine Poem," now joined to it, writes in tides, with mind and spirit and hand seemingly transported. The music mounts and mounts in long, sonorous surges. The harmonic and instrumental texture is thick, at moments almost opaque; while through it the thought and even the emotion seem to push and plough. By every sign of the directing, characterizing phrases that Skriabin set above his staves, he composed in high spiritual excitement and, as he believed, illumination. His was the soul of man, escaping "this muddy vesture of decay," forswearing the pleasures of the senses, rising into lofty and ecstatic bliss. He would begin in darksome depths to end upon heights of celestial radiance. A veritable passion of aspiration possessed him. Pour it forth in music he must and in music sometimes as strangely conceived as the "mystic chord" that haunts his later pages.

Skriabin lacked, however, the conceiving mind, the exalting imagination, the command of means to bring to pass musically "this great argument." He strews his pages with notes. He keeps his orchestra incessantly busy. He rounds every spacious period: heaps sonority upon sonority and ascent upon ascent. He plies every means of musical intensification known to the end of the nineteenth and the beginning of the twentieth century. He would summon splendors. He would sound solemnities. Even sublimities may not daunt him. Not at call answer these glories. Vast but vague; upswelling but hollow; exultant but empty; a music in surge and struggle for an end unattainable, came and went yesterday "The Divine Poem." An overture to a fantastic comedy; a setting for three sensuous songs may be small things beside it—small, but as Mendelssohn and Ravel wrought them, perfect.

H. T. P.

Small Sums Welcome

A Word from the Trustees of the Symphony Orchestra

THE programme-book of the Symphony Concert yesterday afternoon contained the following note from the Trustees of the Symphony Orchestra:

"The list of subscribers to the operating deficit of the Boston Symphony Orchestra for 1923-24 was first printed in the programme books of Nov. 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $79,803.34.

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Subscriptions for the week have come from Mr. and Mrs. Frederick R. Galacar; Mrs. Arthur E. Jackson; Mrs. C. M. Loeffler; Mrs. Wilfred R. Shrigley. Further contributions should be made to the Treasurer, E. B. Dane at 6 Beacon Street.

EXQUISITE VOICE WITH SYMPHONY

Post March 1

Mme. Janacopulos Sings the "Scheherezade" of Ravel

BY WARREN STOREY SMITH

In Vera Janacopulos' singing of Ravel's "Scheherezade," the Symphony concert of yesterday afternoon brought the rare union of eloquent music and revealing performance that is the occasional and sufficient reward of much concert-going.

Nor was it a pleasure altogether unforeseen. For while Mme. Janacopulos, except for a semi-private appearance here a few years ago, was until yesterday unknown to Boston, good report preceded her. And two of the three songs that make the "Scheherezade" has been heard here with piano accompaniment, although this was the first performance in this city of any of them with orchestra.

ALLURING AND COMPELLING

With no music to supplement them, Tristran Klingsor's verses of themselves breathe the mystery, the languor, the fateful charm, the impelling fascination of the East, and for them Ravel has imagined and wrought an immeasureably intensifying and enhancing music. Performed with only a piano for support, these songs may make a deep impression. Sung with orchestra, and by a singer so richly endowed as Mme. Janacopulos, they are transporting, altogether irresistible.

"Asia," the first of the three, recounts at length the allure and the marvels of that wondrous continent, and Ravel's tonal and orchestral setting is now voluptuous, now resplendent. Of its companion pieces, "The Enchanted Flute" has a haunting charm, a rarely exotic fragrance, while "The Indifferent One" throbs with desires half-expressed and passion that may awaken no response.

Ideal Singer for These Songs

Gifted with personal beauty as well as with a voice of luscious quality, responsive to every intention of the poet, sensitive to the slightest inflection of the music, Mme. Janacopulos is indeed the ideal singer for these pieces, and Mr. Monteux, who has earned the praise of Ravel himself as conductor of them, might, and did, ably second her. For the too-brief time that these songs consumed in performance, the listener was conveyed to another world, a world of enchanting and seductive sights and sounds and subtle odors.

Save for Mendelssohn's youthful and ever delightful overture to "A Midsummer Night's Dream," the concert of yesterday offered nothing to match or even approach in worth or interest the music of Ravel. Between the overture and "Scheherezade" came Two Short Pieces for Orchestra, by Ethel Leginska, performed for the first time anywhere, and the second half of the programme fell to Scriabin's Third symphony, "The Divine Poem," hitherto unheard in Boston.

Mme. Leginska's Playing

An exceptionally able and markedly individual pianist, Mme. Leginska is ambitious to shine also as composer. Already the list of her pieces is of substantial length, and it embraces many compositions of larger mould. The pieces of yesterday, written after poems of Tagore, are in the modern manner. They disclose a facility in the handling of the newer harmonic and orchestral effects, but they offer no illuminating commentary on the poet's verses and it is not easy to find in them anything which may be considered Mme. Leginska's own.

It should be added, however, that Mme. Leginska's music was well received and that the hearty applause brought her repeatedly to the platform to make her acknowledgements.

Flamboyant and Bombastic

Heretofore Boston has known Scriabin as orchestral composer only through his "Poem of Ecstacy." This "Divine Poem," composed five years earlier, and showing strong Wagnerian and even Lisztian influence, is a less original, less significant work. Scored for an orchestra of huge dimensions, this music is in the main pretentious,

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Globe March 1

SYMPHONY PROGRAM OFFERS NOVELTIES

New Singer and "Divine Poem" Please Audience

Except for the first number, Mendelssohn's "Midsummer Night's Dream" overture, yesterday's Symphony program was given over to novelties. Two pieces by Ethel Leginska were played for the first time anywhere, Vera Janacopulos chose for her Boston debut Ravel's "Sheherezade," not heard here as a whole before; and the symphony was Skriabin's Third, also called "The Divine Poem," and new to Boston. This and Miss Janacopulos' fervent singing were cordially received. Miss Leginska was called out on the stage after her pieces had been played by the orchestra, and recalled four times. Her debut here as composer was auspicious.

Ravel's setting of three poems by "Tristan Klingsor" demands the intimate yet artificial atmosphere of the salon if it is to make its full effect. The music is exquisitely sophisticated, beautifully wrought, demanding of the singer an instinct for the exotic and a delicacy of taste great enough to enable her to avoid the bizzarre and the strident. Mr Monteux conducted with marked sympathy for the music.

Miss Janacopulos sang best the numerous passages marked pianissimo. Her voice is not large enough to enable her to produce beautiful tone in so big a hall and yet sing forte. In a smaller room, where her scale of tonal values would be diminished, her voice might sound fresher and more resonant. She caught and rendered faithfully the mood of the music.

This is the most ingratiating of the early works of Ravel, free from the over-luscious harmonies that disfigure such things as his "Pavane for a Dead Infanta." Yet all of Ravel's work is now passing out of date without acquiring the status of classic which Debussy is winning.

Miss Leginska's two pieces for orchestra are suggested by poems by Tagore, from "The Gardener." Each is short, and written for an orchestra in which exoticism is suggested by the use of an extraordinary array of percussion instruments. The first poem, in fact, cuts down the strings to a double quartet, which is overbalanced by the woodwinds and brasses.

She has taken in each piece a main motive, short and not distinctively melodic, and striven to cast an atmosphere around it by the use of orchestral color. The impression on the hearer's mind was more of strangeness than of beauty. Yet there was a certain, almost morbid, intensity of feeling in the music behind the composer's groping for means of expression she has not mastered the use of.

Skriabin's "Divine Room" was written at least five years before his "Poem of Ecstasy," from which it differs as Wagner's "Lohengrin" does from his "Tristan." In this third symphony he has tried to be luminous, clear, exalted. The second movement, called "voluptes," a word for which "joys" is an inaccurate translation, approaches the banalities of Saint-Saens on the same subject in his "Samson and Delilah." He has caught part of the secret of composing in the grand manner, flooding majestic rhythms with harmonies which change only when an harmonic change is inevitable. But too much brass, too many horns and trumpets, failed to suggest the heavenly hosts as visualized by a theosophist.

The audience was at times nearly deafened, but nowadays the tyro at composition can write deafeningly sonorous pieces. This "Divine Poem" does not convey the extraordinary philosophy of the composer to the listener. It is massive, impressive, uneven music, by a man whose reach plainly far exceeded his grasp. The performance was ponderously eloquent.

Everything on the program except Mendelssohn's overture was well played. Even in a poor performance that masterpiece ought to convince any hearer that its composer was a great genius even if he has since been unfortunate in his imitators.

Next week Schneevogit will conduct music by Sibelius, Beethoven, Mozart and Strauss, as guest conductor.

P. R.

Herald March 2

GEORG SCHNEEVOIGT

The celebrated Finnish conductor, Georg Schneevoigt, visiting this country for the first time, will appear as guest conductor of the Boston Symphony Orchestra at the concerts in Symphony hall next Friday afternoon and Saturday evening. The symphony will be the Second in D major by Jan Sibelius, the fellow-countryman of Schneevoigt. The program will also comprise the Third "Leonore" Overture of Beethoven Mozart's "Eine Kleine Nachtmusik" and Strauss's tone poem, "Don Juan."

For many years Mr. Schneevoigt's activities as conductor of the orchestras of Helsingfors, Stockholm and Christiania have given additional musical importance to those cities. He has been the first to perform the greater works of Sibelius. He has attracted considerable attention as guest conductor in the European cities. During the last four seasons he has conducted the symphony concerts at the Kurhaus in Scheveningen.

MONDAY SYMPHONY

The fourth and last but one concert of the Monday evening series by the Boston Symphony Orchestra will take place in Symphony hall on March 10, with Felix Fox, pianist, as the soloist of the occasion. Mr. Fox will play the piano concerto of Schumann. Mr. Monteux will also present on this program the Second Symphony of Brahms, D major, and Lalo's Overture to "Le Roi d'Ys."

DE PACHMANN

Vladimir de Pachmann, pianist, will give a third recital in Symphony hall on Sunday afternoon, March 23. Mozart's Sonata in A major, an Impromptu of Schubert; Polonaise, Nocturne, two Mazurkas and two Etudes by Chopin; Mendelssohn's song without words (May Breezes) and the 16 waltzes of Brahms will be given.

FOR YOUNG PEOPLE

The Boston Symphony Orchestra, Mr. Monteux, conductor, will give concerts for young people in Symphony hall next Monday and Tuesday afternoons, at 4 o'clock. Loraine Wyman will sing.

Beethoven—Overture to "Egmont."
Mendelssohn—Nocture and Scherzo from music for "Mid-Summer Night's Dream."
Bizet—Farandole from "L'Arlesienne."
Franck—Allegretto from the Symphony in D minor.
Hughes—"Mother Goose Melodies," (a) "Jack and Jill," (b) "Old Mother Hubbard," (c) "Goosey, Goosey, Gander."
Borodin—Poloutsian Dances from "Prince Igor."

Globe March 4

SYMPHONY CONCERT FOR YOUNG PEOPLE

The third of the young people's concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. As at the previous concerts Thomas Whitney Surette spoke about the music to be played. Loraine Wyman was the assisting soloist.

Miss Wyman sang three "Mother Goose Parodies" by Hughes. The "Jack and Jill" nad "Goosey, Goosey Gander," are, as Mr Surette predicted, exactly what one should expect them to be. "Old Mother Hubbard," on the other hand, is bizarre. The old Englishwoman seems to have been transformed to an Oriental world. To heighten the effect the soloist sang in reedy tones which might have been satirical comment on the flute obligato of the coloratura soprano. the oboe replacing the flute. The young people were highly amused and were not satisfied until Miss Wyman repeated "Goosey, Goosey Gander."

The children have come to enjoy Mr Surette's remarks with their dry humor and they gave him a cordial reception. He contrasted the work of Mendelssohn in the "Nocturne" and Scherzo from the "Midnight Summer Night's Dream" with that of Beethoven in his overture to "Egmont." He further pointed the way to that form of musical enjoyment which consists in following the development of a theme, using as an example the second movement from the "Symphony in D minor" by Franck.

As before, it was evident that rhythm makes the greatest musical appeal to the young listener. The largest applause for a purely orchestral selection fell to Bizet's rapid pulsating Farandole from the suite, "L'Arlesienne."

The program closed with the Porovtsian Dances from "Prince Igor" by Borodin. Despite their high color and their pronounced rhythm the dances apparently did not please the audience as much as the rest of the fine program. The same program will be repeated this afternoon.

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Post March 4

SYMPHONY PLAYS FOR CHILDREN

Group of Songs Feature Young Peoples' Concert

BY WARREN STOREY SMITH

A happy innovation marked the Symphony Orchestra's Young People's Concert at Symphony Hall yesterday afternoon. Like that of the preceding concerts of this comparatively new and highly important series, the programme listed a miscellany of classic and modern orchestral pieces, but for the first time these instrumental numbers were supplemented by a group of songs.

MOTHER GOOSE PARODIES

As befitted the occasion, these songs were three of a set of "Mother Goose Parodies" by the American composer, Herbert Hughes, and the singer was Loraine Wyman, known far and wide as an unexcelled interpreter of folk-songs. Mr. Hughes has made these trifles ingeniously and has orchestrated them in droll but in not too heavily humorous fashion. The first two of these songs, "Jack and Jill" and "Old Mother Hubbard" gave intrinsically as much pleasure as did the third, "Goosey, Goosey Gander," but because that was the last, the youngsters must have it repeated. Indeed, so anxious were they for more of these delights that for a time it seemed as though the concert would not be suffered to resume its projected course.

From Beethoven, Mendelssohn, Bizet, Franck and Borodin came the orchestral pieces and each was interpreted by Mr. Monteux and played by the orchestra with quite as much painstaking care as though the concert had been one of the regular subscription series. Of these pieces, the "Scherzo" from Mendelssohn's "Midsummer Night's Dream" music and the breath-taking Farandole from Bizet's second "L'Arlesienne" suite seemed to give the greatest pleasure.

As before, Thomas Whitney Surette, who has a positive genius for such stimulating comment, prefaced the performance of each number with a few words of helpful and by no means dryly pedagogical comment.

March 1

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ranscript March 1

ONAL MASTERY, TONAL VAGARIES, TONAL STRIVINGS

A SYMPHONY CONCERT OF CLEAR CONTRASTS

The Perfections of Mendelssohn and Ravel Beside the Gropings of Leginska and the Struggles of Skriabin—The Parisian's Songs, with Mme Janacopulos for Singer—The Pianist as Composer

MENDELSSOHN wrote precisely and fancifully in his overture to Shakspeare's comedy, "A Midsummer Night's Dream." Ravel wrote precisely yet sensuously in the "Three Poems for Voice and Orchestra" that he named "Shéhérazade." Thereby at the Symphony Concert yesterday afternoon, Mendelssohn and Ravel prevailed over Mme. Leginska who wrote gropingly, wanderingly in "Two Short Pieces for Orchestra" suggested by poems of Tagore; and over Skriabin whose "Divine Poem" seemed a vast and hollow flux of sounds. Reading Shakspeare's play, the youthful Mendelssohn would imagine it in music. There should be measures of the fairies and their moonlit coverts; perhaps a hint of the parted, confused lovers wandering also therein; certainly a suggestion of the clumping clowns; as much as may be to summon the romantical and fantastical mood of the whole comedy.

Into an overture the composer would pour this design, and an overture in 1826 and to a docile mind like Mendelssohn's, was still a formal prescription. With ease, he mates and manipulates his medium to his matter until music and imagery advance in entire unity of progress. Mendelssohn was solicitous of method, scrupulous of means. The severest analyst may hardly find a flaw in the development and workmanship of the Overture to "A Midsummer Night's Dream"; while to this day pace and rhythm, accent and modulation, harmonic and instrumental color, gain the imagined and desired ends. In themselves Mendelssohn's measures are bright with musical invention, aglow with musical warmth and fancy. The suggestion is as luminous and skilful. A few chords at the beginning, and the fairy forest rises. A few chords at the end, and forthwith it vanishes. Here trip the elves. There romp the clowns. Lovers' fancy is not more nimble and playful than many of these gleaming periods. As Shakspeare wrote a fantasy of youth in his verse, so Mendelssohn renewed it in his tones. The Overture endures in perennial freshness for universal pleasure. With reason an orchestra and a conductor, like Mr. Monteux and the band yesterday, spare not in affectionate pains, as though to brighten

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beauty and deepen charm. With a clear mind and a sure hand Mendelssohn ful-

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lege song of Amherst, President Coo
alma mater. But no one paid mu
tion until Mrs. Coolidge began to
hands in time with the music, wh
marching song. The seven other
her table—all New Yorkers with
ception of Mrs. Frederick Uph
Chicago—also clapped their hands
son, and first thing we knew the
table was singing the words.

By that time, of course, everyone
on that it was Amherst's song and
in the chorus. Evidently the Pr
was greatly pleased; he smiled up a
Coolidge and waved his hand acro
hall as if to say: "You're a good old
and Mrs. Coolidge waved gaily back
was a nice, friendly touch to the eve

Mrs. Coolidge entered into the spi
the occasion. The ladies at her table
have been almost strangers to her,
she chatted and laughed with them in
stant conversation. We all watched
beaming over that great mass of flowe
fastened to the front of the box in w
her table was set. Sometimes when
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moved her head and shoulders in
unconscious rhythm of the dance.
political dinner had no terrors for he
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Mme. Leginska's Playing

An exceptionally able and markedly individual pianist, Mme. Leginska is ambitious to shine also as composer. Already the list of her pieces is of substantial length, and it embraces many compositions of larger mould. The pieces of yesterday, written after poems of Tagore, are in the modern manner. They disclose a facility in the handling of the newer harmonic and orchestral effects, but they offer no illuminating commentary on the poet's verses and it is not easy to find in them anything which may be considered Mme. Leginska's own.

It should be added, however, that Mme. Leginska's music was well received and that the hearty applause brought her repeatedly to the platform to make her acknowledgements.

Flamboyant and Bombastic

Heretofore Boston has known Scriabin as orchestral composer only through his "Poem of Ecstacy." This "Divine Poem," composed five years earlier, and showing strong Wagnerian and even Lisztian influence, is a less original, less significant work. Scored for an orchestra of huge dimensions, this music is in the main pretentious, flamboyant and bombastic. Here and there Scriabin finds suitable musical expression for those grandiosely mystical ideas by which he was obsessed, and as sheer sound the end is gorgeous. But the listener, after too long immersion in a sea of tone-sensation, is scarcely in a mood to respond to it. This "Divine Poem," written more than 20 years ago, is already "dated," outmoded. Belatedly it has come to us, and there would seem no valid reason for us to hear it again. Yet, whatever Mr. Monteux's own opinion of the music may be, he had evidently taken great pains with it and seemingly the performance did for it all that might be

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Globe March 1

SYMPHONY PROGRAM OFFERS NOVELTIES

New Singer and "Divine Poem" Please Audience

Except for the first number, Mendelssohn's "Midsummer Night's Dream" overture, yesterday's Symphony program was given over to novelties. Two pieces by Ethel Leginska were played for the first time anywhere, Vera Janacopulos chose for her Boston debut Ravel's "Sheherezade," not heard here as a whole before; and the symphony was Skriabin's Third, also called "The Divine Poem," and new to Boston. This and Miss Janacopulos' fervent singing were cordially received. Miss Leginska was called out on the stage after her pieces had been played by the orchestra, and recalled four times. Her debut here as composer was auspicious.

Ravel's setting of three poems by "Tristan Klingsor" demands the intimate yet artificial atmosphere of the salon if it is to make its full effect. The music is exquisitely sophisticated, beautifully wrought, demanding of the singer an instinct for the exotic and a delicacy of taste great enough to enable her to avoid the bizzarre and the strident. Mr Monteaux conducted with marked sympathy for the music.

Miss Janacopulos sang best the numerous passages marked pianissimo. Her voice is not large enough to enable her to produce beautiful tone in so big a hall and yet sing forte. In a smaller room, where her scale of tonal values would be diminished, her voice might sound fresher and more resonant. She caught and rendered faithfully the mood of the music.

This is the most ingratiating of the early works of Ravel, free from the over-luscious harmonies that disfigure such things as his "Pavane for a Dead Infanta." Yet all of Ravel's work is now passing out of date without acquiring the status of classic which Debussy is winning.

Miss Leginska's two pieces for orchestra are suggested by poems by Tagore, from "The Gardener." Each is short, and written for an orchestra in which exoticism is suggested by the use of an extraordinary array of percussion instruments. The first poem, in fact, cuts down the strings to a double quartet, which is overbalanced by the woodwinds and brasses.

She has taken in each piece a main motive, short and not distinctively melodic, and striven to cast an atmosphere around it by the use of orchestral color. The impression on the hearer's mind was more of strangeness than of beauty. Yet there was a certain, almost morbid, intensity of feeling in the music behind the composer's groping for means of expression she has not mastered the use of.

Skriabin's "Divine Room" was written at least five years before his "Poem of Ecstasy," from which it differs as Wagner's "Lohengrin" does from his "Tristan." In this third symphony he has tried to be luminous, clear, exalted. The second movement, called "voluptes," a word for which "joys" is an inaccurate translation, approaches the banalities of Saint-Saens on the same subject in his "Samson and Delilah." He has caught part of the secret of composing in the grand manner, flooding majestic rhythms with harmonies which change only when an harmonic change is inevitable. But too much brass, too many horns and trumpets, failed to suggest the heavenly hosts as visualized by a theosophist.

The audience was at times nearly deafened, but nowadays the tyro at composition can write deafeningly sonorous pieces. This "Divine Poem" does not convey the extraordinary philosophy of the composer to the listener. It is massive, impressive, uneven music, by a man whose reach plainly far exceeded his grasp. The performance was ponderously eloquent.

[illegible] everything on the program except Mendelssohn's overture was well played. Even in a poor performance that masterpiece ought to convince any hearer that its composer was a great genius even if he has since been unfortunate in his imitators.

Next week Schneevoigt will conduct music by Sibelius, Beethoven, Mozart and Strauss, as guest conductor.

P. R.

Herald March 2

GEORG SCHNEEVOIGT

The celebrated Finnish conductor, Georg Schneevoigt, visiting this country for the first time, will appear as guest conductor of the Boston Symphony Orchestra at the concerts in Symphony hall next Friday afternoon and Saturday evening. The symphony will be the Second in D major by Jan Sibelius, the fellow-countryman of Schneevoigt. The program will also comprise the Third "Leonore" Overture of Beethoven, Mozart's "Eine Kleine Nachtmusik" and Strauss's tone poem, "Don Juan."

For many years Mr. Schneevoigt's activities as conductor of the orchestras of Helsingfors, Stockholm and Christiania have given additional musical importance to those cities. He has been the first to perform the greater works of Sibelius. He has attracted considerable attention as guest conductor in the European cities. During the last four seasons he has conducted the symphony concerts at the Kurhaus in Scheveningen.

MONDAY SYMPHONY

The fourth and last but one concert of the Monday evening series by the Boston Symphony Orchestra will take place in Symphony hall on March 10, with Felix Fox, pianist, as the soloist of the occasion. Mr. Fox will play the piano concerto of Schumann. Mr. Monteux will also present on this program the Second Symphony of Brahms, D major, and Lalo's Overture to "Le Roi d'Ys."

DE PACHMANN

Vladimir de Pachmann, pianist, will give a third recital in Symphony hall on Sunday afternoon, March 23. Mozart's Sonata in A major, an Impromptu of Schubert; Polonaise, Nocturne, two Mazurkas and two Etudes by Chopin; Mendelssohn's song without words (May Breezes) and the 16 waltzes of Brahms will be given.

FOR YOUNG PEOPLE

The Boston Symphony Orchestra, Mr. Monteux, conductor, will give concerts for young people in Symphony hall next Monday and Tuesday afternoons, at 4 o'clock. Loraine Wyman will sing.

Beethoven—Overture to "Egmont."
Mendelssohn—Nocture and Scherzo from music for "Mid-Summer Night's Dream."
Bizet—Farandole from "L'Arlesienne."
Franck—Allegretto from the Symphony in D minor.
Hughes—"Mother Goose Melodies," (a) "Jack and Jill," (b) "Old Mother Hubbard," (c) "Goosey, Goosey, Gander."
Borodin—Polovtsian Dances from "Prince Igor."

Globe March 4

SYMPHONY CONCERT FOR YOUNG PEOPLE

The third of the young people's concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given yesterday afternoon in Symphony Hall. As at the previous concerts Thomas Whitney Surette spoke about the music to be played. Loraine Wyman was the assisting soloist.

Miss Wyman sang three "Mother Goose Parodies" by Hughes. The "Jack and Jill" nad "Goosey, Goosey Gander," are, as Mr Surette predicted, exactly what one should expect them to be. "Old Mother Hubbard," on the other hand, is bizarre. The old Englishwoman seems to have been transformed to an Oriental world. To heighten the effect the soloist sang in reedy tones which might have been satirical comment on the flute obligato of the coloratura soprano, the oboe replacing the flute. The young people were highly amused and were not satisfied until Miss Wyman repeated "Goosey, Goosey Gander."

The children have come to enjoy Mr Surette's remarks with their dry humor and they gave him a cordial reception. He contrasted the work of Mendelssohn in the "Nocturne" and Scherzo from the "Midnight Summer Night's Dream" with that of Beethoven in his overture to "Egmont." He further pointed the way to that form of musical enjoyment which consists in following the development of a theme, using as an example the second movement from the "Symphony in D minor" by Franck.

As before, it was evident that rhythm makes the greatest musical appeal to the young listener. The largest applause for a purely orchestral selection fell to Bizet's rapid pulsating Farandole from the suite, "L'Arlesienne."

The program closed with the Porovtsian Dances from "Prince Igor" by Borodin. Despite their high color and their pronounced rhythm the dances apparently did not please the audience as much as the rest of the fine program. The same program will be repeated this afternoon.

Post March 4

SYMPHONY PLAYS FOR CHILDREN

Group of Songs Feature Young Peoples' Concert

BY WARREN STOREY SMITH

A happy innovation marked the Symphony Orchestra's Young People's Concert at Symphony Hall yesterday afternoon. Like that of the preceding concerts of this comparatively new and highly important series, the programme listed a miscellany of classic and modern orchestral pieces, but for the first time these instrumental numbers were supplemented by a group of songs.

MOTHER GOOSE PARODIES

As befitted the occasion, these songs were three of a set of "Mother Goose Parodies" by the American composer, Herbert Hughes, and the singer was Loraine Wyman, known far and wide as an unexcelled interpreter of folk-songs. Mr. Hughes has made these trifles ingeniously and has orchestrated them in droll but in not too heavily humorous fashion. The first two of these songs, "Jack and Jill" and "Old Mother Hubbard" gave intrinsically as much pleasure as did the third, "Goosey, Goosey Gander," but because that was the last, the youngsters must have it repeated. Indeed, so anxious were they for more of these delights that for a time it seemed as though the concert would not be suffered to resume its projected course.

From Beethoven, Mendelssohn, Bizet, Franck and Borodin came the orchestral pieces and each was interpreted by Mr. Monteux and played by the orchestra with quite as much painstaking care as though the concert had been one of the regular subscription series. Of these pieces, the "Scherzo" from Mendelssohn's "Midsummer Night's Dream" music and the breath-taking Farandole from Bizet's second "L'Arlesienne" suite seemed to give the greatest pleasure.

As before, Thomas Whitney Surette, who has a positive genius for such stimulating comment, prefaced the performance of each number with a few words of helpful and by no means dryly pedagogical comment.

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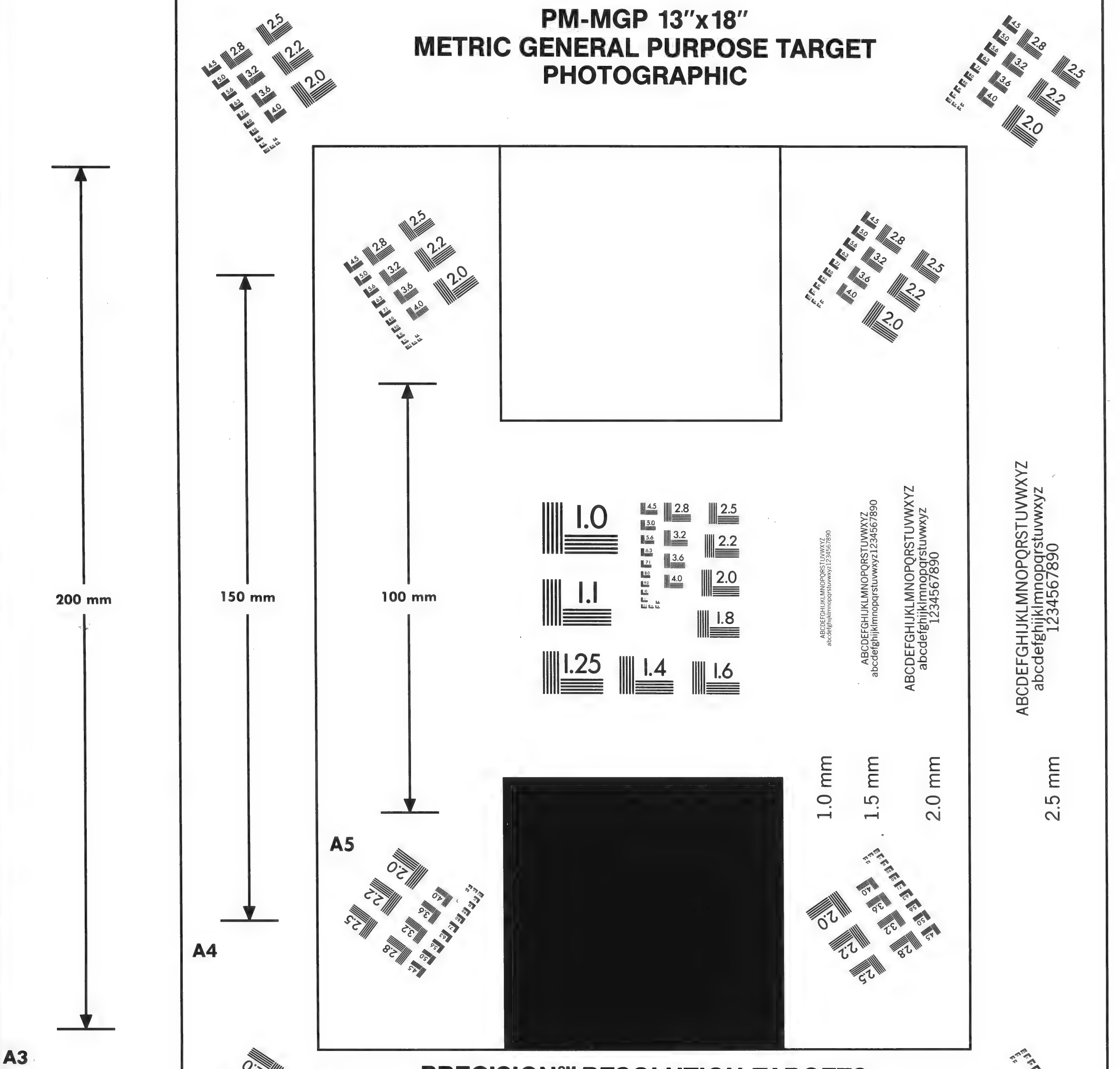
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THIS CLIPPING FROM THE

LAWRENCE
MASS.

FEB 1924

shua Hilton and Mrs. Ralph

Boston Symphony to Play

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THIS CLIPPING FROM

Chronicle

FEB 16 1924

Cambridge

FIFTH SYMPHONY CONCERT

The fifth in the regular series of concerts by the Boston Symphony orchestra in Sanders theatre was given on Thursday evening of last week. The orchestral numbers included Brahms' third symphony in F, and the tone poem "Death and Transfiguration" by Richard Strauss. Jean Bedetti, first 'cellist of the orchestra, was the soloist and he played Saint-Saens' concerto in A minor for violoncello and orchestra.

The time was, and not so many years ago, that one felt more or less impelled to write a somewhat lengthy account when either the Brahms symphony or the Strauss tone poem was given at these concerts, for both these works were comparatively new and neither of them greatly understood or admired excepting by the few. Today, however, both these orchestral works have become standard in the modern repertory and are understood so well as to make extended comment unnecessary. Mr. Monteux gave to the Brahms symphony just the sort of interpretation to bring out the many characteristics of the work that led many at one time to consider the third, the best of the four symphonies that Brahms wrote. However this may be, no one will question that the performance at this concert was highly satisfactory in every respect. And it was so with the "Death and Transfiguration," a work that was severely criticized when first heard nearly thirty years or more ago, and even today, the work is not so well appreciated as many others of the Strauss output. It may not be his best work in the larger form, but it has its impressive moments, brought out by an especially strong performance.

Mr. Bedetti is a master of his instruments, as all fully recognize and he gave a most brilliant and authoritative performance of a work, grateful to the ear and not too long: two desirable points in a 'cello concerto, most of them being not over interesting at the best. Mr. Bedetti was loudly applauded and recalled at the close of the performance.

The sixth concert in the series will be given on Thursday evening, February 28. Vera Janacopulos, soprano, will be

H. L. STORER.

THIS CLIPPING FROM

PROVIDENCE,
R. I.
NEWS

FEB 23 1924

CAROL ROBINSON TO BE SOLOIST AT SYMPHONY CONCERT

The fourth concert of the Providence season by the Boston Symphony Orchestra will take place in Infantry hall next Tuesday evening at 8:15. This, of course, will be the last appearance but one of Pierre Monteaux, the great French conductor, in this city.

The soloist of the occasion will be Carol Robinson, the highly talented young American pianist, who, as a virtuoso and as a composer as well, has attracted much attention in recent seasons. She has given conspicuously successful recitals in Chicago, New York and other cities. The score in which she is to appear with this orchestra is the ever-popular pianoforte concerto of Tchaikowsky in B-flat.

The symphony will be that in C-major, entitled "Jupiter," by Mozart, which is sometimes called the greatest work of this master. The closing number will be Charpentier's colorful and descriptive score "Impressions of Italy," which was composed under the direct influence of the sights and sounds of Italy during this musician's first sojourn there when enjoying his Prix de Rome scholarship. The first number, the "Serenade," is notable for a viola solo played off stage, which gives the illusion of distance. This part will be taken by George Fourel, the virtuoso of the orchestra. The other movements include "On Muleback," which is a celebrated canzone of the Italian muleteers; "On the Summits" (a far landscape) and "Naples," a particularly close characterization.

THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
BULLETIN

FEB 23 1924

BOSTON SYMPHONY COMING TO PROVIDENCE TUESDAY

Programme Will be Under Direction of Pierre Monteux.

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THIS CLIPPING FROM

NEW YORK
HERALD

FEB 24 1924

To Repeat "Rite of Spring."

It is announced in Boston that "since requests have come in number to Mr. Monteux for a repetition at the symphony concerts of Stravinsky's tone poem, "The Rite of Spring," he has definitely decided to play the piece again in both Boston and New York. In Boston it will be heard anew at a pair of concerts in April, while in New York, during the same month, it will reappear at a Saturday matinee. Of all the notable new pieces that Mr. Monteux has undertaken through five years as conductor of the Symphony Orchestra, none has so stirred its public in both cities."

THIS CLIPPING FROM

NEW YORK,
N. Y.
TIMES

1924

When the Boston Symphony Orchestra played Debussy's "Martyrdom of Saint Sebastian," the opinion was expressed that it lost something by its translation from the theatre to the platform. On the other hand, The Boston Transcript says that the transference was justified by its undeniable beauty.

THIS CLIPPING FROM THE

CLARKSBURG
W. VA.

Exponent

ISSUE OF

FEB 29 1924

Pierre Monteux, now finishing a four year term with the Boston Symphony, is a conductor of elasticity and variety. Sinclair says he has found hearings for more composers than any three of his colleagues. He has a better ear than any conductor except Mengelberg and his limitations proceed from the fact that he cares more for the music than for the performance.

THIS CLIPPING FROM

PROVIDENCE
RHODE ISLAND
BULLETIN

FEB 27 1924

BOSTON SYMPHONY ORCHESTRA HEARD BY BIG AUDIENCE

A symphony, an orchestral suite and a piano concerto were played last evening at the Boston Symphony Orchestra's fourth concert in Infantry Hall. Although containing but three numbers the programme was much longer than usual, a fact not in the least disturbing to the big audience, for the concert proved one of sustained interest. Not only in the choice of compositions but in performance and in the success of an extremely talented American artist as soloist the orchestra's fourth visit may be said to measure up to the highest artistic standards attained during the present season.

M. Monteux, as usual, led his men with the musicianship, the taste and the sure control that inevitably bring artistic results. The symphony was notably smooth in technical detail and the original and brilliantly orchestrated Charpentier "Impressions of Italy," while revealing one or two slight lapses from perfect ensemble on the part of the 'cello section, as a whole made a delightful finale to the well balanced programme.

It is always pleasant to witness the success of a young American artist and Carol Robinson's appearance as soloist brought much pleasure to her hearers. Her playing of the big Tschaikowsky concerto, was, in fact, a noteworthy performance and spoke volumes for her natural musical gifts and her purely American training.

The programme follows:

Mozart......Symphony in C major, "Jupiter"
  Allegro vivace.
  Andante cantabile.
  Menuetto: Allegretto; Trio.
  Finale: Allegro molto.
Tchaikowsky...Concerto for Pianoforte No. 1, in B-flat minor, Op. 23
  Andante non troppo e molto maestoso: Allegro con spirito.
  Andantino semplice: Allegro vivace assai.
  Allegro con fuoco.
Charpentier............"Impressions of Italy," Orchestral Suite
  Serenade.
  On Muleback.
  On the Summits.
  Naples.

When one tires of modern musical fare or of that which by complexity of structure taxes the mind it is well to return to Mozart and drink from the pure spring of his genius. In the "Jubiter" symphony we find all the freshness and spontaneity so characteristic of his writings. It is music noble in its majestic sweep and freedom, music that speaks intimately of the beauty of nature, music which touches the heart. There is strength in the fine opening allegro and the andante cantabile sings of tranquillity and rest. In this latter movement one easily might visualize Mozart at his pleasant task of composition. At some point of vantage he meditates upon a summer landscape, sun bathed and beautiful. The serenity, the peace that comes with such close communion with nature is to him music. Truthfully he traces in musical language the feelings inspired by the scene outspread before him and the impressions are made permanent for the enjoyment of all.

The entire symphony, under M. Monteux's baton, was performed with fitting understanding and artistry. At the close the conductor responded several times to tremendous and deserved applause.

In his orchestra suite, "Impressions of Italy," Charpentier is successful in creating the desired atmosphere. It is descriptive music of ingenius design and color and without the aid of programme notes would stir the Italian pulse. The orchestration is admirably suggestive of the several scenes and the characteristic rythms and melodies are used in striking and effective manner. A viola solo off stage is one of the devices introduced. The last movement, "Naples," depicts the joyous life of that city. It is a very brilliant finale of considerable length.

The appearance of Carol Rohinson introduced a young player of conspicuous talent. Tall and slight but with abundant physical strength she sits at the piano and accomplishes with ease the grand effects on the Tschaikowsky concerto.

Her technique is well developed; it is clear and dependable, and to this requisite foundation she adds fine musical qualities. The concerto is a good vehicle for the display of a [illegible]'s ability both as technician and musician. The orchestra is given a part in the score of greater significance and merit than is frequently seen in concertos for pianoforte with orchestral accompaniment. M. Monteux gave an excellent performance with his assisting musicians and at the concerto's close the entire orchestra joined in the ovation accorded the young artist.

A. F. P.

THIS CLIPPING FROM THE

HERALD

FEB 2 - 1924

By Boston Symphony.

At the Thursday concert on March 13 of the Boston Symphony Orchestra, Pierre Monteux will present a Wagnerian program with Margaret Matzenauer as soloist. The program for the Saturday concert will have Stravinsky's "Sacre du Printemps," Shumann's Fourth Symphony and Haydn's cello concerto, with Jean Bedetti as soloist.

for his

THIS CLIPPING FROM THE

BOSTON,
MASS.
Christian Science Monitor

MA

Seventeenth Program of Boston Orchestra

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its seventeenth concert yesterday afternoon in Symphony Hall. The program:

Mendelssohn, Overture to "A Midsummer Night's Dream."
Leginska, Two short pieces for orchestra.
Ravel, "Schéhérazade," Three Poems for Voice and Orchestra.
Scriabin, Third Symphony, "The Divine Poem."

Mme. Vera Janacopulos was the singer.

Miss Leginska's two short pieces for orchestra were played for the first time. The composer, having achieved a certain position as a virtuoso pianist, is now desirous, it would appear, of becoming a composer; and it is an indisputable fact that she possesses a *gift* for composition. This natural gift, slender though it may be, she has taken the trouble to cultivate carefully, and has succeeded in acquiring a respectable amount of technic. These two short pieces for orchestra show perhaps more promise than actual achievement; yet they contain here and there measures of real beauty, adroitly expressed, and withal they evidence a restrait and conciseness which are encouraging, particularly coming from Miss Leginska, who as a pianist is at times given to exaggeration and overemphasis.

For once a singer seemed an essential part of a symphony program. Too often does an operatic aria, torn from its natural surroundings, disturb the continuity of the afternoon's music, or should the singer chance to sing nonoperatic music, too often are we regaled with music originally conceived for the intimacies of a smaller concert room and an accompaniment expanded from a pianoforte version into an almost unrecognizable one for orchestra. Unfortunately, compositions for voice and orchestra, like these three poems by Ravel, are few and not to be come upon every day in the year, and unfortunately, also, singers of the quality of Mme. Janacopulos to sing them are even rarer. Set to gorgeously colorful verses of Tristan Klingsor, the music aptly reflects their character; nor does it at any time seem an unnecessary adjunct to the poetry, which is of itself so full of music that only a master hand could have successfully accomplished the task of setting it without robbing it of its beauty. No better example of the perfect union of poetry and music can perhaps be found in the whole literature.

Of the music itself (and it is difficult to consider it apart from the words) the most striking feature is undoubtedly the orchestration, which is brilliant without being obtrusive and which betrays the master's touch in every measure. A composer of lesser genius than Ravel might have over emphasized the Oriental character of the music and indulged in a riot of exoticism. Imagine a Richard Strauss, for example, turned loose in this garden of Eastern imagery. Not so Ravel, in whose music and orchestration the French sense of *taste* is ever present. This music interpreted by Mme. Janacopulos and Mr. Monteux with as complete an understanding as could be desired—an interpretation worthy of the music—greater praise than this may not be given.

The *program* ended with Scriabin's "Divine Poem," *a tedious* composition betraying the influence of Wagner, Liszt and Tschaikowsky in every measure. It is a symphony full of tiresome repetitions. Some musical ideas of sufficient interest to bear repetition but in vain are they to be searched for in this music of Scriabin, bombastic and inflated.

The program began with a performance of Mendelssohn's somewhat smug, "Midsummer Night's Dream" Overture. S.

THIS CLIPPING FROM

BROOKLYN, N. Y.
N. Y.
EAGLE

MAR 2 - 1924

Boston Symphony Orchestra.

Stravinsky's "Sacre du Printemps" made so deep an impression when Pierre Monteux and the Boston Symphony Orchestra introduced it here at their last Thursday evening concert, that it will be repeated for the benefit of the Saturday subscribers in the concert to be given at Carnegie Hall on Saturday afternoon, March 15. At the Thursday concert on March 13 of this, the last visit but one of the season by the Boston Orchestra, the organization will present a Wagnerian program with Margarete Matzenauer as soloist. The Saturday concert will include, besides Stravinsky's score, Schumann's Fourth Symphony and Haydn's 'cello concerto, with Jean Bedetti as soloist. The Thursday program will include the "Meistersinger" Prelude, Isolde's Narrative from the first act of "Tristan und Isolde," the Bacchanale from "Tannhauser," and Brunnhilde's "Immolation Scene" from "Gotterdammerung."

BROOKLYN, N. Y.
N. Y.
EAGLE

1924

Boston Symphony.

With Margaret Matzenauer as soloist in a program consisting entirely of Wagnerian excerpts, the Boston Symphony Orchestra will give its fourth concert of the season in the Academy of Music a week from Friday evening, March 14. It will be the last appearance but one of Pierre Monteux, the French conductor, at the head of the orchestra here.

Mme. Matzenauer is known for her Wagnerian impersonations at the Metropolitan Opera House, where she has sung continuously since she came to this country in 1911. Her Wagnerian roles include Isolde, Frangaene, Kundry, Ortrud, Brunnhilde, and Venus in "Tannhauser." Scenes from two of these roles she will sing with the orchestra, namely, Isolde's Narrative in the first act of Wagner's love drama and the final immolation scene of Brunnhilde from "The Dusk of the Gods."

Pierre Monteux and the orchestra will also play the prelude to "The Mastersingers." A "Siegfried" Idyll, The Bacchanale from "Tannhauser," the Ride of the Valkyries from "The Valkyrie," and the Forest Murmurs from the second act of "Siegfried."

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THIS CLIPPING FROM THE

LAWRENCE
MASS.

FEB 1924

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FEB 16 1924

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H. I. STORER.

THIS CLIPPING FROM

PROVIDENCE,
R. I.
NEWS

231924

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PROVIDENCE
RHODE ISLAND
BULLETIN

FEB 23 1924

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TIMES

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Exponent

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FEB 2 - 1924

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MASS.

Christian Science Monitor

MA

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Mendelssohn, Overture to "A Midsummer Night's Dream."
Leginska, Two short pieces for orchestra.
Ravel, "Schéhérazade," Three Poems for Voice and Orchestra.
Scriabin, Third Symphony, "The Divine Poem."

Mme. Vera Janacopulos was the singer.

Miss Leginska's two short pieces for orchestra were played for the first time. The composer, having achieved a certain position as a virtuoso pianist, is now desirous, it would appear, of becoming a composer; and it is an indisputable fact that she possesses a *gift* for composition. This natural gift, slender though it may be, she has taken the trouble to cultivate carefully, and has succeeded in acquiring a respectable amount of technic. These two short pieces for orchestra show perhaps more promise than actual achievement; yet they contain here and there measures of real beauty, adroitly expressed, and withal they evidence a restrait and conciseness which are encouraging, particularly coming from Miss Leginska, who as a pianist is at times given to exaggeration and overemphasis.

For once a singer seemed an essential part of a symphony program. Too often does an operatic aria, torn from its natural surroundings, disturb the continuity of the afternoon's music, or should the singer chance to sing nonoperatic music, too often are we regaled with music originally conceived for the intimacies of a smaller concert room and an accompaniment expanded from a pianoforte version into an almost unrecognizable one for orchestra. Unfortunately, compositions for voice and orchestra, like these three poems by Ravel, are few and not to be come upon every day in the year, and unfortunately, also, singers of the quality of Mme. Janacopulos to sing them are even rarer. Set to gorgeously colorful verses of Tristan Klingsor, the music aptly reflects their character; nor does it at any time seem an unnecessary adjunct to the poetry, which is of itself so full of music that only a master hand could have successfully accomplished the task of setting it without robbing it of its beauty. No better example of the perfect union of poetry and music can perhaps be found in the whole literature.

Of the music itself (and it is difficult to consider it apart from the words) the most striking feature is undoubtedly the orchestration, which is brilliant without being obtrusive and which betrays the master's touch in every measure. A composer of lesser genius than Ravel might have over emphasized the Oriental character of the music and indulged in a riot of exoticism. Imagine a Richard Strauss, for example, turned loose in this garden of Eastern imagery. Not so Ravel, in whose music and orchestration the French sense of taste is ever present. This music interpreted by Mme. Janacopulos and Mr. Monteux with as complete understanding as could be desired—an interpretation worthy of the music; greater praise than this may not be given.

The *program* ended with Scriabin's "Divine Poem," a *tedious* composition betraying the influence of Wagner, Liszt and Tschaikowsky in every measure. It is a symphony full of tiresome repetitions. Some musical ideas of sufficient interest to bear repetition, but in vain are they to be searched for in this music of Scriabin, bombastic and inflated.

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EAGLE

12-1924

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Mme. Matzenauer is known for her Wagnerian impersonations at the Metropolitan Opera House, where she has sung continuously since she came to this country in 1911. Her Wagnerian roles include Isolde, Brangaene, Kundry, Ortrud, Brunnhilde, and Venus in "Tannhauser." Scenes from two of these roles she will sing with the orchestra, namely, Isolde's Narrative in the first act of Wagner's love drama, and the final immolation scene of Brunnhilde from "The Dusk of the Gods."

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THIS CLIPPING FROM THE
LAWRENCE
MASS.
FEB 1924

shua Hilten and Mrs. Ralph

Boston Symphony to Play

The Boston Symphony Ensemble will play the second concert in the Phillips Academy chapel at eight o'clock this evening. One of the numbers will be Haydn's "Farewell Symphony" which the ensemble will play after the manner of its original performance.

THIS CLIPPING FROM
FEB 16 1924

FIFTH SYMPHONY CONCERT

The fifth in the regular series of concerts by the Boston Symphony orchestr in Sanders theatre was given on Thursday evening of last week. The orchestral numbers included Brahms' third symphony in F, and the tone poem "Death and Transfiguration" by Richard Strauss, Jean Bedetti, first 'cellist of the orchestra, was the soloist and he played Saint-Saens' concerto in A minor for violoncello and orchestra.

The time was, and not so many year ago, that one felt more or less impelled to write a somewhat lengthy account when either the Brahms symphony or the Strauss tone poem was given at these concerts, for both these works were comparatively new and neither of them greatly understood or admired excepting by the few. Today, however, both these orchestral works have become standard in the modern repertory and are understood so well as to make extended comment unnecessary. Mr. Monteux gave to the Brahms symphony just the sort of interpretation to bring out the many characteristics of the work that led many at one time to consider the third, the best of the four symphonies that Brahms wrote. However this may be, no one will question that the performance at this concert was highly satisfactory in every respect. And it was so with the "Death and Transfiguration," a work that was severely criticized when first heard nearly thirty years or more ago, and even today, the work is not so well appreciated as many others of the Strauss output. It may not be his best work in the larger form, but it has its impressive moments, brought out by an especially strong performance.

Mr. Bedetti is a master of his instruments, as all fully recognize and he gave a most brilliant and authoritative performance of a work, grateful to the ear and not too long; two desirable points in a 'cello concerto, most of them being not over interesting at the best. Mr. Bedetti was loudly applauded and recalled at the close of the performance.

The sixth concert in the series wil be given on Thursday evening, Februar 28. Vera Janacopulos, soprano, will b [illegible] H. L. STORER.

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PROVIDENCE,
R. I.
NEWS
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NEW YORK,
N. Y.
TIMES
MAR 2 - 1924

LOCAL CONCERT HORIZON.

The Smetana Centennial Committee will hold a concert of the Czech composer's music next Sunday at the Town Hall.

Ernest Schelling is next Sunday's soloist with the Philharmonic in Carnegie Hall. Mengelberg will conduct Beethoven's fifth symphony.

Bruno Walter takes his leave of the New York Symphony Society at Aeolian Hall next Sunday in the "Scotch" symphony of Mendelssohn.

Gabrilowitsch plays a Mozart concerto and Bodanzky leads Mendelssohn's "Italian" symphony next Sunday for the Friends of Music.

Stravinsky's "Sacre du Printemps" is reannounced here by Monteux and the Boston Orchestra on Saturday, March 15.

DETROIT
MICHIGAN
FREE PRESS
MAR 2 1924

A Worried Musician.

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BROOKLYN, N. Y.
N. Y.
CITIZEN
MAR 2 - 1924

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ISSUE OF Mar 1 1924

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Trans March 7

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Not a few will recall agreeably Mr. Hill's first Suite suggested by verses of Stevenson in "A Child's Garden"—music bright with humor and fancy, invented lightly, put to paper aptly and freshly. The second Suite becomingly companions it, with "Armies in the Fire," "The Dumb Soldier" and the "Pirate Song" for background and text. And an American composer who can write light music seriously is among the rarest of singing birds.

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MONTEUX MEASURED, MODERNISTS MASSED, ROUND OF CONCERTS

THE CONDUCTOR IN THE EARS OF A PLAYER

His Qualities from a Fresh Point of View—Carol Robinson, Pianist, Musters the Bold Bad Composers—Three of the Six, Stravinsky and de Falla in One Fell Swoop—Programmes in Prospect

THE current number of The American Mercury—Mr. Knopf's new magazine, edited by Messrs. Menken and Nathan—contains an article, "Six Orchestral Conducters," signed D. W. Sinclair. According to The Mercury, Mr. Sinclair "is an American musician who has been playing for years in orchestras in New York and elsewhere." As others say, he is in truth such an experienced person writing at first hand; but his true name happens not to be Sinclair. The six conductors traversed are Messrs. Stransky, Hadley and Mengelberg of the Philharmonic Society in New York; Mr. Damrosch of the New York Symphony Orchestra; Mr. Bodanzky in the concert-hall, but not the Metropolitan Opera House; Mr. Monteux of the Boston Symphony Orchestra. Among them Mr. Sinclair extols but one—Mr. Mengelberg. With the others he balances merits and defects. Here, for example, are his sayings about Mr. Monteux:

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Amusements

NEW YORK,
N. Y.
TIMES
R 2 - 1924

LOCAL CONCERT HORIZON.

The Smetana Centennial Committee will hold a concert of the Czech composer's music next Sunday at the Town Hall.

Ernest Schelling is next Sunday's soloist with the Philharmonic in Carnegie Hall. Mengelberg will conduct Beethoven's fifth symphony.

Bruno Walter takes his leave of the New York Symphony Society at Aeolian Hall next Sunday in the "Scotch" symphony of Mendelssohn.

Gabrilowitsch plays a Mozart concerto and Bodanzky leads Mendelssohn's "Italian" symphony next Sunday for the Friends of Music.

Stravinsky's "Sacre du Printemps" is reannounced here by Monteux and the Boston Orchestra on Saturday, March 15.

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MAR 2 1924

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Amusements

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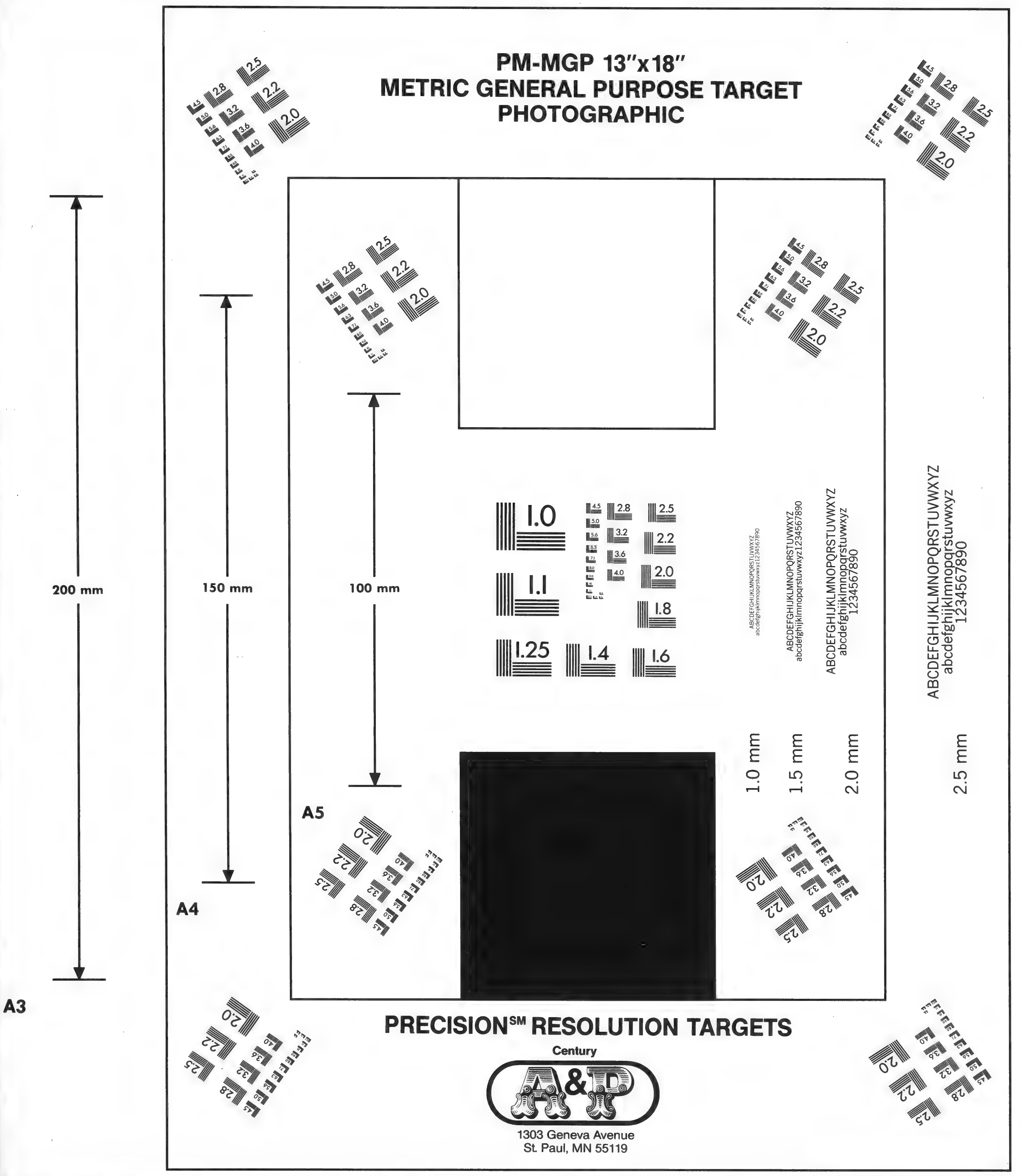

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Post March 6

WILL PLAY SIBELIUS AS WRITTEN

Schneevoight, Classmate of Composer, to Lead Symphony

BY WARREN STOREY SMITH

Georg Schneevoigt, who as guest-conductor leads the Boston Symphony Orchestra at its concerts of this week, is by birth and residence a Finn. And from his early youth Mr. Schneevoigt has been an intimate of Jan Sibelius, greatest of Finnish composers.

At the Conservatory in Helsingfors the two were fellow-pupils, and throughout his long career as orchestral conductor, which has taken him into practically every European country, Mr. Schneevoigt has acted as ardent propagandist for his friend's music.

IMPARTS POWER TO PLAYERS

In Boston where for 20 years it has been known and admired the music of Sibelius needs perhaps neither introduction nor endorsement. Yet it is an altogether welcome and fortunate circumstance that Mr. Schneevoigt will conduct for us Sibelius's Second Symphony, for of this remarkable score he knows the innermost significance as does perhaps no other conductor. Already from the rehearsal room have come rumors that Mr. Schneevoigt's interpretation of the piece will be nothing short of revelation. A pity, then, that he may not reveal to us the other four symphonies as well!

A modest, genial and kindly gentleman, Mr. Schneevoigt when first you meet him gives little hint of the fire and power that by credible report he can impart to an orchestra.

Recommended Mr. Burgin

But of our Boston orchestra he was warm in his praise and, after hearing the Young People's concert of Monday afternoon, he likewise waxed eloquent in his praise of Mr. Monteux as conductor. In his present brief connection with our orchestra, by the way, Mr. Schneevoigt is renewing an old friendship since Richard Burgin, the band's concert-master, for eight years played at Helsingfors and elsewhere under the baton of Mr. Schneevoigt. And furthermore it was Mr. Schneevoigt who recommended Mr. Burgin for the post which he now fills so capably.

But all that is in passing. It is of Sibelius that Mr. Schneevoigt would talk, and once he is started upon the topic of that composer, whom he devoutly believes to be the greatest genius among living makers of music, the Finnish conductor bares that temperamental warmth which lurks behind his quiet and calm exterior.

Depicts Conquest by Russia

In the first movement of this Second Symphony, which Mr. Schneevoigt deems Sibelius' finest, most individual creation, comes an idyllic tonal picture of Finland in those happy days of Swedish rule before the Russian rule. The pastoral opening of the second movement continues this picturing of serenity and contentment; but suddenly there descends the mailed fist of Russia and the dream is shattered. Yet though oppressed, Finland is still beautiful and a suave melody proclaims this enduring beauty.

The so-called Scherzo of this Symphony is music of a people harassed and troubled. Into the seething tonal tumult steals, however, in one of the loveliest of Sibelius' melodies, the voice of consolation. But if the Finns are to be freed from oppression there must arise among them a savior and deliverer, and it is this imaginery hero that the martial, triumphant Finale of the Symphony sets forth.

Mutilated by Dr. Muck

To his horror Mr. Schneevoigt found that Dr. Muck, and after him Mr. Monteux, had performed this symphony with certain cuts. Worse than that, in Mr. Schneevoigt's eyes, Dr. Muck had had the temerity, the audacity, here and there to alter Sibelius' instrumentation. These acts of profanation Mr. Schneevoigt will set aright. From him we shall hear the Symphony exactly as Sibelius wrote it, and, it is possible to believe, exactly as Sibelius intended that it should be played.

Hearken well, then, all subscribers and occasional visitors to the Symphony Concerts. A vivid and authentic interpretation of a modern musical masterpiece awaits you!

Trans March 6

PRECIOUS FREIGHT FROM MANY LANDS AND MANY MUSICS

GEORG SCHNEEVOIGT, ITINERANT CONDUCTOR

As Guest He Visits Boston and the Symphony Orchestra—His Background and His Manner—Interpreting Sibelius and Finland

SO far as one can guess from his conversational presence, Mr. Schneevoigt who has come all the way from Stockholm to be lord of the Boston Symphony Orchestra for the present week, is no austere and fearsome conductor. Straight and rather tall, he is nevertheless amiable, jocular, apt at anecdote, smilingly ready to venture into our language, which is by him very newly and as yet imperfectly acquired. German becomes the only common ground for one whose native language is like nothing in particular except Hungarian. His alertness most directly bespeaks the conductor. As he warms to his subject one can imagine him warming, with infinitely more command, to his music.

Georg Schneevoigt, or Professor Georg Schneevoigt (his title is not academic, but an honor from the Finnish Parliament, otherwise bestowed only upon their composer, Sibelius, and their late poet, Merikanto) is immensely enjoying his visit to America. He considers us fortunate in the influx of musicians from Europe. To come here was to him something like coming home, for in each of our orchestras (and he has heard most of them) he finds several musicians who have previously played under him; there are six such in the Boston Symphony Orchestra. He delights in the fine instrument which Mr. Monteux has cordially yielded to him for a week to play upon, and is particularly impressed by its discipline and artistic response.

Probably neither the length of the journey nor the strangeness of the orchestra have bothered him, for Mr. Schneevoigt is very likely the most travelled conductor in Europe—the continent of endless "guest conducting." His own orchestra, that of Stockholm, must share him with many others. Orchestras from Moscow to London, and from Trondhjem to Naples claim his services and make his life largely one of railway coaches. In recent seasons he has been particularly identified with the Berlin Philharmonic Orchestra, and the orchestra at Scheveningen, which is that of The Hague in summer guise.

A glance at Mr. Schneevoigt's repertory shows him no ringmaster driving half a dozen showy steeds in endless rotation, but a true cosmopolitan, with a friendly eye to the composer of today and tomorrow. He has conducted a number of American scores, including Loeffler's "La Mort de Tintagiles" in Berlin and Stockholm, and in Stockholm Carpenter's "Perambulator" Suite, a number of Bloch's works (America seems to claim this composer), and music of Gilbert, Gardiner and Hadley.

Mr. Schneevoigt does not wish to be looked upon as particularly a prophet of Sibelius. He is neither omniscient, nor a propogandist. Admitting his countryman's music as something of an acquired taste and not readily taken by all palates. He does not spread the symphonies over Europe. Indeed, other countries are rather tepid towards Sibelius in comparison to the enthusiasm found in Scandinavia, England and America. If his reading is authoritative, it is because he has worked with the composer over the production of his scores, and because, Finns being very much alike and their music like them, we behold two Finns hand in hand.

Asked whether the melancholy prevading Sibelius's music is attributable to the composer as an individual, to the national temperament, or to the landscape, the conductor answered, "All three, because all three are one." To understand fully this melancholy, one must know at first hand the true nature of Finland. It is not, generally speaking, bleak and sterile, but largely covered with fine forests, dotted with fair lakes, and laced with torrential streams and their falls. It is an immense country of impressive scenic beauty. But, first of all, it is immense. And silent. There would be room for thirty millions—and there are scarcely three. Emptiness and silence abound. It is not a rigorous, snow-locked, cruelly wintry climate as some (who have never been there) would have us believe. Indeed, Canada is far colder. There is a gray and dreaded period of autumn rain, a comparatively short winter, and an entirely wonderful spring and summer. Over all is the mystery of the northern sun. The land seems in a perpetual virgin sleep. One is

Continued on Following Page

mh 1

SCHNEEVOIGT AND SIBELIUS

Continued from Preceding Page

always aware of the silence. It is a silence which seems to brood and to dream. Down to the dumbest peasant, the people are philosophers and dreamers. Hence their wonderful Saga—and their music.

They are a humble, God-fearing, straight-living people. Their simplicity is unspoiled, uninvaded by continental complexities, and sophistications. The old Russian oppression has strengthened their racial integrity, and made them still more closely a part of their weirdly beautiful land. Through this whole people runs a susceptibility to music. Figuratively, they [illegible] to the lightest intonation. They sing [illegible] and at play, and the gayest of their songs and dances are in the minor mode.

The music of Sibelius is entirely at one with these people and their surrounding. Although his melodies are thematically his own, their characteristic plaint is quite Finnish. This is the Sibelius of the first two symphonies. The composer has always persisted in attaching no programme to them. But when the Second Symphony was first played, all Finland found in it their country, their suffering, and, in the Finale, their resounding and triumphant deliverance. The composer might protest in vain; his Nation took the Second Symphony in this way, and perhaps always will. Once Runeberg, the Finnish Goethe (who nevertheless wrote in Swedish) was the national idol. Now it is Sibelius. President, Prime Minister, are nothing beside him. Although his music is growing ever less nationalistic and more personal, the name of Sibelius over a score assures adoration. Yet, naturally, the First and Second Symphonies are closest to their hearts.

With the Quartet "Voci Intimae," says Mr. Schneevoigt, Sibelius's creative activity took this altered course of introspection. It is becoming ever more so. The newest Sixth Symphony which he has conducted in Stockholm not long since, is smaller in form, more Mozartean, more confined in color, more intimate than any which preceded. It is very unmistakably Sibelius, but to understand it almost requires sympathetic acquaintance with the previous Sibelius from which it developed. N. N.

Globe March 8

GUEST CONDUCTOR AT SYMPHONY CONCERT

Georg Schneevoight Wins Cordial Reception

Georg Scheevoight, a native of Finland, now conductor of an orchestra in Stockholm, Sweden, conducted yesterday's Symphony concert as a guest. Mr Monteux from a seat in the first balcony watched the proceedings with apparent interest.

The trustees of the orchestra have not made public their motive in asking Mr Schneevoight to come here and conduct a pair of concerts. It is currently believed, but without any official warrant, that he is being considered as a possible conductor to succeed Monteux. This is to assume what there is no apparent reason for assuming: namely, that Kusevitsky, whose appointment as Mr Monteux' successor was announced last September, to take effect at the close of the present season, is not coming here after all.

Only once before in the entire history of the Boston Symphony has a guest conductor not also a composer led a pair of concerts. And it is probable that Bruno Walter, who set the precedent last year, was seriously considered, as he well might be, as a desirable successor for Monteux.

Whatever the facts may be about the next conductor of the Symphony it was obvious that the hall yesterday afternoon had taken on the atmosphere of a church where a possible new pastor is preaching "on trial." It should be added that the audience and the orchestra plainly were favorably impressed with Mr Schneevoight's conducting of a program which included Mozart's "Kleine Nacht Musik," Beethoven's "Leonore No. 3" overture, Strauss' "Don Juan" and Sibelius' Second Symphony, all standard repertory pieces.

His Platform Manner

Mr Schneevoight's vehement platform manner is a cross between that of a popular evangelist and that of a cheer leader. Yet it would be manifestly unfair to call him a mere prima donna conductor. He does not gesticulate to attract the attention of the audience; what he wants is to rouse the rank and file of the players from routine apathy. His repeated insistence that the orchestra share the prolonged applause which greeted their joint efforts seemed like genuine and not stage modesty.

It is plainly impossible to pass final judgment on Mr Schneevoight's conducting at a single hearing, when he has had the orchestra under his baton only for a limited number of rehearsals. Yesterday he secured some effects, crescendos, pianissimos, triple fortissimos, and so on, which seemed exaggerated. Yet he may have had to exaggerate in order to get them at all. His Beethoven was distinctly in what passes for the romantic tradition, but it had some effective nuances as well as an often tempestuous energy which was not alien to the spirit of the composer.

His Mozart lacked finesse and elegance, though it was tuneful and sprightly without the mechanical studio practice atmosphere which has killed Mozart for so many of the present generation. Despite some brilliant moments, his Strauss seemed forced and a bit muddled in interpretation.

Opportunity Not of Best

The symphony he chose, the second by his countryman and friend Sibelius, did not offer him a chance to show whether he can lead the working out section of a great classic symphony or not. His tendency to confuse crescendo with accelerando throughout the concert, and his short-breathed style in general, would indicate that he could not. This power to reveal the broad outlines, to follow the sweep and soar of a thing like the first movement of Beethoven's "Eroica," is the greatest attribute of a conductor.

Mr Schneevoight, judged by standards formed in listening in the past to more than one of the world's greatest conductors, did not impress one yesterday as their equal. He lacks the superlative qualities of Toscanini, Muck, and Walter. But his abilities are such as to qualify him to lead any orchestra not fortunate enough to secure one of the very few absolutely first-rate conductors. No American orchestra today has a better man as its permanent conductor.

There are no Symphony concerts next Friday and Saturday. P. R.

Post March 8

VISITANT CONDUCTS SYMPHONY

Schneevoight Displays New Beauties of Scores

BY WARREN STOREY SMITH

So much had been said regarding Georg Schneevoight's intimate knowledge of Sibelius' Second Symphony and his feats with that piece in rehearsal, that in advance of the concert the interest in his conducting of the Boston Symphony Orchestra yesterday afternoon quite naturally centred in his interpretation of that music.

MASTER OF ORCHESTRA

Last on the programme stood the Symphony, and when the performance of it came to pass the keen expectations and anticipations were amply fulfilled. But long before this music of Finnish struggles and Finnish triumphs was reached, indeed in the first bars of Beethoven's Third "Leonora" Overture, which began the concert, Mrs. Schneevoight's hearers were made aware that as conductor, he is no mere specialist in the music of his countrymen.

Remarkable as was his interpretation of the Symphony, his "readings" of the Overture of Strauss's "Don Juan" and, within its narrower scope, of Mozart's charming "Eine Kleine Nachtmusik," were no less compelling, no less significant.

Makes Hearers "Feel" Music

It were inaccurate to call Mr. Schneevoight a "prima donna" conductor, resorting to fulsome flourishes and grandiloquent gestures. But no more is he one, who, as the phrase goes, wholly submerges his own individuality in that of the composer. In the fullest sense of the word, Mr. Schneevoight is a conductor, as he leads the orchestra never may the listener feel that the music is going of itself, and would go in much the same way were the director to lay aside his stick or even to step off the podium.

Seemingly Mr. Schneevoight moulds every phrase, sings every melody, grades every crescendo and decrescendo, marshals every climax. To his lightest wish, the orchestra is sensitive and eagerly responsive. Distinctly an emotional, a dramatizing leader, Mr. Schneevoight unmistakably "feels" the music in hand, and with him orchestra and audience must needs feel it too.

Bares Unexpected Beauties

Those who prefer their classics played with care for flowing line rather than with emphasis upon detail, might perhaps complain that Mr. Schneevoight's interpretation of Beethoven's Overture tended to be episodic, that his pianissimos were a shade too breathless, that certain effects were stressed at the expense of musical continuity.

Yet it was possible to sit before such performance of this music entranced and spell-bound, finding in it [illegible]ed beauties, depths hitherto un[illegible] and heights never before scale[illegible] blinding flash [illegible] came the [illegible] triumphant outburst, [illegible] held tense throughout the piece [illegible] release in long-continued [illegible]

And surely [illegible] heard [illegible] a performance [illegible] Strauss' tone-poem. The brilliant [illegible]ordium flamed with power [illegible] "love scenes" were [illegible] sensuousness, the episodes of satiety and revulsion had an almost physical graphicness. And following a climax of unexampled power, never had the [illegible] so seemed the music of exhaustion, of the cup of life drunk to the bitterest dregs.

Sibelius Revealed

To Strauss' passion and tumult the pastoral opening of Sibelius' Symphony made admirable foil. This music, so Mr. Schneevoight would have us know, is the music of Finland happy and contented, and thus he played it. As vivid was the impression, in the two succeeding movements, of Finland crushed by Russia, while the episodes of consolation were beautifully eloquent. Finally, truly heroic is the chief theme of the concluding movement, in which is limned the figure of the hero who is to save and deliver his country, and on each recurrence Mr. Schneevoight brought to this melody an ever greater power till at the end it became a veritable blaze of tonal splendor.

Here, then, was the music of Sibelius' imaginings set before us with no measure omitted, no meaning lost. The looked-for revelation had indeed been brought to pass.

[221]

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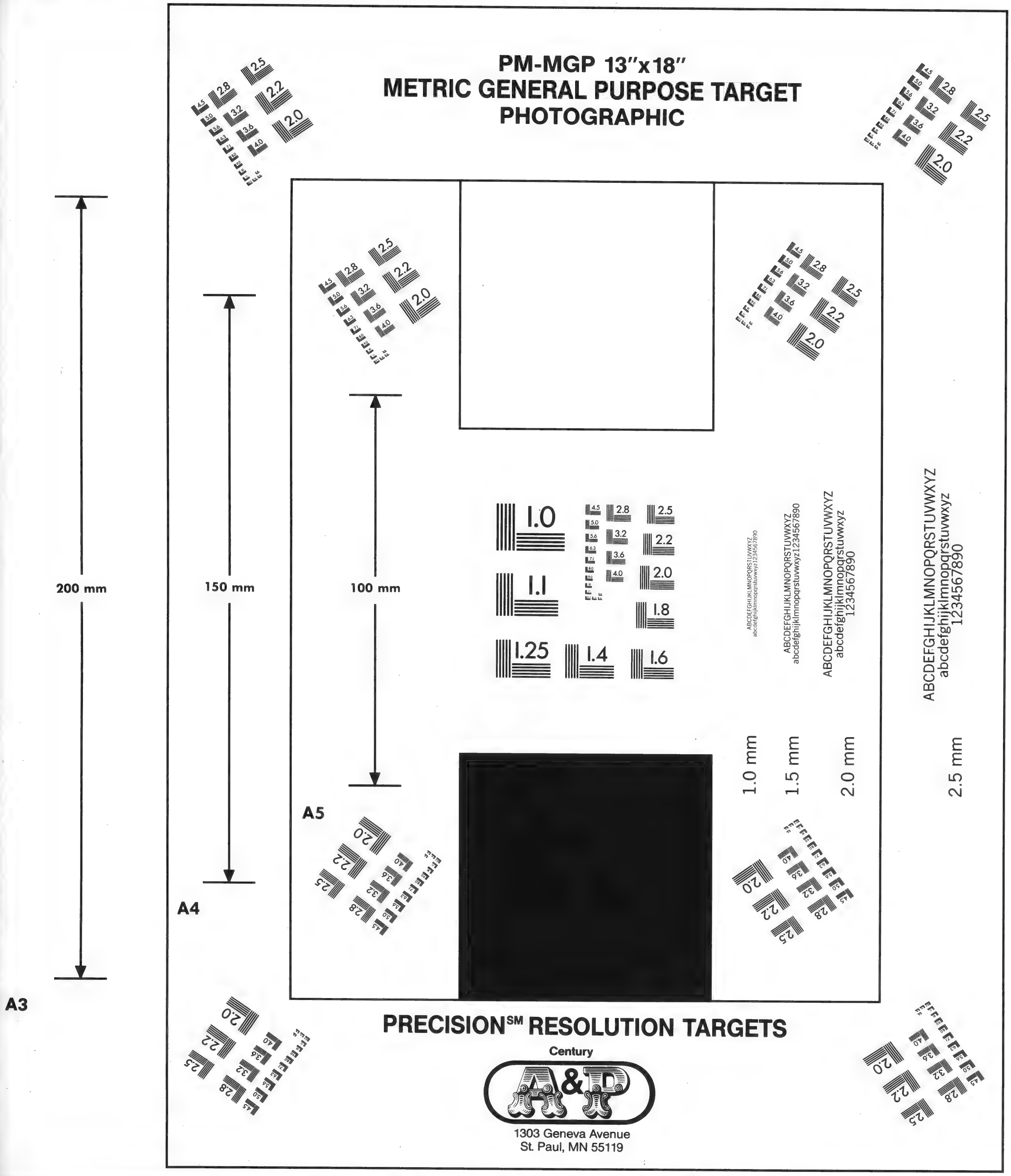
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1303 Geneva Avenue
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INFORMATION OBSCURED

Herlad march 6

SYMPHONY LED BY A GUEST

Georg Schneevoight, Stockholm Director, Conducts Eighteenth Concert

INTERPRETATIONS ARE INTERESTING

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The 18th concert of the Boston Symphony Orchestra, which took place in Symphony hall yesterday afternoon, was conducted by Georg Schneevoight, a guest, born in Finland, whose home now is Stockholm. The program was as follows:

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Mr. Schneevoight evidently enjoyed playing on the superb instrument constructed and brought to its present state of perfection by Mr. Monteux. The guest is as evidently a conductor of much experience and indisputable authority. As the program, with the exception of Mozart's charming little Serenade, was composed of familiar pieces, the interest was in the interpretation of them. Mr. Schneevoight had been quoted as saying that the symphony in the past had been cut; that one conductor, Dr. Muck, had had the temerity to make some changes in the instrumentation. Our guest would, therefore, present to us the Simon pure article. Hearing the symphony yesterday, one was inclined to applaud the wisdom of the former conductors.

Mr. Schneevoight found delight in violent contrasts; from an almost inaudible pianissimo to a stentorian fortissimo. Too often it was as if he had said to his men:

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No doubt these stormy effects pleased many in the audience, who believe that such manifestations of "temperament" are greatly to be desired. They wish to be excited, and a raging orchestra gives them this excitement. Mr. Schneevoight also strove to gain expression by choosing occasionally a tempo so slow that it was sluggish, and the melodic line was not easily maintained. This was especially noticeable in the beautiful episode in "Don Juan" where the oboe sings a ravishing melody over an accompaniment that yesterday was hardly heard. The whole performance of "Don Juan" was garishly theatrical rather than poetically dramatic.

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He belongs to a school of conductors who anxiously strive after broad and overwhelming effects. They are interesting, they conduct with gusto; but after all, infinite care for detail that is indispensable to the continuity and beauty of the musical flow is more to the purpose. This care gives breadth, emphasis and grandeur to the great effects desired by the composers.

Mr. Schneevoight was warmly welcomed and enthusiastically applauded.

The concert will be repeated tonight. There will be no concerts next week. The program for March 21 and 22 will be as follows: Haydn, Symphony, G major (B. & H., No. 7); Hill, "Stevensonia" suite No. 2 (after poems from Stevenson's "Child's Garden of Verses"); Beethoven, Violin Concerto (Carl Flesch, violinist); Wagner, Ride of the Valkyries.

THIS CLIPPING FROM

KALAMAZOO,
MICH.
GAZETTE

MAR 7 1924

Pierre Monteux, now finishing a four-year term with the Boston Symphony, is a conductor of elasticity and variety. Sinclair says he has found hearings for more composers than three of his colleagues. He has a better ear than any conductor except Mengelberg and his limitations proceed from the fact that he cares more for the music than for the performance.

THIS CLIPPING FROM THE

BOSTON
MASS.
TELEGRAM

Post

ISSUE OF

MAR 6 1924

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Schneevoight, Classmate of Composer, to Lead Symphony

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At the Conservatory in Helsingfors the two were fellow-pupils, and throughout his long career as orchestral conductor, which has taken him into practically every European country, Mr. Schneevoigt has acted as ardent propagandist for his friend's music.

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A modest, genial and kindly gentleman, Mr. Schneevoigt when first you meet him gives little hint of the fire and power that by credible report he can impart to an orchestra.

Recommended Mr. Burgin

But of our Boston orchestra he was warm in his praise and, after hearing the Young People's concert of Monday afternoon, he likewise waxed eloquent in his praise of Mr. Monteux as conductor. In his present brief connection with our orchestra, by the way, Mr. Schneevoigt is renewing an old friendship since Richard Burgin, the band's concert-master, for eight years played at Helsingfors and elsewhere under the baton of Mr. Schneevoigt. And furthermore it was Mr. Schneevoigt who recommended Mr. Burgin for the post which he now fills so capably.

But all that is in passing. It is of Sibelius that Mr. Schneevoigt would talk, and once he is started upon the topic of that composer, whom he devoutly believes to be the greatest genius among living makers of music, the Finnish conductor bares that temperamental warmth which lurks behind his quiet and calm exterior.

Depicts Conquest by Russia

In the first movement of this Second Symphony, which Mr. Schneevoigt deems Sibelius' finest, most individual creation, comes an idyllic tonal picture of Finland in those happy days of Swedish rule before the Russian rule. The pastoral opening of the second movement continues this picturing of serenity and contentment; but suddenly there descends the mailed fist of Russia and the dream is shattered. Yet though oppressed, Finland is still beautiful and a suave melody proclaims this enduring beauty.

The so-called Scherzo of this Symphony is music of a people harassed and troubled. Into the seething tonal tumult steals, however, in one of the loveliest of Sibelius' melodies, the voice of consolation. But if the Finns are to be freed from oppression there must arise among them a savior and deliverer, and it is this imaginery hero that the martial, triumphant Finale of the Symphony sets forth.

Mutilated by Dr. Muck

To his horror Mr. Schneevoigt found that Dr. Muck, and after him Mr. Monteux, had performed this symphony with certain cuts. Worse than that, in Mr. Schneevoigt's eyes, Dr. Muck had had the temerity, the audacity, here and there to alter Sibelius' instrumentation. These acts of profanation Mr. Schneevoigt will set aright. From him we shall hear the Symphony exactly as Sibelius wrote it, and, it is possible to believe, exactly as Sibelius intended that it should be played.

Hearken well, then, all subscribers and occasional visitors to the Symphony Concerts. A vivid and authentic [illegible] modern musical [illegible] awaits you!

THIS CLIPPING FROM

BOSTON,
MASS.
HERALD

7 1924

CUTTINGS

"The Eaglet of Seventy"

Birthday Encomiums from Carl Engel to Philip Hale in the Musical Quarterly

The championing of progress does not exclusively belong to youth. In the council of the ancients the oldest in years and youngest in spirit is Mr. Philip Hale. He is also the soundest critic America has had. On March 5, 1924, Mr. Hale will be three-score-years-and-ten. The dean of music critics in this country, he is still its keenest discoverer of new or unusual beauty. . . . We are so used to Mr. Hale's terse and unerring judgments that we accept them without sufficiently appreciating the wealth of learning, common sense and art from which they spring. What it would take the rest of us to say laboriously and incompletely in several pages he often crystallizes aptly in one sentence. His culture is wide. He has forgotten—if he does forget—more books and music than most people ever read and hear. That his encyclopedal knowledge comprises all the delightful things which ordinary wisdom rates as not worth knowing is the real secret of his charm. Seldom partisan, he is never unjust. He can be caustic, which is healthy. More often he is gently humorous. Never is he flippant. If in a Boston paper he conducts a witty and informative department which runs the vertical length of the page, it is because the space that properly belongs to him, below the horizontal double rule, does not exist in American journals.

Mr. Hale is of the brilliant family of old-world feuilletonistes and chroniqueurs, the Scholls, Clareties and Wolffs. It is regrettable that, so far, Mr. Hale's fugitive articles and essays have not been collected in book form. Other critics are known to be more intent upon the preservation of their less important products. A lasting monument, however, Mr. Hale has set himself in the program books of the Boston Symphony Orchestra. They have become a model. Also, they remain unrivalled. As a critic, as an educator of public taste in music, Mr. Hale has exercised a sway which is not merely local, but national in scope. Did the facetious Mr. de Pachmann have him in mind when he included Boston among the only three cities (Berlin and Rome were the other two) which, in his opinion, may boast of holding within their walls a musical critic? Surely neither in Europe nor in America the bird is so rare. But here, at least, Mr. Hale flies as one apart and in advance. May the eaglet of 70 soar on for many a year to come.

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BAY CITY,
MICH.
TIMES

MAR 7 1924

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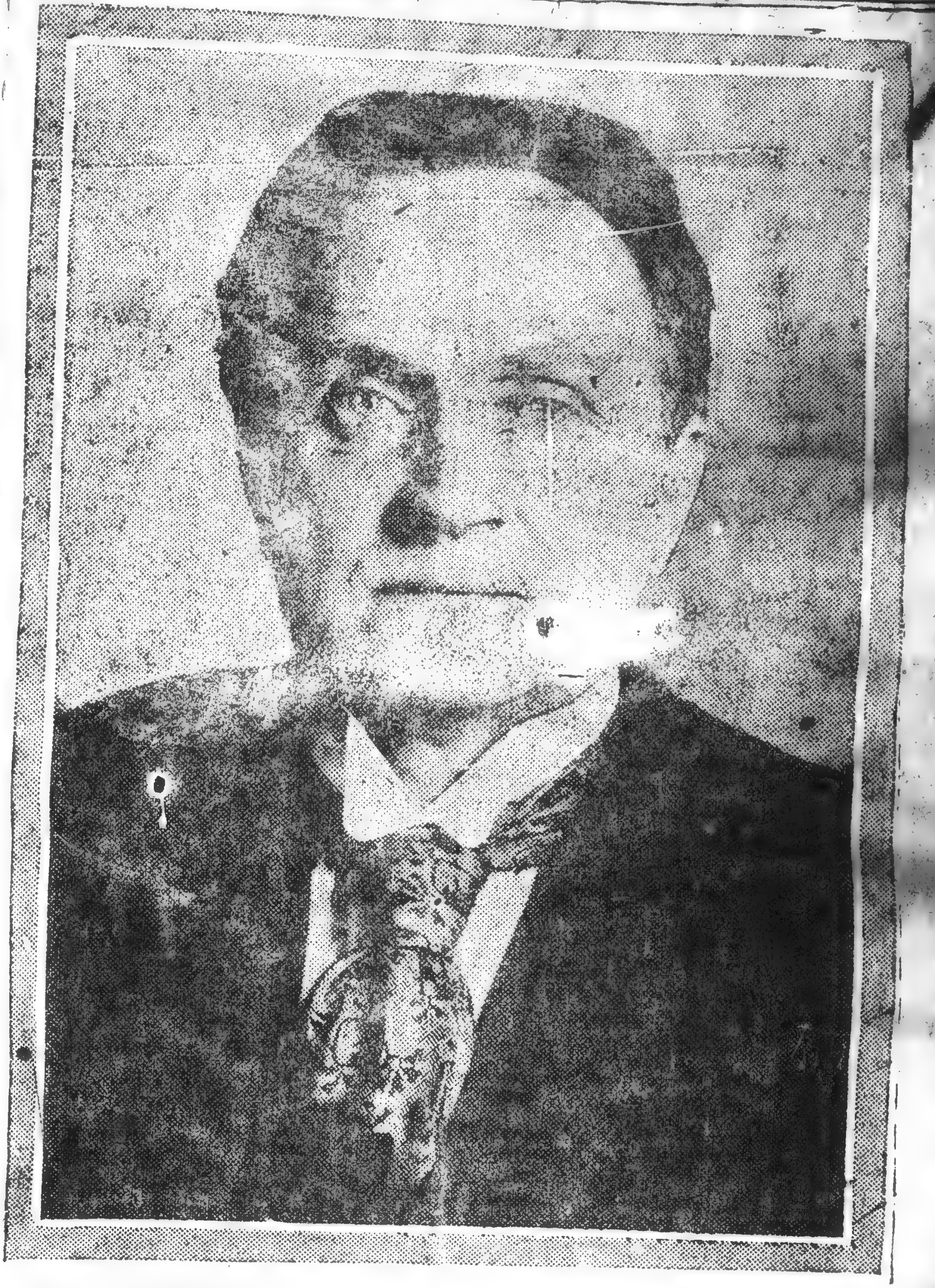
THIS CLIPPING FROM THE

BANGOR
ME.
COMMERCIAL

Mar 7



WILL CONDUCT BOSTON SYMPHONY—George Schneevoight of Helsingfors, Finland, well known European conductor, will make his first appearance in the United States in March when he will conduct some of the concerts of the Boston Symphony Orchestra in that city. He is one of the best of continental leaders, having received engagements all over Europe.

MAR 6 1924
ADVERTISER,
Boston, Mass.

FINNISH STAR AT SYMPHONY

Finland's most famous orchestral conductor, Georg Schneevoight, made his first appearance in Boston yesterday as guest director at the Symphony concert. A man of unmistakable talent, vigor and artistic feeling, he made a very favorable impression.

Georg Schneevoight

First place on his program for this week's concerts is the D major symphony written by his compatriot, Jean Sibelius, a work of pastoral character, a tone painting of a rather gloomy landscape, typically Finnish, lit by pale, far Northern sunlight; a work poetical, emotional and, within bounds, intensely dramatic. The visiting conductor gave a crystal-clear reading of it, and the audience was almost giddily demonstrative.

There was also frenzied enthusiasm after the distinguished Finn's dynamic interpretation of "Don Juan," one of the Richard Strauss tone poems. In the hearty applause joined the modest Pierre Monteux, whose tenure as Symphony conductor is soon to end.

Mozart's serenade for string orchestra and Beethoven's third "Lenora" overture are the other numbers on the program. In the performance of these works, too, the great leader gave proof of his sound musicianship and lively temperament.

[222]

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Recommended Mr. Burgin

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But all that is in passing. It is of Sibelius that Mr. Schneevoigt would talk, and once he is started upon the topic of that composer, whom he devoutly believes to be the greatest genius among living makers of music, the Finnish conductor bares that temperamental warmth which lurks behind his quiet and calm exterior.

Depicts Conquest by Russia

In the first movement of this Second Symphony, which Mr. Schneevoigt deems Sibelius' finest, most individual creation, comes an idyllic tonal picture of Finland in those happy days of Swedish rule before the Russian rule. The pastoral opening of the second movement continues this picturing of serenity and contentment; but suddenly there descends the mailed fist of Russia and the dream is shattered. Yet though oppressed, Finland is still beautiful and a suave melody proclaims this enduring beauty.

The so-called Scherzo of this Symphony is music of a people harassed and troubled. Into the seething tonal tumult steals, however, in one of the loveliest of Sibelius' melodies, the voice of consolation. But if the Finns are to be freed from oppression there must arise among them a savior and deliverer, and it is this imaginery hero that the martial, triumphant Finale of the Symphony sets forth.

Mutilated by Dr. Muck

To his horror Mr. Schneevoigt found that Dr. Muck, and after him Mr. Monteux, had performed this symphony with certain cuts. Worse than that, in Mr. Schneevoigt's eyes, Dr. Muck had had the temerity, the audacity, here and there to alter Sibelius' instrumentation. These acts of profanation Mr. Schneevoigt will set aright. From him we shall hear the Symphony exactly as Sibelius wrote it, and, it is possible to believe, exactly as Sibelius intended that it should be played.

Hearken well, then, all subscribers and occasional visitors to the Symphony Concerts. A vivid and authentic [illegible] a modern musical [illegible] awaits you!

THIS CLIPPING FROM
BOSTON,
MASS.
HERALD

7 1924

CUTTINGS

"The Eaglet of Seventy"

Birthday Encomiums from Carl Engel to Philip Hale in the Musical Quarterly

The championing of progress does not exclusively belong to youth. In the council of the ancients the oldest in years and youngest in spirit is Mr. Philip Hale. He is also the soundest critic America has had. On March 5, 1924, Mr. Hale will be three-score-years-and-ten. The dean of music critics in this country, he is still its keenest discoverer of new or unusual beauty. . . . We are so used to Mr. Hale's terse and unerring judgments that we accept them without sufficiently appreciating the wealth of learning, common sense and art from which they spring. What it would take the rest of us to say laboriously and incompletely in several pages he often crystallizes aptly in one sentence. His culture is wide. He has forgotten—if he does forget—more books and music than most people ever read and hear. That his encyclopedal knowledge comprises all the delightful things which ordinary wisdom rates as not worth knowing is the real secret of his charm. Seldom partisan, he is never unjust. He can be caustic, which is healthy. More often he is gently humorous. Never is he flippant. If in a Boston paper he conducts a witty and informative department which runs the vertical length of the page, it is because the space that properly belongs to him, below the horizontal double rule, does not exist in American journals.

Mr. Hale is of the brilliant family of old-world feuilletonistes and chroniqueurs, the Scholls, Clareties and Wolffs. It is regrettable that, so far, Mr. Hale's fugitive articles and essays have not been collected in book form. Other critics are known to be more intent upon the preservation of their less important products. A lasting monument, however, Mr. Hale has set himself in the program books of the Boston Symphony Orchestra. They have become a model. Also, they remain unrivalled. As a critic, as an educator of public taste in music, Mr. Hale has exercised a sway which is not merely local, but national in scope. Did the facetious Mr. de Pachmann have him in mind when he included Boston among the only three cities (Berlin and Rome were the other two) which, in his opinion, may boast of holding within their walls a musical critic? Surely neither in Europe nor in America the bird is so rare. But here, at least, Mr. Hale flies as one apart and in advance. May the eaglet of 70 soar on for many a year to come.

THIS CLIPPING FROM THE
BANGOR
ME.
COMMERCIAL

Mar 7

UCT BOSTON SYMPHONY—George Schnee-
ingfors, Finland, well known European conductor,
rst appearance in the United States in March when
t some of the concerts of the Boston Symphony
hat city. He is one of the best ~~of continental lead-~~
eived engagements all over Europe.

MAR 6 1924
ADVERTISER,
Boston, Mass.

FINNISH STAR AT SYMPHONY

Finland's most famous orchestral conductor, Georg Schneevoight, made his first appearance in Boston yesterday as guest director at the Symphony concert. A man of unmistakable talent, vigor and artistic feeling, he made a very favorable impression.

Georg Schneevoight

First place on his program for this week's concerts is the D major symphony written by his compatriot, Jean Sibelius, a work of pastoral character, a tone painting of a rather gloomy landscape, typically Finnish, lit by pale, far Northern sunlight; a work poetical, emotional and, within bounds, intensely dramatic. The visiting conductor gave a crystal-clear reading of it, and the audience was almost giddily demonstrative.

There was also frenzied enthusiasm after the distinguished Finn's dynamic interpretation of "Don Juan," one of the Richard Strauss tone poems. In the hearty applause joined the modest Pierre Monteux, whose tenure as Symphony conductor is soon to end.

Mozart's serenade for string orchestra and Beethoven's third "Lenora" overture are the other numbers on the program. In the performance of these works, too, the great leader gave proof of his sound musicianship and lively temperament.

THIS CLIPPING FROM
BAY CITY,
MICH.
TIMES
MAR 7 1924

Pierre Monteux, now finishing a four-year term with the Boston Symphony, is a conductor of elasticity and variety. Sinclair says he has found hearings for more composers than any three of his colleagues. He has a better ear than any conductor except Mengelberg and his limitations proceed from the fact that he cares more for the music than for the performance.

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MICH.
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[222]

BOSTON, MASS.
Christian Science Monitor
MAR 8 1924

Mr. Schneevoigt Conducts Boston Symphony Concert

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Beethoven—Overture to "Leonore," No. 3, op. 72.
Mozart—"Eine Kleine Nachtmusik."
Strauss—"Don Juan."
Sibelius—Symphony No. 2 in D major, op. 43.

Of course, the main interest of the afternoon centered about the personality of the conductor. Although generally the guest conductor system, so prevalent in certain parts of Europe for the last few years, is hardly conducive to the highest state of perfection in orchestral playing, yet now and again an exception serves a good purpose. The exception of yesterday, if it served no other purpose, must have brought home to the audience of these Friday afternoon concerts how fortunate they have been in Mr. Monteux as a conductor, for it was he and he alone who formed the orchestra as it now is, and without his years of painstaking labor the magnificent instrument upon which Mr. Schneevoigt wrought his will would not now have been in existence

Judging Mr. Schneevoigt's conducting by a single hearing it would be difficult to over-praise it. Playing music which has long been familiar, he nevertheless succeeded in arousing and maintaining interest in his reading of it. And this was never done through the spectacular means so often resorted to by a visiting conductor. Mr. Schneevoigt quite evidently is more deeply concerned with bringing about an adequate interpretation of the music than with using it for personal display. Hence we were favored yesterday with a performance of Beethoven's "Leonore" which was distinguished for its imaginative beauty and for a keen appreciation of its dramatic import; a performance of Strauss' bombastic tone poem no less effective but above all for a rendering of Sibelius' second symphony that revealed unsuspected beauties in a work which, in spite of its comparative familiarity, has to a certain extent been enigmatic.

There is nothing of the virtuoso, nothing spectacular, about either Mr. Schneevoigt or his conducting. He plays upon the orchestra with the skill of a master, yet never seeks to make an effect for its own sake alone. To him the music itself is of supreme importance and to its proper interpretation he brings a truly remarkable wealth of imagination and poetic feeling. He is one of those few artists whom it is a real privilege to hear. Would that his stay among us might be prolonged.

S. M.

ESTABLISHED
From MAR 8 -1924
TRAVELER
Boston, Mass.

MONTEUX TO LEAD 'PEOPLE'S' CONCERT

Symphony Leader to Conduct at St. James

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The varied program, which includs Saint Saens and Debussy, as interpreted by this gifted leader, will afford opportunity, the members of the committee feel, to demonstrate how valuable to good music in Boston the work of this organization is and should go far to stimulate further contributions. Early announcement is promised of a unique musical and social project to be undertaken by this committee for the further benefit of their fund.

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N. Y.
TIMES
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NEW YORK
N. Y.
EVENING JOURNAL
MAR 8 -1924

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Stokowski and Monteux Play Next Week—Other Concerts and the Opera.

The visiting orchestras from both Philadelphia and Boston will be heard in Carnegie Hall next week. On Tuesday evening Leopold Stokowski will bring his players here in a programme devoted wholly to Russian music and with a Russian singer as soloist. This concert will open with the overture to Glinka's opera, "Rousland and Ludmilla," and will include Tchaikovsky's Fifth Symphony and the dance from Rimsky-Korsakov's "The Snow Maiden." The soloist will be Nina Koshetz, who is to be heard in songs of Moussorgsky and Rimsky.

Stravinsky's "Consecration to Spring," which made so much of an impression at the Thursday evening concert of the Boston Orchestra a month ago, will be repeated by Mr. Monteux at the Saturday afternoon concert next week at Carnegie Hall. Also on this programme will be Schumann's Fourth Symphony and a violoncello concerto by Haydn with Jean Bedetti, of the orchestra, as soloist.

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NEW YORK,
N. Y.
EVENING POST
MAR 8 1924

STRAVINSKY ONCE MORE

Boston Orchestra Will Repeat His Sensational Work, "The Rites of Spring"

Stravinsky's "Sacre du Printemps" made such an unusual impression when performed here at the last Thursday concert of the Boston Symphony series that Pierre Monteux will repeat the performance for the benefit of the Saturday subscribers at the fourth visit of the orchestra on Saturday afternoon, March 15, in Carnegie Hall.

The Thursday evening concert of this pair will have a Wagnerian program, with Margaret Matzenauer as soloist.

The Saturday concert will include, besides Stavinsky's score, Schumann's Fourth Symphony and Haydn's 'cello concerto, with Jean Bedetti as soloist. The Thursday program will include the prelude to "The Mastersingers," a Siegfried Idyll, Isolde's narrative from the first act of "Tristan and Isolde," the Bacchanale from "Tannhaeuser," the Ride of the Valkyries, "Forest Murmurs" from "Siegfried," and Bruennhilde's culminating immolation scene from "The Dusk of the Gods."

1924

SIXTH SYMPHONY CONCERT

The sixth in the regular series of concerts by the Boston Symphony orchestra in Sanders theatre was given on Thursday evening of last week. The orchestral numbers included Mendelssohn's overture in his "Midsummer Night's Dream" incidental music; the C major symphony "Jupiter" of Mozart, and Charpentier's suite, "Impressions of Italy." Miss Vera Janacopulos, soprano, was the soloist and her numbers included Three Poems for voice and orchestra, "Sheherazade" by Ravel.

It goes without saying that all the orchestral numbers were superbly played. Mendelssohn's overture to his incidental music for Shakespeare's "Midsummer Night's Dream" although written when the composer was hardly more than 17 years old, must be ranked as among his best work, for in his youth, he wrote more like himself before the time came when he was spoiled by adulation, and everything had to be strictly "proper" and anything out of the conventional shocked him greatly. No doubt, if Mendelssohn had been blessed with less of this world's goods he would have been a different and far greater composer than was the case.

Mozart's "Jupiter" symphony that followed on the program illustrates this point. The composer had but little in worldly possessions; life was a struggle, but in a few weeks he had written three symphonies that will stand so long as the art of music exists. The "Jupiter" is a well-named symphony, and is always welcome.

Another case of youthful excellence is the "Impressions" that Charpentier put to music when he was finishing his music study in Italy when about 30 years old. It is interesting music all through and as descriptive music, among the best of the latter day output. In five sections, it describes various phases of Italian life and the musical picture is most vivid. The performance was much enjoyed.

Miss Janacopulos has sung here before if memory serves, but the "Sheherazade" pieces of Ravel were heard for the first time at these concerts. These pieces are among Ravel's earlier works, and while strongly impressionistic, are not so vague and uncertain in their meaning as many of Ravel's later work: The sentiment is Oriental, not too much of Paris, truly poetical and dreamy music, all three numbers of the set seemed to be, and the singer well pictured both the thoughts of the poet and the composer.

The seventh concert in the series will be on Thursday evening, March 20. Carl Flesch, violinist, will be the soloist.

H. J. STORER

THIS CLIPPING FROM
NEW YORK,
N. Y.
TIMES
MAR 9 1924

The Boston Symphony with Mme. Matzenauer will reappear Friday [illegible] in a Wagner program.

(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
Evening Sun MAR 8 1924
New York City

The Symphonies.

Next Thursday evening and Saturday afternoon, March 13 and 15, in Carnegie Hall the Boston Symphony Orchestra will make its last visit but one to New York this season. Pierre Monteux will present on Thursday a Wagnerian program with Margaret Matzenauer as soloist. She will sing Isolde's narrative from "Tristan," and Brunnehilde's immolation scene, which is the culmination of "Gutterdammerung." Pierre Monteux will also conduct "The Maestersingers" prelude, a Siegfried idyll, the "Tannhauser" Bacchanale, "The Ride of the Valkyries" and "Waldweben" from "Siegfried."

A feature of the matinee program will be the repetition of Stravinsky's "Sacre de Printemps" score, which aroused such considerable interest when introduced at the Thursday evening concert of the orchestra's last visit here. The soloist of the afternoon will be Jean Bedetti, the virtuoso of the orchestra, in Haydn's violoncello concerto. The introductory symphony will be the fourth of Schu-

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THIS CLIPPING FROM
N Y
MAR 9 1924

Local Orchestras on Tour; Two Visitors This Week

Philharmonic Away for a Week, New York Symphony, Under Damrosch, for Two; Stokowski and Monteux at Carnegie Hall

Both of our senior orchestras, after their concerts here this afternoon, are going on tour. Mr. Mengelberg and the Philharmonic Orchestra will be away a week, giving concerts in Philadelphia, Washington, Baltimore, Lancaster and two in Pittsburgh. Ernest Schelling will be the soloist on the tour, playing his own "Impressions of an Artist's Life" for piano and orchestra, which he will also give this afternoon at Carnegie Hall. Returning, the Philharmonic will be heard at the Metropolitan Opera House next Sunday afternoon, when Mr. Mengelberg will conduct the Mendelssohn Overture to "A Midsummer Night's Dream," the Prelude and Liebestod from "Tristan" and the Tchaikovsky Fifth Symphony.

There will be two soloists at the next students' concert at Carnegie Hall on Wednesday evening, March 19—Mr. Schelling and John Amans, flautist.

Bruno Walter will make his last appearance of the season with the New York Symphony Orchestra this afternoon at Aeolian Hall, with a program including Volkmar Andreae's Little Suite, postponed from February 28 and 29, and the Mendelssohn Scotch Symphony. Walter Damrosch will resume the New York Symphony baton on the two weeks' tour beginning to-morrow, with concerts in Poughkeepsie, Schenectady, Toronto, Battle Creek, Milwaukee and Chicago. Mr. Damrosch will give two concerts in Dayton, including one young people's program, and appearances in Akron, Buffalo, Wilkes-Barre, Scranton and Easton will complete the second week.

The New York Symphony's next home concert will be at Aeolian Hall on the 23d, when Nadia Reisenberg will play the Rimsky-Korsakoff piano concerto, which, apparently, has never been played in New York. Marcel Grandjany, harpist, will also appear as soloist. Paul Kochanski and Felix Salmud will be soloists in the Brahms Double Concerto for violin and 'cello at this season's final pair of Carnegie Hall concerts on March 27 and 28, when Mr. Damrosch, in answer to numerous requests, will repeat Stravinsky's "Le Chant du Rossignol." This is also listed for a Mengelberg program in the near future.

We shall not, however, be left without orchestral music during the week. Mr. Stokowski will lead the seventh subscription concert of the Philadelphia Orchestra on Tuesday evening at Carnegie Hall in an all-Russian program, with the Tchaikovsky Fifth Symphony as his principal number, and Nina Koshetz as soloist. The Boston Symphony will give an all-Wagner program, with Mme. Matzenauer as soloist, at Carnegie Hall on Thursday and in Brooklyn on Friday, and end its Saturday afternoon program with a repetition of Stravinsky's "Le Sacre du Printemps."

The American-National Orchestra will also be heard this week on Wednesday evening at Aeolian Hall, playing W. H. Humiston's "Southern Fantasie" in memory of its composer, and other American works by Nathan Novick, B. Sherman Fowler and William Schroeder.

MUSICAL DISTINCTION

THIS CLIPPING
NEW YORK
AMERICAN
MAR 9 1924

THE Boston Symphony Orchestra will play an all-Wagner programme Thursday evening in Carnegie Hall. The list includes excerpts from "Die Meistersinger," "Tristan and Isolde," "Walkuere," "Siegfried," "Gotterdaemmerung," "Tannhauser" and the Siegfried Idyl. Margarete Matzenauer is soloist. The programme for Saturday afternoon consists of Schumann's symphony No. 4; Haydn's 'cello concerto, Jean Bedetti, soloist; Stravinsky's "Le Sacre du Printemps."

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THIS CLIPPING FROM TH
BOSTON
MASS.
GLOBE
ISSUE OF
1924

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F. Redmond in

BOSTON,
MASS.
Christian Science Monitor
MAR 8 1924

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From
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Boston, Mass.
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N. Y.
EVENING JOURNAL
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SIXTH SYMPHONY CONCERT

The sixth in the regular series of concerts by the Boston Symphony orchestra in Sanders theatre was given on Thursday evening of last week. The orchestral numbers included Mendelssohn's overture in his "Midsummer Night's Dream" incidental music; the C major symphony "Jupiter" of Mozart, and Charpentier's suite, "Impressions of Italy." Miss Vera Janacopulos, soprano, was the soloist and her numbers included Three Poems for voice and orchestra, "Sheherazade" by Ravel.

It goes without saying that all the orchestral numbers were superbly played. Mendelssohn's overture to his incidental music for Shakespeare's "Midsummer Night's Dream" although written when the composer was hardly more than 17 years old, must be ranked as among his best work, for in his youth, he wrote more like himself before the time came when he was spoiled by adulation, and everything had to be strictly "proper" and anything out of the conventional shocked him greatly. No doubt, if Mendelssohn had been blessed with less of this world's goods he would have been a different and far greater composer than was the case.

Mozart's "Jupiter" symphony that followed on the program illustrates this point. The composer had but little in worldly possessions; life was a struggle, but in a few weeks he had written three symphonies that will stand so long as the art of music exists. The "Jupiter" is a well-named symphony, and is always welcome.

Another case of youthful excellence is the "Impressions" that Charpentier put to music when he was finishing his music study in Italy when about 30 years old. It is interesting music all through and as descriptive music, among the best of the latter day output. In five sections, it describes various phases of Italian life and the musical picture is most vivid. The performance was much enjoyed.

Miss Janacopulos has sung here before if memory serves, but the "Sheherazade" pieces of Ravel were heard for the first time at these concerts. These pieces are among Ravel's earlier works, and while strongly impressionistic, are not so vague and uncertain in their meaning as many of Ravel's later work. The sentiment is Oriental, not too much of Paris, truly poetical and dreamy music, all three numbers of the set seemed to be, and the singer well pictured both the thoughts of the poet and the composer.

The seventh concert in the series will be on Thursday evening, March 20. Carl Flesch, violinist, will be the soloist.

H. J. STORER

THIS CLIPPING FROM
NEW YORK,
N. Y.
TIMES
MAR 9 1924

The Boston Symphony with Mme. Matzenauer will reappear Friday [illegible] in a Wagner program.

(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
Evening Sun
New York City
MAR 8 1924

The Symphonies.

Next Thursday evening and Saturday afternoon, March 13 and 15, in Carnegie Hall the Boston Symphony Orchestra will make its last visit but one to New York this season. Pierre Monteux will present on Thursday a Wagnerian program with Margaret Matzenauer as soloist. She will sing Isolde's narrative from "Tristan," and Brunnehilde's immolation scene, which is the culmination of "Gutterdammerung." Pierre Monteux will also conduct "The Maestersingers" prelude, a Siegfried idyll, the "Tannhauser" Bacchanale, "The Ride of the Valkyries" and "Waldweben" from "Siegfried."

A feature of the matinee program will be the repetition of Stravinsky's "Sacre de Printemps" score, which aroused such considerable interest when introduced at the Thursday evening concert of the orchestra's last visit here. The soloist of the afternoon will be Jean Bedetti, the virtuoso of the orchestra, in Haydn's violoncello concerto. The introductory symphony will be the fourth of Schu-

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THIS CLIPPING FROM TH
BOSTON
MASS.
GLOBE
ISSUE OF
1924

Stravinsky's "Sacre de Printemps" made so deep an impression when Pierre Monteux and the Boston Symphony Orchestra introduced it in New York at their concert that it will be repeated for the benefit of the Saturday subscribers in the concert to be given in Carnegie Hall on Saturday faternoon.

THIS CLIPPING FROM
MAR 9 1924

Local Orchestras on Tour; Two Visitors This Week

Philharmonic Away for a Week, New York Symphony, Under Damrosch, for Two; Stokowski and Monteux at Carnegie Hall

Both of our senior orchestras, after their concerts here this afternoon, are going on tour. Mr. Mengelberg and the Philharmonic Orchestra will be away a week, giving concerts in Philadelphia, Washington, Baltimore, Lancaster and two in Pittsburgh. Ernest Schelling will be the soloist of the tour, playing his own "Impressions of an Artist's Life" for piano and orchestra, which he will also give this afternoon at Carnegie Hall. Returning, the Philharmonic will be heard at the Metropolitan Opera House next Sunday afternoon, when Mr. Mengelberg will conduct the Mendelssohn Overture to "A Midsummer Night's Dream," the Prelude and Liebestod from "Tristan" and the Tchaikovsky Fifth Symphony.

There will be two soloists at the next students' concert at Carnegie Hall on Wednesday evening, March 19: Mr. Schelling and John Amans, flautist.

Bruno Walter will make his last appearance of the season with the New York Symphony Orchestra this afternoon at Aeolian Hall, with a program including Volkmar Andreae's Little Suite, postponed from February 28 and 29, and the Mendelssohn Scotch Symphony. Walter Damrosch will resume the New York Symphony baton on the two weeks' tour beginning to-morrow, with concerts in Poughkeepsie, Schenectady, Toronto, Battle Creek, Milwaukee and Chicago. Mr. Damrosch will give two concerts in Dayton, including one young people's program, and appearances in Akron, Buffalo, Wilkes-Barre, Scranton and Easton will complete the second week.

The New York Symphony's next home concert will be at Aeolian Hall on the 23d, when Nadia Reisenberg will play the Rimsky-Korsakoff piano concerto, which, apparently, has never been played in New York. Marcel Grandjany, harpist, will also appear as soloist. Paul Kochanski and Felix Salmond will be soloists in the Brahms Double Concerto for violin and 'cello at this season's final pair of Carnegie Hall concerts on March 27 and 28, when Mr. Damrosch, in answer to numerous requests, will repeat Stravinsky's "Le Chant du Rossignol." This is also listed for a Mengelberg program in the near future.

We shall not, however, be left without orchestral music during the week. Mr. Stokowski will lead the seventh subscription concert of the Philadelphia Orchestra on Tuesday evening at Carnegie Hall in an all-Russian program, with the Tchaikovsky Fifth Symphony as his principal number, and Nina Koshetz as soloist. The Boston Symphony will give an all-Wagner program, with Mme. Matzenauer as soloist, at Carnegie Hall on Thursday and in Brooklyn on Friday, and end its Saturday afternoon program with a repetition of Stravinsky's "Le Sacre du Printemps."

The American National Orchestra will also be heard this week on Wednesday evening at Aeolian Hall, playing W. H. Humiston's "Southern Fantasie" in memory of its composer, and other American works by Nathan Novick, B. Sherman Fowler and William Schroeder.

MUSICAL INSTRUCTION
THIS CLIPPING
NEW YORK
AMERICAN
MAR 9 1924

THE Boston Symphony Orchestra will play an all-Wagner programme Thursday evening in Carnegie Hall. The list includes excerpts from "Die Meistersinger," "Tristan and Isolde," "Walkuere," "Siegfried," "Gotterdaemmerung," "Tannhauser" and the Siegfried Idyl. Margarete Matzenauer is soloist. The programme for Saturday afternoon consists of Schumann's symphony No. 4; Haydn's 'cello concerto, Jean Bedetti, soloist; Stravinsky's "Le Sacre du Printemps."

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THIS CLIPPING FROM TH
BOSTON
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GLOBE
ISSUE OF
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ESTABLISHED 1881
from
TELEGRAM MAR 9 1924
New York City

ORCHESTRAS OFFER NOVEL PROGRAMS

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In a program of music by Mozart and Mendelssohn the Society of the Friends of Music will give its next to last concert of the season this afternoon in Town Hall. Artur Bodanzky will conduct and the orchestra will be that of the Metropolitan Opera Company. Ossip Gabrilowitsch will be the soloist. His offering will be Mozart's concerto in A major (Kochel 4 8) for pianoforte and orchestra. Preceding the concerto Mr. Bodanzky will direct the orchestra in the overture to Mozart's opera, "La Clemenza di Tito." Following the concerto will be played Mendelssohn's "Italian Symphony."

Ernest Schelling will be soloist with the Philharmonic Orchestra at Carnegie Hall this afternoon, playing his own "Impressions of an Artist's Life." The Fifth Symphony of Beethoven and Liszt's "Les Preludes" complete the program, which will be under Mr. Mengelberg's direction.

Next Thursday evening and Saturday afternoon, in Carnegie Hall, the Boston Symphony Orchestra will make its last visit but one to New York this season.

Pierre Monteux will present on Thursday a Wagnerian program with Margaret Matzenauer as soloist. She will sing Isolde's Narrative from "Tristan and Brunnehilde's Immolation Scene which is the culmination of "Gotterdammerung." Pierre Monteux will also conduct "The Mastersingers" Prelude, Siegfried Idyll, the "Tannhauser" Bacchanale, "The Ride of the Vlkyries" and "Waldweben," from "Siegfried."

A feature of the matinee program will be the repetition of Stravinsky's "Sacre de Printemps" score. The soloist of the afternoon will be Jean Bedetti, the virtuoso of the orchestra, in Haydn's violoncello concerto. The introductory symphony will be the fourth of Schumann D minor.

Bruno Walter will direct the Symphony Society this afternoon at Aeolian Hall in a program containing Smetana's "Bartered Bride" overture, Mendelssohn's "Scotch" symphony, Andreae's Little Suite, Strauss' "Don Juan," two excerpts from Schubert's "Rosamunde" music, and Weber's "Oberon" overture.

BROOKLYN, N. Y.
N. Y.
EAGLE

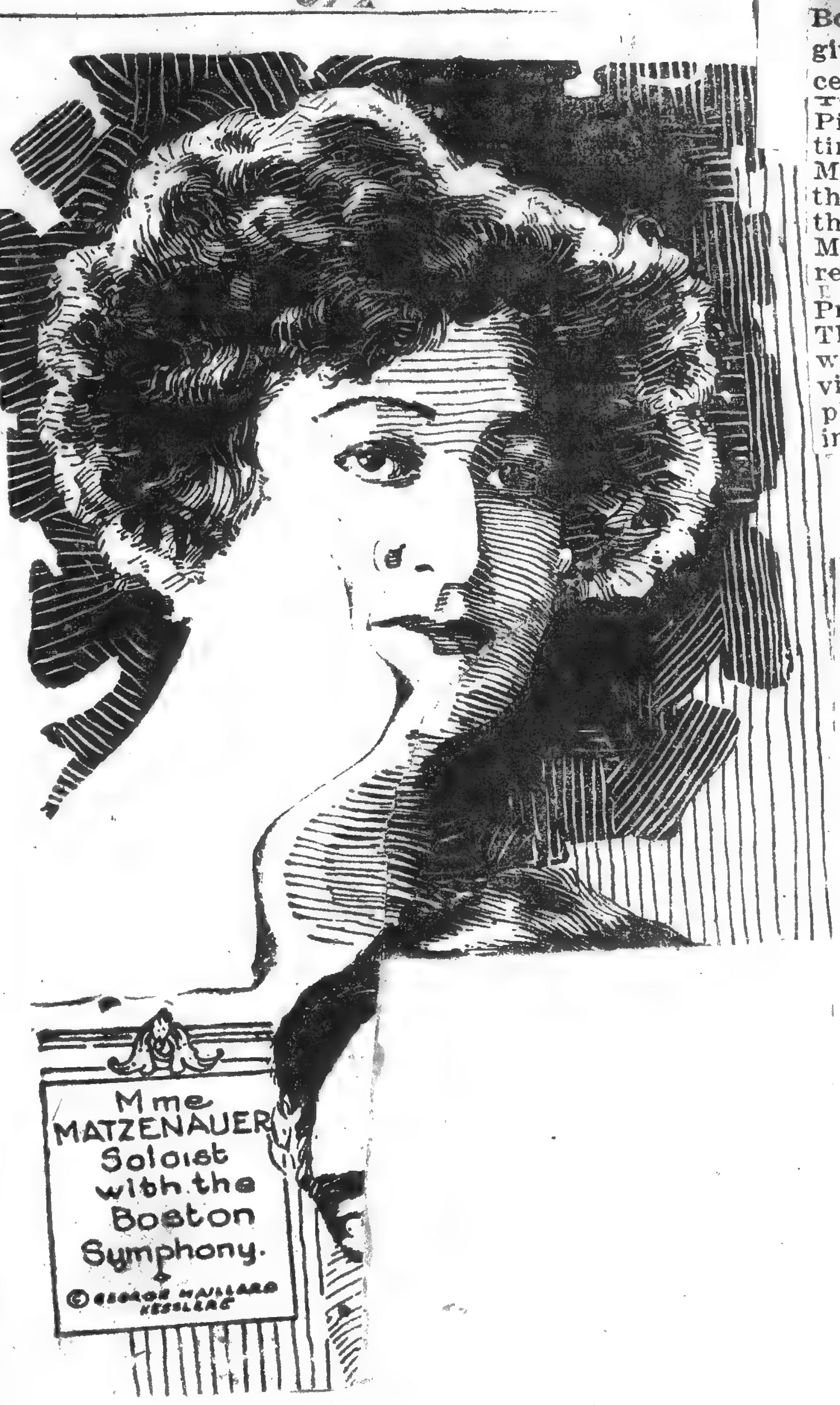
MAR9 1924

Boston Symphony.

The fourth Brooklyn concert of the Boston Symphony, Pierre Monteux, conductor, will be an event of Friday, in the Opera House of the Academy. At this concert an all-Wagner program will be offered, a repetition of that to be presented on Thursday evening at Carnegie Hall. Mme. Margaret Matzenauer, leading contralto of the Metropolitan Opera Company, will be the soloist, singing Isolde's Narrative from the first act of "Tristan and Isolde" and Bruennhilde's Immolation Scene, the finale of "Die Goetterdaemmerung." It is more or less of a novelty to have a soloist on a Wagnerian program, though Monteux and others occasionally break the convention of all orchestral programs on such occasions. The orchestral numbers will include the "Siegfried Idyll," "The Ride of the Valkyries" and other excerpts from the greater music dramas.

THIS CLIPPING FROM
NEW YORK
WORLD

MAR 9 1924



Mme MATZENAUER Soloist with the Boston Symphony.

© George Maillard Kesslere

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 9 1924

Wagnerian Program B yBoston Orchestra

The fourth and last concert but one of the season by the Boston Symphony Orchestra wil ltake place in the Academy of Music on Friday evening, March 14.

Pierre Monteux has arranged for this concert an entirely Wagnerian program, with Margaret Matzenauer, soprano of the Metropolitan Opera Company, as soloist. This prima donna will appear in two great scenes from "Triston and Isolde" and "The Dusk of the Gods"—namely, the narrative of Isolde from the love drama and the glorious immolation scene of Brunnehilde, which is the culmination of the ring.

The other numbers will be "A Siegfried Idyll" (which bears particular interest at this time in that Wagner's son, Siegfried, for whom it was written on his first birthday, is now in this country), likewise the prelude to "The Meastersingers of Nuremberg," the Bacchanale from "Tannhauser," "The "Ride of the Valkyries" and "Forest Murmurs" from the second act of "Siegfried."

THIS CLIPPING FROM THE
HERALD

MAR 9 1924

Boston Symphony.

The Boston Symphony Orchestra's programs for the week at Carnegie Hall are: Thursday Evening—Wagner, "Die Meistersinger" Prelude, "A Siegfried Idyll," "Tristan and Isolde," Isolde's Narrative, Act I., Mme. Margaret Matzenauer, soloist; "Tannhaeuser" Bacchanale, Act I., Scene 1; "Die Walkuere," Act III., "Ride of the Valkyries;" "Siegfried," Act II., "Forest Murmurs;" "Gotterdaemmerung," Bruenhilde's Immolation, Scene and Close, Mme. Matzenauer. Saturday Afternoon—Schumann, Symphony, No. 4, D minor; Haydn, cello concerto; Stravinsky, "Le Sacre de Printemps," "The Rite of Spring," A Picture of Pagan Russia, (a) The Adoration of the Earth; (b) The Sacrifice. Cello soloist, Jean Bedetti. The Stravinsky piece is being repeated at the Saturday concert on account of the unusual enthusiasm which it aroused when played on Thursday evening, January 31.

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N. Y.
EAGLE

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Next Thursday evening and Saturday afternoon, in Carnegie Hall, the Boston Symphony Orchestra will give its fourth and last pair of concerts but one of the season in New York. At the Thursday concert Pierre Monteux will present an entirely Wagnerian program, with Madame Margaret Matzenauer of the Metropolitan Opera Company as the soloist. On Saturday afternoon Mr. Monteux will repeat Stravinsky's remarkable score, "Le Sacre de Printemps" (The Rites of Spring). The soloist of the matinee concert will be Jean Bedetti, the 'cello virtuoso of the orchestra, who will play Haydn's concerto for that instrument.

Tel. Chelsea 8860

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

MAR9 1924

Apropos, the final concert of the Boston Orchestra series will be given on April 4, with Moriz Rosenthal, pianist, as soloist. This concert will mark the last Brooklyn appearance of Pierre Monteux with the baton of the Boston band, which next year passes into the hands of Serge Koussivitsky, the eminent Russian conductor.

Heifetz and

THIS CLIPPING FROM
PROVIDENCE
RHODE ISLAND
TRIBUNE

MAR 9 1924

To Broadcast Symphony

This afternoon at 3:30 o'clock the Boston Herald-Traveler Westinghouse station WBZ will broadcast the concert of the People's Symphony Orchestra of Boston, directed by the guest conductor, Pierre Monteux, conductor of the Boston Symphony Orchestra. Mr. Monteux is considered as one of the best orchestral conductors in the country, and this afternoon's concert is quite an event.

This concert will be broadcast directly from the St. James Theatre, Boston, through the Hotel Brunswick studio.

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

MAR ~~10~~ 9 1924

BOSTON SYMPHONY NEXT SATURDAY

Much Mozart in Town Hall To-day. Bruno Walters's Final Concert in Aeolian Hall.

WALTER DAMROSCH'S TOUR

Stravinski's "Sacre du Printemps" made so deep an impression when Pierre Monteux and the Boston Symphony Orchestra introduced it here at their last Thursday evening concert that it will be repeated for the benefit of the Saturday subscribers in the concert to be given at Carnegie Hall on Saturday afternoon, March 15.

At the Thursday concert on March 13 of this the last visit but one of the season by the Boston Symphony Orchestra, Pierre Monteux will present a Wagnerian program with Margaret Matzenauer as soloist.

The Saturday concert will include, besides Stravinski's score, Schumann's Fourth Symphony and Haydn's 'cello concerto, with Jean Bodetti as soloist. The Thursday program wil include the prelude to "The Mastersingers," a Siegfried Idyll, Isolde's Narrative from the first act of "Tristan and Isolde," the Bacchanale from "Tannhauser," the Ride of the Valkyries, "Forest Murmurs" from Siegfried, and Brunnhilde's culminating

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THIS CLIPPING FROM THE
BROOKLYN
N. Y.
STANDARD UNION

MAR9 1924

Mme. Matzenauer Soloist With Boston Orchestra in All-Wagner Programme Friday Night

The fourth and last concert but one of the season by the Boston Symphony Orchestra will take place in the Academy of Music next Friday evening.

Pierre Monteux has arranged for this concert an entirely Wagnerian programme, with Margaret Matzenauer, soprano of the Metropolitan Opera Company, as soloist. This prima donna will appear in two great scenes from "Tristan and Isolde" and "The Dusk of the Gods," namely, the narrative of Isolde from the love drama, and the glorious Immolation Scene of Brunnehilde, which is the culmination of the Ring. The other numbers will be "A Siegfried Idyll" (bearing particular interest at this time in that Wagner's son, Siegfried, for whom it was written on his first birthday, is now in this country), likewise the prelude to "The Mastersingers of Nuremberg," the Bacchanale from "Tannhauser," "The Ride of the Valkyries," and "Forest Murmurs" from the second act of "Siegfried."

THIS CLIPPING FROM
NEW YORK,
N. Y.
TIMES

MAR 9 1924

Boston Symphony Orchestra, Thursday evening, Carnegie Hall; conductor, Monteux; soloist, Margaret Matzenauer:

WAGNER PROGRAM.

Prelude "Meistersinger."
"Siegfried Idyll."
Isolde's air, Act. I. "Tristan."
Bachanale, "Tannhauser."
"Ride of the Valkyries."
Forest Music, "Siegfried."
Air and finale, "Gotterdammerung."

Boston Symphony Orchestra, Saturday afternoon, Carnegie Hall; conductor, Monteux, and soloist, Jean Bedetti:

Fourth Symphony, D minor	Schum
'Cello concerto, D major	Hayd
"Sacre du Printemps"	St

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE
BOSTON
MASS.
GLOBE
ISSUE OF

9-1924

Mr Monteux, with the consent of the trustees of the Boston Symphony Orchestra, as required by his contract, has generously undertaken to conduct this afternoon's concert of the People's Symphony Orchestra, at the St James Theatre, for which he has very properly chosen a program of French music, hitherto scantily represented on the programs of this orchestra. This ought finally to scotch all rumors to the effect that there is on either side any real rivalry or bitterness of feeling between the Boston Symphony and the People's Symphony. Any one who has read the programs of the two orchestras with care, must have observed that one of the trustees of the Boston Symphony, Mr E. Sohier Welch, is also a member of the advisory committee of the People's Symphony, something which would not happen if the People's Symphony were hostile to the great and famous orchestra. As a matter of fact, each organization is doing useful and invaluable work for music in Boston, without any perceptible overlapping of their different fields of endeavor.

Tel. Chelsea 8860

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

9 1924

For Easier Access to Students' Tickets for Concerts

To the Editor of the Sunday Journal:

It is very good of the Federation of Music Clubs and the Boston Symphony Orchestra to give out students tickets, but why make it so hard and cubersome to get these tickets?

The tickets for the John Powel concert were to be given out by a teacher in one of the down-town buildings. Unfortunately the teacher is not there all the time and nobody can expect it. Would it not be much more convenient for all concerned if these tickets could be had at the store where the tickets are to be exchanged. It would save one trip up the street and one would be always sure to find somebody present to give out the tickets. I sent six times for tickets without success.

It is worse with the Boston Symphony concert. The one who handles this matter in a down-town store requires applicants to appear personally. Now the students' tickets are not on sale until the day of the concert. Their number is limited, and unless one comes early in the morning, one may get left. To an out-of-town person this would mean two trips to town or to come in the morning and stay all day until the evening. Why tie a string to a gift and why not make it as easy and convenient as possible?

TEACHER.

Providence, March 6.

[224]

INFORMATION OBSCURED

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

BOSTON
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GLOBE
ISSUE OF

R 9-1924

8 P M—Children's
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ESTABLISHED 1881
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TELEGRAM MAR 9 1924
New York City

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BROOKLYN, N. Y.
N. Y.
EAGLE

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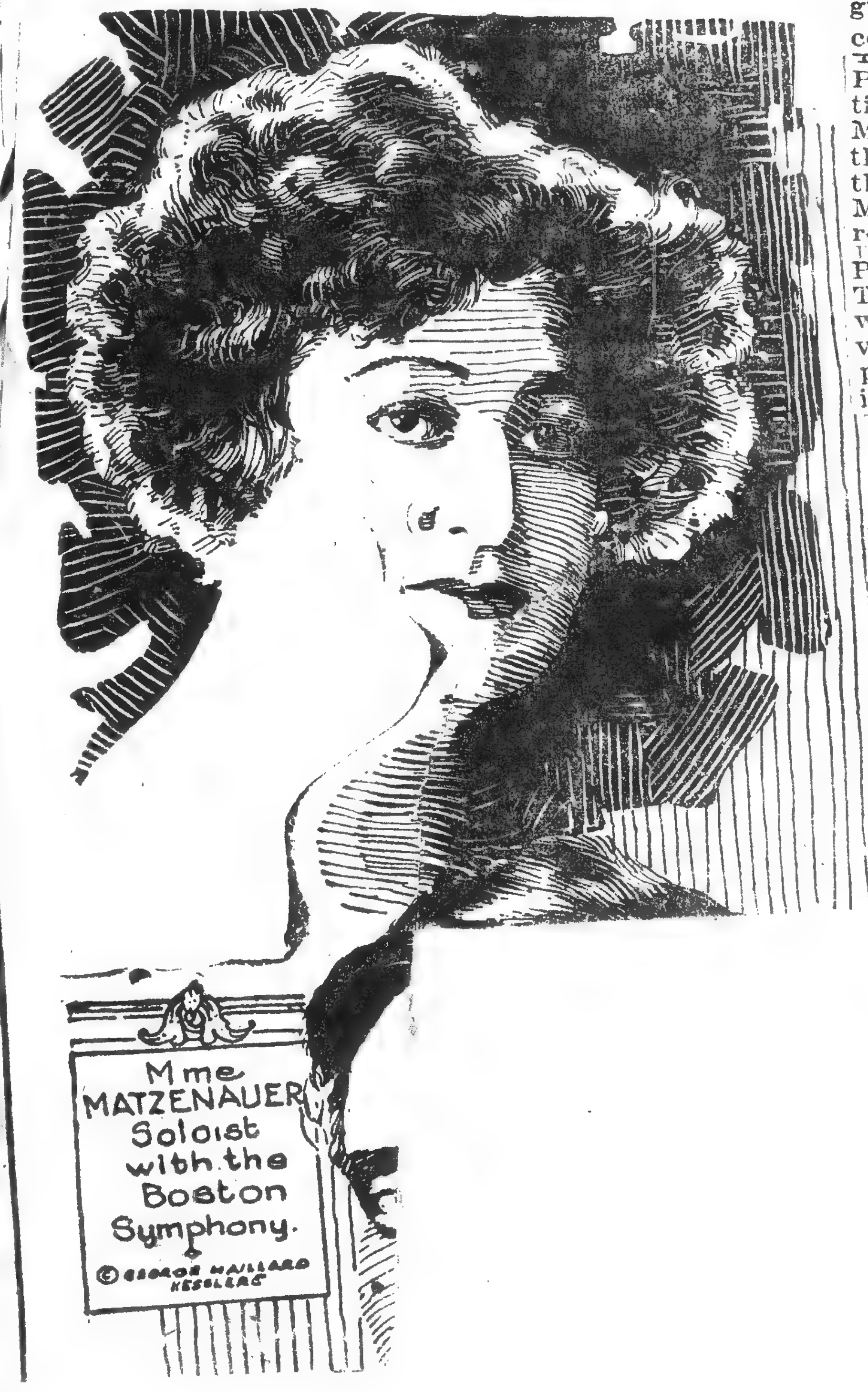
WORLD

MAR 9 1924


Mme MATZENAUER Soloist with the Boston Symphony.
© GEORGE MAILLARD KESSLERE

BROOKLYN, N. Y.
N. Y.
CITIZEN

9 1924

Wagnerian Program B yBoston Orchestra

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HERALD

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Tel. Chelsea 8800

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N. Y.
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PROVIDENCE
RHODE ISLAND
TRIBUNE

9 1924

To Broadcast Symphony

This afternoon at 3:30 o'clock the Boston Herald-Traveler Westinghouse station WBZ will broadcast the concert of the People's Symphony Orchestra of Boston, directed by the guest conductor, Pierre Monteux, conductor of the Boston Symphony Orchestra. Mr. Monteux is considered as one of the best orchestral conductors in the country, and this afternoon's concert is quite an event.

This concert will be broadcast directly from the St. James Theatre, Boston, through the Hotel Brunswick studio.

THIS CLIPPING FROM
NEW YORK
TELEGRAPH

MAR ~~10~~ 9

BOSTON SYMPHONY NEXT SATURDAY

Much Mozart in Town Hall To-day.
Bruno Walters's Final Concert in Aeolian Hall.

WALTER DAMROSCH'S TOUR

Stravinski's "Sacre du Printemps" made so deep an impression when Pierre Monteux and the Boston Symphony Orchestra introduced it here at their last Thursday evening concert that it will be repeated for the benefit of the Saturday subscribers in the concert to be given at Carnegie Hall on Saturday afternoon, March 15.

At the Thursday concert on March 13 of this the last visit but one of the season by the Boston Symphony Orchestra, Pierre Monteux will present a Wagnerian program with Margaret Matzenauer as soloist.

The Saturday concert will include, besides Stravinski's score, Schumann's Fourth Symphony and Haydn's 'cello concerto, with Jean Bodetti as soloist. The Thursday program wil include the prelude to "The Mastersingers," a Siegfried Idyll, Isolde's Narrative from the first act of "Tristan and Isolde," the Bacchanale from "Tannhauser," the Ride of the Valkyries, "Forest Murmurs" from Siegfried, and Brunnhilde's culminating

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THIS CLIPPING FROM THE
BROOKLYN
N. Y.
STANDARD UNION

MAR 9 1924

Mme. Matzenauer Soloist With Boston Orchestra in All-Wagner Programme Friday Night

The fourth and last concert but one of the season by the Boston Symphony Orchestra will take place in the Academy of Music next Friday evening.

Pierre Monteux has arranged for this concert an entirely Wagnerian programme, with Margaret Matzenauer, soprano of the Metropolitan Opera Company, as soloist. This prima donna will appear in two great scenes from "Tristan and Isolde" and "The Dusk of the Gods," namely, the narrative of Isolde from the love drama, and the glorious Immolation Scene of Brunnehilde, which is the culmination of the Ring. The other numbers will be "A Siegfried Idyll" (bearing particular interest at this time in that Wagner's son, Siegfried, for whom it was written on his first birthday, is now in this country), likewise the prelude to "The Mastersingers of Nuremberg," the Bacchanale from "Tannhauser," "The Ride of the Valkyries," and "Forest Murmurs" from the second act of "Siegfried."

THIS CLIPPING FROM
NEW YORK,
N. Y.
TIMES

MAR 9 1924

Boston Symphony Orchestra, Thursday evening, Carnegie Hall; conductor, Monteux; soloist, Margaret Matzenauer:

WAGNER PROGRAM.

Prelude "Meistersinger."
"Siegfried Idyll."
Isolde's air, Act. I. "Tristan."
Bachanale, "Tannhauser."
"Ride of the Valkyries."
Forest Music, "Siegfried."
Air and finale, "Gotterdammerung."

Boston Symphony Orchestra, Saturday afternoon, Carnegie Hall; conductor, Monteux, and soloist, Jean Bedetti:

Fourth Symphony, D minor.......Schumann
'Cello concerto, D major...........Haydn
"Sacre du Printemps"...........Stravinsky

(Other Romeikes May Disappoint)
THIS CLIPPING FROM THE
BOSTON
MASS.
GLOBE
ISSUE OF

9-1924

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Tel. Chelsea 8800

THIS CLIPPING FROM THE
PROVIDENCE
R. I.
JOURNAL

9 1924

For Easier Access to Students' Tickets for Concerts

To the Editor of the Sunday Journal:

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Providence, March 6.

[224]

INFORMATION OBSCURED

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

BOSTON
MASS.
GLOBE
ISSUE OF

9-1924

6 P M—Children's
6:30 P M—Dinne
Orchestra.
8 P M—Harvard U
WGY, Schenectad
11:55 A M—Time si
12:30 P M—Stock m
12:40 P M—Produce
12:45 P M—Weather,
3 P M—Produce and

Tour; This Week

New York for Two; Carnegie Hall

in New York. Marcel will also appear as Kochanski and Felix soloists in the Brahms for violin and 'cello final pair of Carnegie on March 27 and 28, in answer to nu will repeat Stravin "du Rossignol." This a Mengelberg pre future.

however, be left with during the week, will lead the seventh of the Philadel Tuesday evening at an all-Russian pro Tschaikovsky Fifth Sym principal number, and soloist. The Boston give an all-Wagner Matzenauer as so- Hall on Thursday Friday, and end its program with a Stravinsky's "Le Sacre

National Orchestra this week on at Aeolian Hall, Boston's "Southern of its composer, works by Nathan Fowler and Wil-

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ESTABLISHED 1881
From
TELEGRAM MAR 9 1924
New York City

ORCHESTRAS OFFER NOVEL PROGRAMS

The seventh concert in the Philadelphia Orchestra's series of ten here will be given on Tuesday evening next at Carnegie Hall, when an all-Russian program will be presented. The symphony will be the fifth of Tschaikowsky and the opening and closing numbers, the overture to Glinka's opera, "Rouslane et Ludmila," and the dance from Rimsky-Korsakow's opera, "The Snow Maiden." Mme. Nina Koshetz, Russian soprano, will be the soloist, singing songs by Moussorgsky and Rimsky-Korsakow.

In a program of music by Mozart and Mendelssohn the Society of the Friends of Music will give its next to last concert of the season this afternoon in Town Hall. Artur Bodanzky will conduct and the orchestra will be that of the Metropolitan Opera Company. Ossip Gabrilowitsch will be the soloist. His offering will be Mozart's concerto in A major (Kochel 488) for pianoforte and orchestra. Preceding the concerto Mr. Bodanzky will direct the orchestra in the overture to Mozart's opera, "La Clemenza di Tito." Following the concerto will be played Mendelssohn's "Italian Symphony."

Ernest Schelling will be soloist with the Philharmonic Orchestra at Carnegie Hall this afternoon, playing his own "Impressions of an Artist's Life." The Fifth Symphony of Beethoven and Liszt's "Les Preludes" complete the program, which will be under Mr. Mengelberg's direction.

Next Thursday evening and Saturday afternoon, in Carnegie Hall, the Boston Symphony Orchestra will make its last visit but one to New York this season.

Pierre Monteux will present on Thursday a Wagnerian program with Margaret Matzenauer as soloist. She will sing Isolde's Narrative from "Tristan and Brunnehilde's Immolation Scene which is the culmination of "Gotterdammerung." Pierre Monteux will also conduct "The Mastersingers" Prelude, Siegfried Idyll, the "Tannhauser" Bacchanale, "The Ride of the Vlkyries" and "Waldweben," from "Siegfried."

A feature of the matinee program will be the repetition of Stravinsky's "Sacre de Printemps" score. The soloist of the afternoon will be Jean Bedetti, the virtuoso of the orchestra, in Haydn's violoncello concerto. The introductory symphony will be the fourth of Schumann D minor.

Bruno Walter will direct the Symphony Society this afternoon at Aeolian Hall in a program containing Smetana's "Bartered Bride" overture, Mendelssohn's "Scotch" symphony, Andreae's Little Suite, Strauss' "Don Juan," two excerpts from Schubert's "Rosamunde" music, and Weber's "Oberon" overture.

BROOKLYN, N. Y.
N. Y.
EAGLE

MAR9 1924

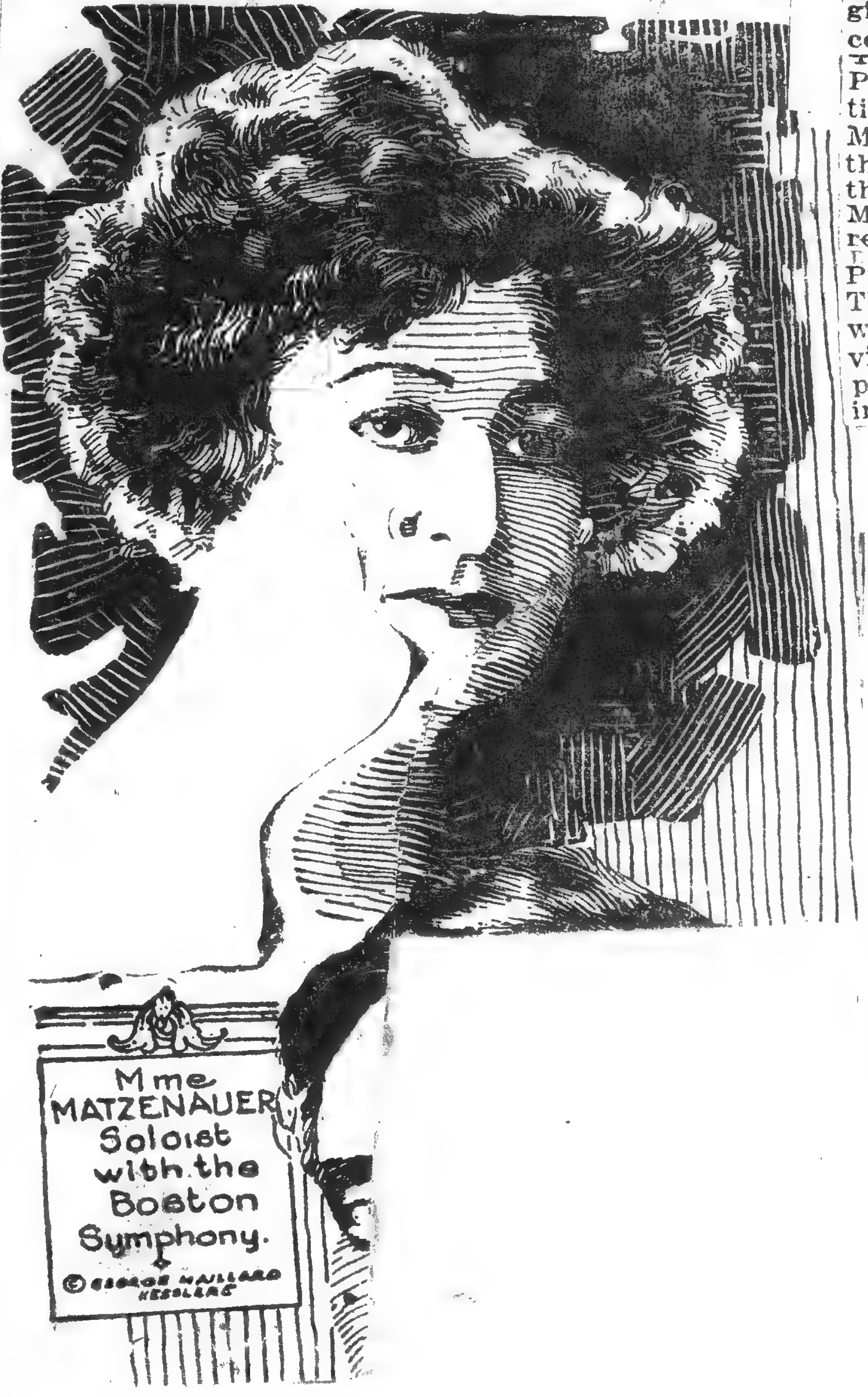
Boston Symphony.

The fourth Brooklyn concert of the Boston Symphony, Pierre Monteux, conductor, will be an event of Friday, in the Opera House of the Academy. At this concert an all-Wagner program will be offered, a repetition of that to be presented on Thursday evening at Carnegie Hall. Mme. Margaret Matzenauer, leading contralto of the Metropolitan Opera Company, will be the soloist, singing Isolde's Narrative from the first act of "Tristan and Isolde" and Bruennhilde's Immolation Scene, the finale of "Die Goetterdaemmerung." It is more novelty to have a nerian program and others occas convention of al grams on such oc chestral numbers "Siegfried Idyll," Valkyries" and ot the greater music

William Van Anden
an Advertising Me
Class in the U
that if any
This paper
served
of speci
lished
the

THIS CLIPPING FROM
NEW YORK
WORLD

MAR 9 1924


Mme MATZENAUER Soloist with the Boston Symphony.
© GEORGE MAILLARD KESSLERE

BROOKLYN, N. Y.
N. Y.
CITIZEN

9 1924

Wagnerian Program By Boston Orchestra

The fourth and last concert but one of the season by the Boston Symphony Orchestra will take place in the Academy of Music on Friday evening, March 14.

Pierre Monteux has arranged for this concert an entirely Wagnerian program, with Margaret Matzenauer, soprano of the Metropolitan Opera Company, as soloist. This prima donna will appear in two great scenes from "Triston and Isolde" and "The Dusk of the Gods"—namely, the narrative of Isolde from the love drama and the glorious immolation scene of Brunnehilde, which is the culmination of the ring.

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THIS CLIPPING FROM THE
HERALD

MAR 9 1924

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The Boston Symphony Orchestra's programs for the week at Carnegie Hall are: Thursday Evening—Wagner, "Die Meistersinger" Prelude, "A Siegfried Idyll," "Tristan and Isolde," Isolde's Narrative, Act I., Mme. Margaret Matzenauer, soloist; "Tannhaeuser" Bacchanale, Act I., Scene 1; "Die Walkuere," Act III., "Ride of the Valkyries;" "Siegfried," Act II., "Forest Murmurs;" "Gotterdaemmerung," Bruenhilde's Immolation, Scene and Close, Mme. Matzenauer. Saturday Afternoon—Schumann, Symphony, No. 4, D minor; Haydn, cello concerto; Stravinsky, "Le Sacre de Printemps," "The Rite of Spring," A Picture of Pagan Russia, (a) The Adoration of the Earth; (b) The Sacrifice. Cello soloist, Jean Bedetti. The Stravinsky piece is being repeated at the Saturday concert on account of the unusual enthusiasm which it aroused when played on Thursday evening, January 31.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

MAR9 1924

Boston Symphony.

Next Thursday evening and Saturday afternoon, in Carnegie Hall, the Boston Symphony Orchestra will give its fourth and last pair of concerts but one of the season in New York. At the Thursday concert Pierre Monteux will present an entirely Wagnerian program, with Madame Margaret Matzenauer of the Metropolitan Opera Company as the soloist. On Saturday afternoon Mr. Monteux will repeat Stravinsky's remarkable score, "Le Sacre de Printemps" (The Rites of Spring). The soloist of the matinee concert will be Jean Bedetti, the 'cello virtuoso of the orchestra, who will play Haydn's concerto for that instrument.

Tel. Chelsea 8800

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
EAGLE

MAR9 1924

Apropos, the final concert of the Boston Orchestra series will be given on April 4, with Moriz Rosenthal, pianist, as soloist. This concert will mark the last Brooklyn appearance of Pierre Monteux with the baton of the Boston band, which next year passes into the hands of Serge Koussivitsky, the eminent Russian conductor.

THIS CLIPPING FROM
PROVIDENCE
RHODE ISLAND
TRIBUNE

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NEW YORK
TELEGRAPH

MAR ~~10~~ 9 1924

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TIMES

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(Other Romeikes May Disappoint)

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GLOBE
ISSUE OF

9-1924

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TEACHER.

Providence, March 6.

[224]

THIS CLIPPING FROM

BOSTON

MASSACHUSETTS

~~AMERICAN~~ Post

MAR 10 1924

MONTEUX DIRECTS PEOPLE'S

Orchestra Under Him Displays Unexpected Virtuosity

BY WARREN STOREY SMITH

Yesterday was the reddest of all red-letter days in the history of the People's Symphony Orchestra.

At its concert in the St. James Theatre it played with a degree of interpretive eloquence and with an abundance of technical and tonal virtues heretofore unknown to it. And small wonder, since it was led on this notable occasion by no less able and distinguished a conductor than Pierre Monteux.

A FRENCH PROGRAMME

When George Schneevoight came to direct the Boston Symphony Orchestra at its concerts of last week, Mr. Monteux might justly have considered himself entitled to a well-earned holiday. Instead, he assumed the burden of leading another and less highly trained band than his own: an act of gracious generosity as typical of his unfailing kindness and courtesy as the skill with which he discharged this self-imposed task was characteristic of his fine qualities as musician and conductor.

It was altogether fitting that the greatest of French conductors should be heard yesterday in a programme made wholly of French music. For beginning came the monumental Symphony of Cesar Franck, and in order the other pieces were Saint-Saens' picturesque and colorful "Suite Algerienne"; that miracle of musical device, Debussy's Prelude to "The Afternoon of a Faun"; and the brilliant "Fete Polonaise" from Chabrier's opera "Le Roi Malgre Lui."

When last season the Symphony Orchestra commemorated Franck's Centenary his Symphony headed the programme, and at that time it was felt in many quarters that Mr. Monteux had brought that noble music to more completely eloquent performance than it had ever before received in this city. Yesterday he had at his command a less numerous, less practiced orchestra, yet so far as Mr. Monteux was concerned the performance stood on the high level of its predecessor.

And in this Symphony, perhaps more than in any other piece of the afternoon, the People's Symphony responded with a warmth, a fervor, a euphony and even a virtuosity that was hardly to be anticipated. Thus in a single concert, and with no great number of rehearsals, Mr. Monteux gave further evidence of the prowess which enabled him to make from a disorganized and depleted band the superb instrument that is today the Boston Symphony Orchestra.

106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From MAR 10 1924
ADVERTISER,
Boston, Mass.

MONTEUX IS CONDUCTOR AT PEOPLE'S SYMPHONY

Pierre Monteux, conductor of the Boston Symphony Orchestra, yesterday led the People's Symphony Orchestra at the St. James in a concert of the most beautiful modern French music.

Monteux's gave exquisite shadings to Franck's D Minor symphony and Debussy's "L'Apres Midi d'un Faun" prelude. Saint-Saens' exotic Algerian Suite was also handled with delightful imagination.

BE SURE ITS HENRY
(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

BOSTO
MASS.
GLOBE
ISSUE OF
MAR 10 1924

MONTEUX CONDUCTS PEOPLE'S SYMPHONY

Fine Performance of French Program

Pierre Monteux, conductor of the Boston Symphony Orchestra, conducted yesterday's concert of the People's Symphony as a guest conductor. This is the first time in the history of the Boston Symphony that its conductor has led a concert by another other organization during the season. The permission of the Boston Symphony trustees was necessary under the terms of Mr Monteux' contract, and was willingly granted.

The People's Symphony surpassed itself under its distinguished leader in playing an exacting program of French music. There were repeated ovations for Mr Monteux, which he invariably tried to share with the players. In the intermission he was presented a large laurel wreath. The St James Theatre was sold out, and hundreds were turned away.

This concert marks the end of any enmity that might have existed in past years between the two local orchestras, and proves that the position of the People's Symphony as a popular and valuable Boston organization is now firmly established. Its present campaign for a fund to meet its deficit will be aided by the striking success of yesterday's concert.

Mr Monteux' program began with Cesar Franck's symphony, and included another great modern classic, Debussy's "Afternoon of a Faun." He balanced these exacting numbers with two pieces demanding less from players and audience, Saint-Saens' "Algerian Suite" and an excerpt from Chabrier's opera, "King in Spite of Himself."

Each piece seemed to please those in the theatre, although somebody was heard remarking that probably many of the radio fans who were listening in as the program was broadcast thought that they were having trouble with static when they got the first measures of Debussy's distinctly modern music.

To one accustomed to hearing both Mr Monteux' conducting and the People's Symphony, but not in combination, the conjunction threw interesting sidelights on both. No further proof of Monteux' skill and taste as a whipper into shape of orchestras than yesterday's performance is needed. He has had plenty of practice in dealing with new and not always superlative material in rebuilding the Boston Symphony after the double calamities of war and strike. With only three rehearsals he managed to make the People's Symphony play much better than it has ever yet played, and in a difficult program.

The euphony, the quality and flexibility of tone, and the skill of most of the principal players to whom incidental solos fell yesterday spoke volumes in favor of the personnel of the People's Symphony. One doubts if any orchestra in America not put beyond comparison with this one by great endowment and control of the players' entire time can equal it.

There were, of course, weak points here and there, occasional slips by individual players and defects in separate sections of the band which it would be unfair and unkind to pillory here.

But the general average of the performance was astonishingly high. The men played with a zest, an eagerness to do their best, which would hearten any conductor. Mr Monteux in return did his best for them, and that best is very good indeed.

The simplest thing on the program, the "Fete Polonais," went the worst, because the men found it difficult to play such apparently simple dance music with the subtlety Mr Monteux rightly demanded. The best thing about the concert was the obvious wholehearted pleasure the audience took in it all.

P. R.

THIS CLIPPING FROM

PORTLAND,
ME.
PRESS-HERALD

MAR 11 1924

Interest High Over Symphony Concert

Boston Orchestra Will Appear Here March 26; Last Year For Conductor Monteux

There is already great interest in the coming of the Boston Symphony orchestra, Wednesday, March 26, when the famous organization will give a concert in City Hall auditorium under the auspices of the Portland Music Commission. The present season of the Boston Symphony orchestra is the most brilliant in its history and of noteworthy interest is the fact that it is the farewell season of Pierre Monteux, the illustrious French conductor, whose fifth year will end his term.

The seat sale for this concert will not be held until Tuesday and Wednesday, March 25 and 26, but owing to the widespread interest, orders for reserved seats are already being received by mail and the Music Commission will give careful attention to such applications in the order of their receipt at Room 59, Portland City Hall. Checks should be made payable to the Music Commission.

INFORMATION OBSCURED

THIS CLIPPING FROM THE

PORTLAND
ME.
Express and Advertiser

MAR 11 1924

MUSIC LOVERS OF PORTLAND EAGER TO HEAR SYMPHONY

Big Demand For Seats At City Hall

It is evident that Portland residents and music lovers elsewhere in Maine keep well informed regarding musical matters, despite their remoteness from musical centers, for they are keenly alert to the fact that the concerts of the Boston Symphony Orchestra this season are considered the most brilliant in the history of that orchestra since Arthur Nikisch first stepped on the platform of old Music Hall.

This is shown in the eagerness of concert goers to secure seats for the tenth muncipal concert in City Hall auditorium, Wednesday, aMrch 26, when the Boston Symphony Orchestra of 100 performers, under Pierre Monteux, conductor, will be t sole attraction on the occasion o what will be its only appearance in aine this season.

As a museum brings visual works of art before the people; the Boston Symphony Orchestra does its great service to the art of music. It was endowed and supported for the inestimable public benefit it might bring, and through 40 years of concerts in Boston, New York, and other principal cities, this world-famous organization has splendidly fulfilled its purpose.

The Boston Symphony Orchestra has brought to the light of ide f r- formance the great wealth w r- chestral music. The music in composers, both American a a eign, which might otherwise is silent and unknown, has f presentation and recognition way.

A glance at the lives of th dred members, reveals the orchestra as a great organic main source of musical activity. The musicians are the best of their kind, and have been brought from every corner of the old world, where musical life flowers from traditional roots centuries old. These virtuosos make America their country. Their sons grow up to be American citizens and often become fine musicians, taking their place in the Orchestra.

The Boston Symphony players naturally give their first genius to the matchless performances of the Orchestra, and yet this is but part of their service to the community. They instill their talent by teaching. They form among themselves Quartettes and other small ensembles such as the Kneisel Quartette and the new Burgin Quartette. The individual virtuosos give concerts of their own. Thus the message of music in smaller forms is spread throughout the country.

Some former members of the Boston Symphony Orchestra who have left its ranks to carry music into other parts are: Franz Kneisel and his Quartette, Nicolai Sokoloff and Gustav Strube, the present conductors of the Cleveland and Baltimore Symphony Orchestras respectively, Max Zach, until his recent death conductor of the St. Louis Symphony Orchestra, Modeste Alloo, Assistant conductor of the Cincinnati Symphony Orchestra, Emil Mollenhauer, conductor of the Handel and Haydn Choral Society, the oldest musical organization in America, C. M. Loeffler, now named as the foremost American composer, and many others.

The seat sale for the local concert will not be held until Tuesday and Wednesday, March 25 and 26, but owing to the widespread interest, orders for reserved seats are already being received by mail and the Music Commission will give careful attention to such applications in the order of their receipt at Room 59, Portland City Hall. Checks should be made payable to the Music Commission.

ONCERT AT FRYE

THIS CLIPPING FROM THE

BOSTON
MASS.
TELEGRAM
ISSUE OF
MAR 11 1924

FELIX FOX PLAYS WIT SYMPHON

Heard in Schuma Piano Concerto a Soloist

The Boston Symphony Orch gave the fourth concert of its day evening series last nigh Symphony Hall. Felix Fox, pi was the soloist. The progra comprised of Brahms Symphon D major, the Schumann piano co certo and the Lalo Overture to "Le Roi d'Ys."

MR. FOX'S PLAYING

The symphony is not "popula the sense that Beethoven's Fi Schubert's "Unfinished" are po The melodic lines are quite dif nd at times difficult, yet the per nce last night was so smooth hrasing so neatly turned as to e y merit the generous applause ac d both orchestra and conductor.

One of the outstanding charm Mr. Fox's playing lies in his re for his instrument. He does no deavor to compete with the orche but rather to make himself a pa it. His tone is never *superficial* at no time does he *appear* to for If occasionally one *felt* the lack o timental value, one simultaneous came aware of the absolute sin of the man. The enthusiasm o audience belied the words of th adage concerning the honor o prophet in his own country.

A vivid performance of the Overture, with its beautiful violoncello *solo*, brought to a close a concert for which Mr. Monteux has reason to be proud.

From MAR 11 1924
TRAVELER
Boston, Mass.

AT SYMI

Another large audience assem last evening for the fourth extra co cert by the Boston Symphony orche tra. This series of Monday evening concerts, once each month, has proved particularly enjoyable this winter. The programs have been carefully selected and each concert has brought forward something of special interest. Last evening was memorable for two rea sons—the brilliant performance of th Brahms Symphony No. 2 in D majo and the appearance of Felix Fox, pianist, as guest soloist of the evening.

The first hour of the program was occupied by the Brahms symphony. The orchestra, under Mr. Monteux, conductor, gave a spirited rendering of this too seldom heard composition. The character of the music is pastoral and springlike. The themes are simple bu brilliantly developed. The air see filled with sunshine and the laugh of children. Nor is it lacking in co trast. Like an April day it has flying cloud shadows, its quick pas storms that leave the sky bluer more serene—but through it all golden sunshine sparkles and fla The third movement is wonder beautiful.

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THIS CLIPPING FROM

BOSTON,
MASS.
HERALD

11 1924

LARGE AUDIENCE GREETS SYMPHONY

Fourth Monday Concert Well Applauded

For the fourth Monday concert, given last night in Symphony hall, Mr. Monteux set forth the Brahms D major symphony, the Schumann piano concerto (Felix Fox, soloist), and Lalo's overture to "Le Roi d'Y's." The audience was both large and enthusiastic.

Mr. Monteux showed a daring approaching rashness when he made fully three-quarters of his program last night from music by composers who scholars have sworn these 50 and 75 years, were pitifully ignorant of the proper way to write for an orchestra. Or is it possible that Mr. Monteux, a man of practical experience, fails to share the views of the theorists? His accompaniment to the concerto, at all events, set one to marvelling afresh at the well-sounding music Schumann, in his awkwardness and ignorance, could contrive—and also at the folly folk will still be talking.

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At the next Monday concert, April 7, the *last*, unfortunately, which Mr. Monteux will conduct, the soloist will va Gauthier, mezzo-soprano.

R. R. G.

THIS CLIPPING FROM

NORTHAMPTON
MASSACHUSETTS
GAZETTE

MAR 1924

BOSTON SYMPHONY PLAYS HERE TOMORROW NIGHT

Jean Bedetti Will Be Soloist at Symphony Concert in Smith Concert Course

The Boston Symphony orchestra, under the direction of Pierre Monteux, will give a concert in John M. reene hall Wednesday evening at eight o'clock. Jean Bedetti will be the soloist. The program is as follows:

Symphony No. 1 in C Minor, Op. 68 Brahms
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco ellegretto e grazio so.
Adagio; Allegro non troppo, ma con brio.
Suite from Daphnis and Chloe Ravel
Concerto in D major for Violincello Haydn
derato
from "Prince Borodin

INFORMATION OBSCURED

THIS CLIPPING FROM
BOSTON
MASSACHUSETTS
~~AMERICAN~~ Post

MAR 10 1924

MONTEUX DIRECTS PEOPLE'S

Orchestra Under Him Displays Unexpected Virtuosity

BY WARREN STOREY SMITH

Yesterday was the reddest of all red-letter days in the history of the People's Symphony Orchestra.

At its concert in the St. James Theatre it played with a degree of interpretive eloquence and with an abundance of technical and tonal virtues heretofore unknown to it. And small wonder, since it was led on this notable occasion by no less able and distinguished a conductor than Pierre Monteux.

A FRENCH PROGRAMME

When George Schneevoight came to direct the Boston Symphony Orchestra at its concerts of last week, Mr. Monteux might justly have considered himself entitled to a well-earned holiday. Instead, he assumed the burden of leading another and less highly trained band than his own: an act of gracious generosity as typical of his unfailing kindness and courtesy as the skill with which he discharged this self-imposed task was characteristic of his fine qualities as musician and conductor.

It was altogether fitting that the greatest of French conductors should be heard yesterday in a programme made wholly of French music. For beginning came the monumental Symphony of Cesar Franck, and in order the other pieces were Saint-Saens' picturesque and colorful "Suite Algerienne"; that miracle of musical device, Debussy's Prelude to "The Afternoon of a Faun"; and the brilliant "Fete Polonaise" from Chabrier's opera "Le Roi Malgre Lui."

When last season the Symphony Orchestra commemorated Franck's Centenary his Symphony headed the programme, and at that time it was felt in many quarters that Mr. Monteux had brought that noble music to more completely eloquent performance than it had ever before received in this city. Yesterday he had at his command a less numerous, less practiced orchestra, yet so far as Mr. Monteux was concerned the performance stood on the high level of its predecessor.

And in this Symphony, perhaps more than in any other piece of the afternoon, the People's Symphony responded with a warmth, a fervor, a euphony and even a virtuosity that was hardly to be anticipated. Thus in a single concert, and with no great number of rehearsals, Mr. Monteux gave further evidence of the prowess which enabled him to make from a disorganized and depleted band the superb instrument that is today the Boston Symphony Orchestra.

106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From MAR 10 1924
ADVERTISER,
Boston, Mass.

MONTEUX IS CONDUCTOR AT PEOPLE'S SYMPHONY

Pierre Monteux, conductor of the Boston Symphony Orchestra, yesterday led the People's Symphony Orchestra at the St. James in a concert of the most beautiful modern French music.

[illegible] of Monteux's baton gave exquisite shadings to Franck's D Minor symphony and Debussy's "L'Apres Midi d'un Faun" prelude. Saint-Saens' exotic Algerian Suite was also handled with delightful imagination.

BE SURE ITS HENRY
(Other Romeikes May Disappoint)
THIS CLIPPING FROM THE
BOSTO
MASS.
GLOBE
ISSUE OF
MAR 10 1924

MONTEUX CONDUCTS PEOPLE'S SYMPHONY

Fine Performance of French Program

Pierre Monteux, conductor of the Boston Symphony Orchestra, conducted yesterday's concert of the People's Symphony as a guest conductor. This is the first time in the history of the Boston Symphony that its conductor has led a concert by another other organization during the season. The permission of the Boston Symphony trustees was necessary under the terms of Mr Monteux' contract, and was willingly granted.

The People's Symphony surpassed itself under its distinguished leader in playing an exacting program of French music. There were repeated ovations for Mr Monteux, which he invariably tried to share with the players. In the intermission he was presented a large laurel wreath. The St James Theatre was sold out, and hundreds were turned away.

This concert marks the end of any enmity that might have existed in past years between the two local orchestras, and proves that the position of the People's Symphony as a popular and valuable Boston organization is now firmly established. Its present campaign for a fund to meet its deficit will be aided by the striking success of yesterday's concert.

Mr Monteux' program began with Cesar Franck's symphony, and included another great modern classic, Debussy's "Afternoon of a Faun." He balanced these exacting numbers with two pieces demanding less from players and audience, Saint-Saens' "Algerian Suite" and an excerpt from Chabrier's opera, "King in Spite of Himself."

Each piece seemed to please those in the theatre, although somebody was heard remarking that probably many of the radio fans who were listening in as the program was broadcast thought that they were having trouble with static when they got the first measures of Debussy's distinctly modern music.

To one accustomed to hearing both Mr Monteux' conducting and the People's Symphony, but not in combination, the conjunction threw interesting sidelights on both. No further proof of Monteux' skill and taste as a whipper into shape of orchestras than yesterday's performance is needed. He has had plenty of practice in dealing with new and not always superlative material in rebuilding the Boston Symphony after the double calamities of war and strike. With only three rehearsals he managed to make the People's Symphony play much better than it has ever yet played, and in a difficult program.

The euphony, the quality and flexibility of tone, and the skill of most of the principal players to whom incidental solos fell yesterday spoke volumes in favor of the personnel of the People's Symphony. One doubts if any orchestra in America not put beyond comparison with this one by great endowment and control of the players' entire time can equal it.

There were, of course, weak points here and there, occasional slips by individual players and defects in separate sections of the band which it would be unfair and unkind to pillory here.

But the general average of the performance was astonishingly high. The men played with a zest, an eagerness to do their best, which would hearten any conductor. Mr Monteux in return did his best for them, and that best is very good indeed.

The simplest thing on the program, the "Fete Polonais," went the worst, because the men found it difficult to play such apparently simple dance music with the subtlety Mr Monteux rightly demanded. The best thing about the concert was the obvious wholehearted pleasure the audience took in it all.

P. R.

THIS CLIPPING FROM
PORTLAND,
ME.
PRESS-HERALD
MAR 11 1924

Interest High Over Symphony Concert

Boston Orchestra Will Appear Here March 26; Last Year For Conductor Monteux

There is already great interest in the coming of the Boston Symphony orchestra, Wednesday, March 26, when the famous organization will give a concert in City Hall auditorium under the auspices of the Portland Music Commission. The present season of the Boston Symphony orchestra is the most brilliant in its history and of noteworthy interest is the fact that it is the farewell season of Pierre Monteux, the illustrious French conductor, whose fifth year will end his term.

The seat sale for this concert will not be held until Tuesday and Wednesday, March 25 and 26, but owing to the widespread interest, orders for reserved seats are already being received by mail and the Music Commission will give careful attention to such applications in the order of their receipt at Room 59, Portland City Hall. Checks should be made payable to the Music Commission.

THIS CLIPPING FROM THE
PORTLAND
ME.
Express and Advertiser
MAR 11 1924

MUSIC LOVERS OF PORTLAND EAGER TO HEAR SYMPHONY

Big Demand For Seats At City Hall

It is evident that Portland residents and music lovers elsewhere in Maine keep well informed regarding musical matters, despite their remoteness from musical centers, for they are keenly alert to the fact that the concerts of the Boston Symphony Orchestra this season are considered the most brilliant in the history of that orchestra since Arthur Nikisch first stepped on the platform of old Music Hall.

This is shown in the eagerness of concert goers to secure seats for the tenth muncipal concert in City Hall auditorium, Wednesday, aMrch 26, when the Boston Symphony Orchestra of 100 performers, under Pierre Monteux, conductor, will be t[illegible] sole attraction on the occasion o[illegible] what will be its only appearance in [illegible]aine this season.

As a museum brings visual works of art before the people; the Boston Symphony Orchestra does its great service to the art of music. It was endowed and supported for the inestimable public benefit it might bring, and through 40 years of concerts in Boston, New York, and other principal cities, this world-famous organization has splendidly fulfilled its purpose.

The Boston Symphony Orches[illegible] has brought to the light of ide[illegible] formance the great wealth [illegible]f [illegible]r-chestral music. The music [illegible] w composers, both American a[illegible] r eign, which might otherwise [illegible] in silent and unknown, has f[illegible] a presentation and recognition [illegible]is way.

A glance at the lives of th[illegible] dred members, reveals the orchestra as a great organic main source of musical activity. The musicians are the best of their kind, and have been brought from every corner of the old world, where musical life flowers from traditional roots centuries old. These virtuosos make America their country. Their sons grow up to be American citizens and often become fine musicians, taking their place in the Orchestra.

The Boston Symphony players naturally give their first genius to the matchless performances of the Orchestra, and yet this is but part of their service to the community. They instill their talent by teaching. They form among themselves Quartettes and other small ensembles such as the Kneisel Quartette and the new Burgin Quartette. The individual virtuosos give concerts of their own. Thus the message of music in smaller forms is spread throughout the country.

Some former members of the Boston Symphony Orchestra who have left its ranks to carry music into other parts are: Franz Kneisel and his Quartette, Nicolai Sokoloff and Gustav Strube, the present conductors of the Cleveland and Baltimore Symphony Orchestras respectively, Max Zach, until his recent death conductor of the St. Louis Symphony Orchestra, Modeste Alloo, Assistant conductor of the Cincinnati Symphony Orchestra, Emil Mollenhauer, conductor of the Handel and Haydn Choral Society, the oldest musical organization in America, C. M. Loeffler, now named as the foremost American composer, and many others.

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ONCERT AT ERVF

(Other Romeikes May Disappoint)
THIS CLIPPING FROM THE
BOSTON
MASS.
TELEGRAM
ISSUE OF
MAR 11 1924

FELIX FOX PLAYS WIT SYMPHON

Heard in Schuma Piano Concerto a Soloist

The Boston Symphony Orch gave the fourth concert of its day evening series last nigh Symphony Hall. Felix Fox, pi was the soloist. The progra comprised of Brahms Sympho D major, the Schumann piano c certo and the Lalo Overture to "L Roi d'Ys."

MR. FOX'S PLAYING

The symphony is not "popula the sense that Beethoven's Fi Schubert's "Unfinished" are po The melodic lines are quite diff nd at times difficult, yet the per nce last night was so smo hrasing so neatly turned as to e y merit the generous applause ac d both orchestra and conductor. One of the outstanding charm Mr. Fox's playing lies in his re for his instrument. He does not deavor to compete with the orche but rather to make himself a pa it. His tone is never superficial at no time does he appear to for If occasionally one felt the lack of timental value, one simultaneousl came aware of the absolute sinc of the man. The enthusiasm o audience belied the words of th adage concerning the honor of prophet in his own country.

A vivid performance of the Overture, with its beautiful violoncello solo, brought to a close a concert for which Mr. Monteux has reason to be proud.

From MAR 11 1924
TRAVELER
Boston, Mass.

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R. R. G.

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MASSACHUSETTS
GAZETTE
MAR 1924

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Un poco sostenuto; Allegro.
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Adagio; Allegro non troppo, ma con brio.
Suite from Daphnis and Chloe — Ravel
Concerto in D major for Violincello — Haydn
[illegible]oderato
[illegible]
[illegible] from "Prince [illegible]" — Borodin

[225]

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MASS.
HERALD

11 1924

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B. R. G.

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D major for Violincello Haydn
erato
from "Prince Borodin

BOSTON,
MASS.
TRANSCRIPT

MAR 11 1924

FROM BRAHMS TO LALO

ely and Pleasurably the Symphony anges—Mr. Fox as Supple Pianist—he Choirs Excelling

A LARGE audience clapped its enthusiastic approval of Brahms's Second Symphony, played last night at Symphony Hall. The first offering on the programme of the fourth of the Monday evening concerts, it led to two other works equally well received: Lalo's overture to his opera, "Le Roi d'Ys," and Schumann's pianoforte concerto in A-minor. In the performance of the latter, Mr. Félix Fox, Boston pianist, assisted the orchestra. This programme made up of varied works, offering contrast, one to the other, emphasized again Mr. Monteux's abilities as programme-maker. Here he had represented three very different composers, Brahms, the staunch ally of the Classicists, who yet absorbed the very best of modern influences, Schumann, Romanticist, and Lalo, the champion of exotic impressionism, strong influence on French musicians, especially on the important Vincent d'Indy and Claude Debussy. A well-rounded programme, it displayed the works presented to good advantage.

Brahms turned melodist, leaving on a high shelf his involved polyphonies and colliding rhythms; Brahms, a colorist, a writer of exquisite simplicity and comprehension greets the hearer in this work, his second Symphony in D major. The orchestration is excellent. The structure classical, familiar, yet imbued with new life and spirit of the moderns, pr easy to follow. The orchestral co seems always appropriate, in one with the content, avoiding exagger The melodies, valuable inherently, oped masterfully, with new facets ing in the orchestral lights, never h the listener. Rather with repetition the beauty grows. In the reading of the Symphony, Mr. Monteux followed the score faithfully, altering but very little and producing a most satisfactory result.

Followed Schumann's work, the pianoforte concerto, with Félix Fox playing the solo part in pleasing style. Again conductor, and now pianist, respected the composer's wishes, following the score closely, yet interestingly. The demands on the pianist, almost continuous from the opening to the close did not seem to trouble Mr. Fox. His skilful technique, light, yet sure, and the thoughtful interpretation he gave the work drew praise. Especially commendable is the attitude he maintained in refraining from over-emphasis of his instrument. At his hands last night the piano was merely another instrument added to the orchestra, an important instr t to be sure, but nevertheless of the or s, sometimes heard alone, sometime semble. He subordinated himself to Mr. Monteux in the necessary passages. He manoeuvred most skilfully the sectio s where melodies flow from the pianoforte to the other instruments, and back once more. The cadenza he played adequately, d with delicate expressiveness. Mr. Fo n able pianist, musicianly, conscientio n interpretations, is by no means startlingly original in style. The work he played is so romantic in flavor that more abandon in performance might have been permitted. Yet in favor of an interpretation like that of last night, given throughout with rare sincerity, much must be said. The light delicacy, the shadings, the searching, keenness of insight—all these were delightful.

Totally different in style and performance from the two works preceding it was Lalo's overture to his opera, "Le Roi d'Ys." Here, this composer of Spanish origins, the advocate of exotic music, poured forth his wealth of inspiration. He drew upon the coloristic possibilities of the instruments, grouped them in unusual combinations, summoned riotous fortissimi to do his bidding. He invested with a strange glamour the characters and situations briefly suggested. The story of the opera itself—a prosperous town submerged by the opening of the flood gates and the consequent death of all within its walls expiate the sins of the king's young daughter—would seem briefly traversed by the overture. The passion the unhappiness, the war song, make for brilliance of effect. The climax Mr. Monteux worked up in excellent fashion, throwing restraint by the board, and pouring forth, in this work, the power and resources which lie within him and his orchestra, waiting only to be called into display.

Several times during the evening the chestra played in exceptionally fine sty In the Schumann the violins, given prominence, played brilliantly, lending fine expressiveness and clarity of tone. Brahms in his symphony, gives opportunity to the woodwind many times in the course of his work, and as played last night some of the selections entranced. The melodies seemed never so beautiful as when the wood gave them forth. The parts lie in good register for the instruments, for Brahms was a careful workman. They never sound strained or unnatural. In the last work played, Lalo's Overture, the glamour of the orchestration made virtuosi of many of the instruments. To the wood winds the themes went at first. The trumpets in their resounding repetitions gave dazzling color to the piece. The 'cello solo, played by Mr. Bedetti, was lovely indeed, passioned and haunting. The kettle drums, enforced by bass and side drums, rose to importance in the atmospheric reproduction of the work.

Altogether thoroughly pleasing was this Monday evening concert, happy in choice of works, of soloist and of rendition, and a credit to conductor and orchestra.

C. S. S.

FROM THE

BOSTON
MASS.
GLOBE
ISSUE OF
MAR 11 1924

FELIX FOX SOLOIST WITH SYMPHONY

The Boston Symphony Orchestra, Pierre Monteux conductor, gave the fourth of its Monday evening concerts in Symphony Hall last evening. The program contained Brahms's Second Symphony, the Overture to "Le Roi d'Ys," by Lalo, and Schumann's piano concerto in A minor. Felix Fox, Boston pianist, was the assisting soloist.

The merits of Mr Fox are well know in this city. He is a competent pianist, but certainly not an inspired one. Last evening his phrasing seemed perilously angular, his tone for the most part more brittle than usual and even his technique not always crystal clear. To be sure, he played the lovely intermezzo with its rich string accompaniment with a deal of delicacy and feeling. When he came to the forceful final allegro, however, his performance did not impart more than noise to what is a powerful and pregnant movement. The orchestra gave him excellent support.

The second symphony of Brahms is probably the most loved by amateurs of any of his orchestral works. For the nonce the composer has forgotten the abstruse scholarliness which so often pervades his major orchestral pieces. He is the Brahms of the lied and the waltzes, the Brahms of melo verging on the sweet, but withal full real charm. The orchestra played t first allegro with a fine sense of it beautiful melody.

The interpretation given to the adagio did little to illumine its difficulty. This movement has puzzled many and it requires more than good workmanship to make it persuasive. Difficulties also beset the final allegro. The attack was not good and Mr Monteux worked long and vigorously before almost at the close he succeeded in whipping the orchestra to the jubilant frenzy that the coda demands throughout. The final bars, however, were triumphant as they should be.

Lalo's overture makes one wi more of the lesser known operas er included in repertoire. An occas performance of such an opera overture gives so much promise w be more than welcome.

The final concert of the series be given on Monday, April 7. Eva thier, soprano will be the soloist

MUSIC AND

THIS CLIPPING FROM

NEW YORK,
N. Y.
TIMES

5 1924

The Boston Symphony Orchestra, with Mme. Matzenauer, will repeat at the Brooklyn Academy tomorrow its special Wagner program, which Mr. Monteux conducts tonight in Carnegie Hall.

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abl- Sets
Pu

THIS CLIPPING FROM THE

CINCINNATI,
OHIO
BILLBOARD

15 1924

I. M. McHENRY.

BOSTONIANS HAVE SUBSCRIBED

Over $79,000 Toward Deficit of Boston Orchestra

According to a recent announcement in the program book of the Boston Symphony Orchestra, Bostonians have pledged more than $79,000 toward the 1923-'24 deficit of the Symphony Orchestra. This sum, according to the report of the Trustees, has been pledged thru subscriptions of large and small amounts by people of Boston and vicinity who appreciate the value of the orchestra. The subscription books are still open and it is hoped the total will reach the amount set as the goal by the trustees.

A
Ma
doz
Jong Cover
and Card

NORTHAMPTON
MASSACHUSETTS
GAZETTE

R/3 1924

BOSTON SYMPHONY CONCERT SUCCESS

Great Orchestra Is Heard at Smith Under the Direction of Monteux

LEADER RECEIVES ENCORES

The concert by the Boston Symphony orchestra last evening in John M. Greene hall, with Pierre Monteux conducting, was successful. By that we mean that the music went straight to the mark, stirring the large audience to an enthusiasm we have not felt before this season. The program was widely varied and, if we may say so, strongly characterized.Every one must have found in the course of it his favorite style of orchestral music.

For those who like especially seriousness and dignity in music there was the Brahms C-minor symphony; those who respond to the daring spirit of innovation in modern music had a chance to hear modern music at its best in the suite of selections from Ravel's ballet, Daphnis and Chloe. The pre-Beethoven classicism was represented by a Haydn concerto for violoncello, most effectively set between the Ravel music and vigorous Russion dance music by Borodin. And these Russian dances, brilliantly scored for the orchestra, were direct in their appeal to everyone. The orchestra played as few orchestras in the world can play. What it owes to Mr. Monteux, who, in the six years he has had charge of it, has brought it through many a crisis, we begin suddenly to realize now that we know he is soon to return to France and that we shall not hear him conduct it again in Northampton. The audience seemed to welcome him with unusual enthusiasm, he was recalled again and again.

Certain features in the performance were outsanding: The oboe solos in the andante of the Brahms symphony, and the spirited climaxes in the finale; the trumpet off stage in the Ravel music (and of course the wind machine, too, which we imagine would attract less attention if we saw the scene and the dance for which the music was conceived); the serenity of the adagio of the Haydn concerto, with Jean Bedetti playing the solo cello; the rhythms of the Borodin dances, full of life and action. But while these, and certain other features may have been outstanding, it was the concert as a whole which was most impressive: The virtuosity of orchestra, its technical perfection; and Mr. Monteux's understanding of music of many sorts. If we stop to think, we remember how hard is the work of the composer, and how nerve-wraking; how thoroughly tired orchestra players get of the routine; how laborious and unromantic are the days of the conductor, and how quite un-American the discipline he must enforce. Is it not one of the world's marvels that when a great orchestra plays under a great leader, as the Boston orchestra played last night under Mr. Monteux, nothing creaks, but ll is music? Of course we pay our noney and we take such things for granted. But none the less, there is omething in them that is wonderul.

L. H.

CLIPPING FROM

Trans Mar 8

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Symphony Orchestra

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Globe Mar 11

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The People's Symphony surpassed itself under its distinguished leader in playing an exacting program of French music. There were repeated ovations for Mr Monteux, which he invariably tried to share with the players. In the intermission he was presented a large laurel wreath. The St James Theatre was sold out, and hundreds were turned away.

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The euphony, the quality and flexibility of tone, and the skill of most of the principal players to whom incidental solos fell yesterday spoke volumes in favor of the personnel of the People's Symphony. One doubts if any orchestra in America not put beyond comparison with this one by great endowment and control of the players' entire time can equal it.

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At the next Monday concert, April 7, the last, unfortunately, which Mr. Monteux will conduct, the soloist will be Eva Gauthier, mezzo-soprano.

R. R. G.

Trans Mar 11

Sunday afternoon and evening in Symphony Hall, two performances of Beethoven's Ninth Symphony by the Symphony Orchestra; a chorus, schooled by Dr. Davison, from the Harvard Glee Club and the Radcliffe Choral Society; a quartet of able singers—all with Mr. Monteux conducting. Since 1917 the Choral Symphony has not been heard in Boston. Now it returns to mark the hundredth anniversary of the first performance of the music in Vienna, May 9, 1824. Once more an overflowing public rises to a festal occasion and sets this final Symphony of Beethoven above all the rest. For the concert in the afternoon the house is already sold. For the concert in the evening, tickets are still plentiful.

Sunday afternoon, March 30, at the St.

Globe Mar 11

FELIX FOX SOLOIST WITH SYMPHONY

The Boston Symphony Orchestra, Pierre Monteux conductor, gave the fourth of its Monday evening concerts in Symphony Hall last evening. The program contained Brahms Second Symphony, the Overture to "Le Roi d'Ys," by Lalo, and Schumann's piano concerto in A minor. Felix Fox, Boston pianist, was the assisting soloist.

The merits of Mr Fox are well known in this city. He is a competent pianist, but certainly not an inspired one. Last evening his phrasing seemed perilously angular, his tone for the most part more brittle than usual and even his technique not always crystal clear. To be sure, he played the lovely intermezzo with its rich string accompaniment with a deal of delicacy and feeling. When he came to the forceful final allegro, however, his performance did not impart more than noise to what is a powerful and pregnant movement. The orchestra gave him excellent support.

The second symphony of Brahms is probably the most loved by amateurs of any of his orchestral works. For the nonce the composer has forgotten the abstruse scholarliness which so often pervades his major orchestral pieces. He is the Brahms of the lieder and the waltzes, the Brahms of melody verging on the sweet, but withal full of real charm. The orchestra played the first allegro with a fine sense of its beautiful melody.

The interpretation given to the adagio did little to illumine its difficulty. This movement has puzzled many and it requires more than good workmanship to make it persuasive. Difficulties also beset the final allegro. The attack was not good and Mr Monteux worked long and vigorously before almost at the close he succeeded in whipping the orchestra to the jubilant frenzy that the coda demands throughout. The final bars, however, were triumphant as they should be

Lalo's overture makes one wish that more of the lesser known operas were included in repertoire. An occasional performance of such an opera whose overture gives so much promise would be more than welcome.

The final concert of the series will be given on Monday, April 7. Eva Gauthier, soprano will be the soloist

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Globe Mar 16

The Boston Symphony continues its campaign for funds to meet the deficit for this season, which will amount to $95,000. An official statement from the trustees in a recent program is worth noting. The endowment fund, to which small contributions are also welcome, amounts to about $160,000 in all. The statement reads in part as follows:

"The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc, for 1923-24 was first printed in the program books of Nov 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706 was published. Since then the total has been increased to $79,803.34.

"This has come about through a greatly extended cooperation in the support of the orchestra on the part of its patrons. The trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

"Subscriptions to annual deficit and to the endowment fund should be sent to E. B. Dane, treasurer, 6 Beacon st, Boston, Mass."

Does any cause better deserve the money of Bostonians who care for music than the Boston Symphony? The desired amount should have been promptly oversubscribed.

Her Mar 16

Mme. Bourskaya

SYMPHONY PROGRAM

With Carl Flesch as the soloist the Boston Symphony orchestra will be heard in the 19th pair of Symphony concerts in Symphony hall next Friday afternoon and Saturday evening, March 2, and 22. The noted violinist will appear with the orchestra in Beethoven's Concerto. Pierre Monteaux will also conduct Haydn's Seventh Symphony in C major, the second suite from Edward Burlington Hills "Stevensoniana" based on poems from Stevenson's "A Child's Garden of Verses," including "Armies in the Fire," "The Dumb Soldier" and "Pirate Song." The closing number will be Wagner's "Ride of the Valkyries."

NINTH SYMPHONY

The quartet of soloists for the pending Pension Fund performances of Beethoven's Ninth Symphony are now announced. Mme. Sundelius, Marjorie Squires, Charles Stratton and Fred Patton.

The performances will take place in Symphony hall on Sunday afternoon, March 30, at 3:30 and again on the same evening at 8:30. To the Boston Symphony orchestra, Mr. Monteux, conductor, will be added the Harvard Glee Club and the Radcliffe Choral Society.

[227]

CLIPPING FROM

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R. R. G.

Trans Mar 11

Sunday afternoon and evening in Symphony Hall, two performances of Beethoven's Ninth Symphony by the Symphony Orchestra; a chorus, schooled by Dr. Davison, from the Harvard Glee Club and the Radcliffe Choral Society; a quartet of able singers—all with Mr. Monteux conducting. Since 1917 the Choral Symphony has not been heard in Boston. Now it returns to mark the hundredth anniversary of the first performance of the music in Vienna, May 9, 1824. Once more an overflowing public rises to a festal occasion and sets this final Symphony of Beethoven above all the rest. For the concert in the afternoon the house is already sold. For the concert in the evening, tickets are still plentiful.

Sunday afternoon, March 30, at the St.

Globe Mar 11

FELIX FOX SOLOIST WITH SYMPHONY

The Boston Symphony Orchestra, Pierre Monteux conductor, gave the fourth of its Monday evening concerts in Symphony Hall last evening. The program contained Brahms's Second Symphony, the Overture to "Le Roi d'Ys," by Lalo, and Schumann's piano concerto in A minor. Felix Fox, Boston pianist, was the assisting soloist.

The merits of Mr Fox are well known in this city. He is a competent pianist, but certainly not an inspired one. Last evening his phrasing seemed perilously angular, his tone for the most part more brittle than usual and even his technique not always crystal clear. To be sure, he played the lovely intermezzo with its rich string accompaniment with a deal of delicacy and feeling. When he came to the forceful final allegro, however, his performance did not impart more than noise to what is a powerful and pregnant movement. The orchestra gave him excellent support.

The second symphony of Brahms is probably the most loved by amateurs of any of his orchestral works. For the nonce the composer has forgotten the abstruse scholarliness which so often pervades his major orchestral pieces. He is the Brahms of the lieder and the waltzes, the Brahms of melody verging on the sweet, but withal full of real charm. The orchestra played the first allegro with a fine sense of its beautiful melody.

The interpretation given to the adagio did little to illumine its difficulty. This movement has puzzled many and it requires more than good workmanship to make it persuasive. Difficulties also beset the final allegro. The attack was not good and Mr Monteux worked long and vigorously before almost at the close he succeeded in whipping the orchestra to the jubilant frenzy that the coda demands throughout. The final bars, however, were triumphant as they should be

Lalo's overture makes one wish that more of the lesser known operas were included in repertoire. An occasional performance of such an opera whose overture gives so much promise would be more than welcome.

The final concert of the series will be given on Monday, April 7. Eva Gauthier, soprano will be the soloist

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Globe Mar 16

The Boston Symphony continues its campaign for funds to meet the deficit for this season, which will amount to $95,000. An official statement from the trustees in a recent program is worth noting. The endowment fund, to which small contributions are also welcome, amounts to about $160,000 in all. The statement reads in part as follows:

"The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc, for 1923-24 was first printed in the program books of Nov 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,736 was published. Since then the total has been increased to $79,803.34.

"This has come about through a greatly extended cooperation in the support of the orchestra on the part of its patrons. The trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

"Subscriptions to annual deficit and to the endowment fund should be sent to F. B. Dane, treasurer, 6 Beacon st, Boston, Mass."

Does any cause better deserve the money of Bostonians who care for music than the Boston Symphony? The desired amount should have been promptly oversubscribed.

Her Mar 16

Mme.

SYMPHONY PROGRAM

With Carl Flesch as the soloist the Boston Symphony orchestra will be heard in the 19th pair of Symphony concerts in Symphony hall next Friday afternoon and Saturday evening, March 2, and 22. The noted violinist will appear with the orchestra in Beethoven's Concerto. Pierre Monteaux will also conduct Haydn's Seventh Symphony in C major, the second suite from Edward Burlington Hills "Stevensoniana" based on poems from Stevenson's "A Child's Garden of Verses," including "Armies in the Fire," "The Dumb Soldier" and "Pirate Song." The closing number will be Wagner's "Ride of the Valkyries."

NINTH SYMPHONY

The quartet of soloists for the pending Pension Fund performances of Beethoven's Ninth Symphony are now announced. Mme. Sundelius, Marjorie Squires, Charles Stratton and Fred Patton.

The performances will take place in Symphony hall on Sunday afternoon, March 30, at 3:30 and again on the same evening at 8:30. To the Boston Symphony orchestra, Mr. Monteux, conductor, will be added the Harvard Glee Club and the Radcliffe Choral Society.

N. Y. Times Mar 16

MUSIC

"Sacre du Printemps."

By OLIN DOWNES.

The second performance of Stravinsky's "Sacre du Printemps" in New York was given yesterday afternoon in Carnegie Hall by Pierre Monteux and the Boston Symphony Orchestra. The repetition was a response to many requests for a second hearing of one of the most important musical novelties produced this season.

The results of the first performance, so far as its quality and its reception by the public are concerned, were repeated on this occasion. In place, however, of a hall partly filled at the previous hearing the auditorium was crowded yesterday to capacity. There was an outburst of applause after the first part of the score which the conductor did not pause to acknowledge. At the end pent-up enthusiasm found vent in a demonstration wholly merited if only by the achievement of Mr. Monteux and his men. It is difficult to think of a conductor who would have interpreted the music with such fire and enthusiasm for every measure, at the same time that he kept a perfectly cool head and the most complete technical control of his forces through it all. Add to this the splendid capacities of the orchestra itself, and it is apparent that these were conditions difficult to improve for a hearing of an extremely difficult score. If anything, the performance was more authoritative and exciting than the one which introduced the work in this city.

It is not easy, even after a second hearing and some study of the music, to arrive at a conclusion about this singular creation of Stravinsky. The impulse when first hearing it was to cry out, "A masterpiece!" A majority of modern musicians, in fact, have so declared. Perhaps it is a masterpiece. So far as energy, force of harmonic writing and mastery of the orchestra are concerned, Stravinsky need fear few rivals. Nevertheless, though every moment he freshly amazes his audience, when the end is reached there is still, for one listener, at least, a sense of something wanting. That something is not mere sensuous beauty or classic "form"—the music is in a very definite series of dance movements and forms—but something that resembles less sheerly physical sensation and more the qualities of spirit as well as its substance which make a piece of music significant to generations.

Not that beauty is lacking. There is much beauty in the Russian folk music, which is now seen to permeate the score, and in some of its developments. Other developments, after suggestions found especially in Debussy and Moussorgky, are pursued to logical, highly dissonant and powerfully expressive conclusions. Then there is the shock of the rhythms. It is as if Stravinsky had discovered in certain rhythmic units a latent energy which he has hit on a means of releasing, just as it has been claimed that the day is near when the scientist will discover and release enough energy now contained in every atom to blow a battleship from its harbor to a mountain top. There is here a new extension of the dynamic possibilities of rhythm.

But there is that in this music which repulses as well as attracts. It is an orgy and an explosion of force, but very brutal and perhaps perverse. It is easy to believe it the expression of one who is fundamentally a barbarian and a primitive—tinctured with, educated in, the utmost sophistications and satieties of a worn-out civilization. To be primitive was the composer's purpose, but his own temperament, it may be, led him further afield and further astray. It has yet to be seen whether "Sacre du Printemps" with all its galvanic energy and individuality, and despite the fact that it has already strongly influenced some young composers, is a healthy or an enduring artistic manifestation.

The soloist of the afternoon was Jean Beddetti, first 'cellist of the orchestra. He played music to which his finished style and his natural beauty of tone are particularly appropriate — the Haydn 'cello concerto in D major. The concerto, however, is none too brief, for all the charm of its slow movement and the graceful thematic invention of other pages. Nor was Mr. Beddetti, admirable musician and artist that he is, heard to the best advantage at this concert.

The program opened with a suave and tonally very beautiful performance of Schumann's D minor symphony. Technically the music was a joy to hear, and the fine phrasing and shadowings that characterized it were a glory to the ear. On the other hand, the symphony has been read more youthfully, more romantically.

Adv. Mar 16

SOLOISTS CHOSEN FOR NINTH SYMPHONY

Mme. Marie Sundelius, soprano; Majorie Squires, contralto; Charles Stratton, tenor, and Fred Patton, bass, will be the soloists at the performances of Beethoven's ninth symphony next Sunday. Afternoon and evening performances will be given at Symphony Hall in aid of the Boston Symphony Orchestra pension fund. The Harvard Glee Club and Radcliffe Choral Society will also assist.

SYMPHONY PROGRAM

Carl Flesch will be soloist at the Symphony concerts next Friday afternoon and Saturday evening. The noted violinist will play the Beethoven's concerto. Pierre Monteux will conduct Haydn's seventh symphony, the second suite from Edward Burlingame Hill's "Stevensoniana" and Wagner's "Ride of the Valkyries."

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SYMPHONY ORCHESTRA PLAYS ELIOT'S FAVORITE

A number played in his honor and a wreath placed at the conductor's stand while it was played were the marks of respect paid to Dr Charles W. Eliot at the Boston Symphony concert in Saunders Theatre, Cambridge, last night.

Judge Frederick P. Cabot had written to Dr Eliot expressing the desire of Mr Monteux to play one of his favorite pieces at the Cambridge concert to be given on his birthday. Dr Eliot replied in part as follows:

"My interest in the Sanders Theatre concerts by the Symphony Orchestra had two grounds: First, my gratitude to Henry L. Higginson for the many things he did to promote music at Harvard and to make it possible for the families connected with the university living in Cambridge to hear his orchestra at comparatively low prices. My other reason was that I had acquired through my wife's influence and guidance a considerable enjoyment of music myself."

The number played as one of Dr Eliot's favorites was Wagner's Overture to Tannhaeuser.

SYMPHONY ORCHESTRA PLAYS ELIOT FAVORIT

Wreath Rest son Conductor's Stan During the Number

As a mark of respect to Dr. Eliot the Boston Symphony orchestra, at its concert last evening in Sanders Theatre, Cambridge, played Wagner's Overture to Tannhauser, while a wreath rested on the conductor's stand during the number.

Previously, Judge Frederick P. Cabot had written Dr. Eliot expressing the desire of Mr. Monteux to play one of the educator's favorite pieces at the Cambridge concert on the evening of his birthday. Dr. Eliot replied, in part, as follows:

"My interest in the Sanders Theatre concerts by the Symphony orchestra had two grounds: First, my gratitude to Henry L. Higginson for the many things he did to promote music at Harvard and to make it possible for the families connected with the university living in Cambridge to hear his orchestra at comparatively low prices. My other reason was that I had acquired through my wife's influence and guidance a considerable enjoyment of music myself."

For Dr. Eliot

A Piece of His Choosing to Be Played on His Birthday by the Symphony Orchestra.

UNLESS it be Professor Palmer, there has been no more regular listener, these forty years, at the Symphony Concerts in Cambridge than President Eliot. As it happens, the Boston Orchestra plays there on Thursday next, his ninetieth birthday. It occurred to Mr Monteux, the quick-minded, to se on the programme one of D Eliot's favorite pieces, according his choice. For the Trustees of the Orchestra as well, Judge Cabot conveyed the wish and put the question. The answer was the Overture to Wagner's opera, "Tannhäuser"—a choice to which all but the supercilious will also agree. Along with it, on Thursday, go Dvorak's Symphony, "From the New World" and, with Mr. Flesc for the solo-part, Beethoven's Concerto for Violin.

End to Surmise

On Sept. 4, Mr. Kusevitzky Sets Sail for Boston

A SENTENCE may now dispel the reiterated rumors of the past three weeks, questioning the coming of Mr. Kusevitzky to Boston next autumn as conductor of the Symphony Orchestra. On September 4, he embarks at Cherbourg on the Aquitania en route to New York and Boston. By the middle of that month he will be at work here.

NEW SYMPHONY LEADER TO SAIL FOR U. S. SEPT. 4

Word was received here yesterday that Serge Koussevitzky, who has been engaged as conductor for the Boston Symphony Orchestra for the season of 1924-25, will sail for this country on the Aquitania Sept. 4. This information came from W. H. Brennan, manager of the orchestra, who is in London. He attended Mr. Koussevitzky's opening concert with the London Symphony Orchestra this season on March 10.

Friday afternoon, March 21, in Symphony
Hall, the nineteenth of the afternoon con-
certs of the Symphony Orchestra, with Mr.
Monteux conducting and Mr. Carl Flesch
for assisting violinist. The programme
comprises Haydn's Symphony in C major;
a Second Suite of Mr. Edward Burlingame
Hill's "Stevensoniana" for novel piece;
Beethoven's Concerto for Violin; the Ride
of Wagner's Valkyrs.

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a miscellaneous programme.

Report goes that Mr. Monteux has
chosen Franck's Symphony and the over-
ture to "Tannhäuser" as two of the pieces
for his leave-taking next May at the Sym-
phony Concerts. The four programmes
that he has yet to announce will not
abound in novel numbers. There will be
room, however, for the promised repeti-
tion of Stravinsky's "Rite of Spring" and
for three vivid dances by the Spaniard, de
Falla.

In Cambridge

Thursday evening in Sanders Theatre the Boston Symphony Orchestra will give the seventh of this season's series of concerts in Cambridge. Since this concert falls upon the birthday of President Emeritus Charles W. Eliot of Harvard University, who was instrumental in first establishing this annual series of Symphony concerts in Cambridge, as graceful compliment t him the orchestra will play on that occasion a piece of his choosing, the Overture to Wagner's "Tannhauser," Dvorak's "New World" Symphony and Beethoven's Violin Concerto in D major, with Carl Flesch as soloist, complete the programme.

In Boston

At the regular Symphony Concerts of the week in Boston Carl Flesch will again be soloist in this same Beethoven Concerto, and for novel number upon the programme stands the second suite from the "Stevensonia," by Edward Burlingame Hill. For the rest will come Haydn's Symphony in C major (B. & H. No. 7) and the "Ride of the Valkyries" from Wagner's opera "Die Walkure."

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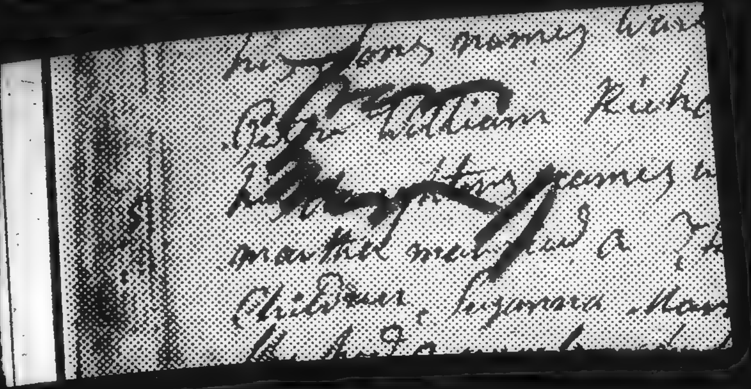

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Condone Violations of U. S. Laws

Asks Embassy at Washington for the Facts in the Orduna Case for the Use of the Foreign Office

London, March — The British Government has asked its embassy at Washington for a report of the facts concerning work, just in work. I consider why I had joy in work. I ever looked in enough to think of that ven. But joy in work has been the ource of a very large part of my life.

A GIFT OF NATURE

"Now that is just a gift of nature—from grandparents as well as from parents. Those inheritances determined my life in many respects. They determined my natural disposition towards work, towards research, towards persistent inquiry. This tendency to research came to me in Harvard College while I was the only student in Harvard College, the only graduate in Harvard College, and through the kindness of my teacher in chemistry, Prof. Josiah P. Cooke. It gave me the opportunity to learn and to find out what the process of scientific experimentation and research for truth was.

"My friends, I was the only student between 1849 and 1853, the only student of Harvard College, who had that blessing. It was a sense of this that first enlisted me when I became a teacher of Harvard College in the provision of the choice of study; it first induced me to call for volunteers in my class of mathematics to do a hard piece of surveying work—the first call for work in the field that was ever made. To go back to Cambridge as described by one of the speakers in respect to my conduct as president, I may say that I recognize the accuracy of his description, particularly when he said that I was probably, in listening to debates … in inviting my op-once considered so remarkable and unusual, has long been placed upon the back shelf as carrying no great news or advertising value.

With the Noyes-Buick Company trainload shipments are so common as to cause no comment in organization

MOTOR TRUCK RAIL HELPER

Mack Truck Manager Talks on Subject

Dec
nov 16

In speaking of the relations between the motor truck and the railroad, W. A. Maynard, local manager of the Mack Motor Truck Company, said in part: "The present day motor truck is not, in any sense, a substitute for something antiquated, but acts as the most powerful ally to railroad and commercial highway transportation that the world has ever known. It is eliminating

[By the Associated Press]

Rome, March 18—The statements by
London newspaper that the Pope's heal
was causing considerable uneasiness an
that he was reported to be suffering fro
arterio-sclerosis was received here wit
surprise.

The Pope's health is of the best and h
s daily undertaking an immense amoun
of work. Yesterday he received numerou
cardinals and prelates in private audienc
and later granted a public reception to sev
eral hundred pilgrims.

On Sunday the Holy Father delivered
long address to 400 members of the S
Vincent society.

Much of his time is occupied these day
in preparing the allocution which he wi
deliver at the coming secret consistor
when Archbishop Hayes of New York and
Mundelein of Chicago are made cardinals

Those who have seen the Pope in audi
ence declare he seems to be in good health
and is devoting his entire time from six
o'clock in the morning until well in the
evening to the affairs of the Holy See. Dr
Rossi of Milan recently visited the Pope
but he is a personal friend of the Pontif
and the Vatican has denied in unequivoca
terms that [illegible] had any professiona
character.

The radio receiving set at the Vatican
has been installed and Pope Pius already
has been "listening in."

Trans Thur 18

CARDINALS-ELECT BUSY

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meeting Meriden, Conn., and Manchester, N. H. The following are members of the squad:

Ruth Farnsworth, Mildred Ellis, Elizabeth Learned, Laura Frye, Priscilla Odione, captain; Frances Kehoe, Gladys Brown, Dorothy Wilson, Barbara Bent and Marjorie Rowell.

The team has scored 521 points against its opponents' 115. Ruth Farnsworth, forward, has averaged 36 points each game. The record for the year follows:

Swampscott	28	Alumni	14
Swampscott	40	Revere	17
Swampscott	86	Melrose	5
Swampscott	88	Marblehead	5
Swampscott	54	Beverly	8
Swampscott	32	Wellesley	7
Swampscott	45	Melrose	19
Swampscott	89	Beverly	3
Swampscott	17	Revere	9
Swampscott	38	Wellesley	21
Swampscott	54	Marblehead	7

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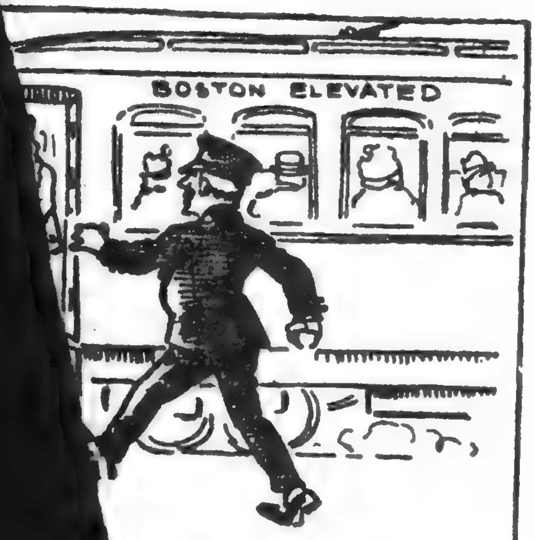
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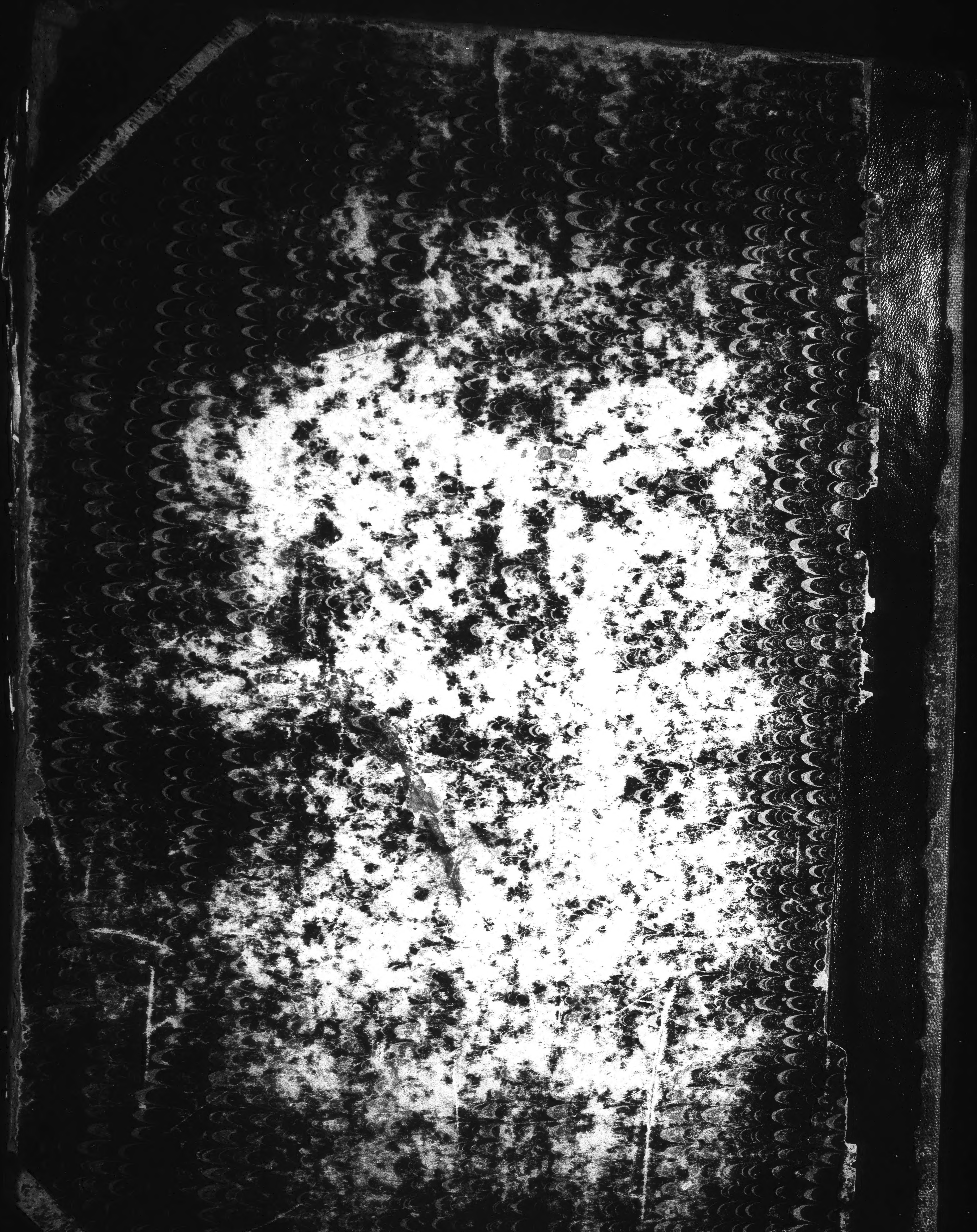

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